

**We read, we write: Investigating the
relationship between children's reading and
their writing in upper primary school**

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Abstract

In this thesis I present the findings of an investigative research project which explored the relationship between children's leisure reading and their volitional writing in the upper years of primary school. The data was collected in two primary schools in the north of England, using mixed methods. Quantitative data was collected in an online reading survey taken by 170 children, and qualitative data was provided by independent writing journals maintained by 38 participants. Through analysis of the data I demonstrate that the writing children choose to do is influenced by the texts they encounter as readers in terms of content, text type and linguistic style. By using Text World Theory as an analytical framework I examine the ways that children use language to create texts, and interrogate the ways that the contexts surrounding text production influence the texts children create. In a detailed examination of a variety of children's written texts, including narrative, comic strip, informative writing and poetry, I show that children's interactions and transactions with texts as readers and writers are complex and multiple. The narrative strategies that children use in different types of text and the ways in which they work multimodally to communicate meaning are illuminated by the analysis and provide insights into children's learning and development in literacy. The importance of children's enjoyment and agency in reading and writing is also a notable theme arising from the analysis. In addition I draw together socio-cultural, linguistic and psychological orientations towards literacy by making innovative use of Text World Theory and demonstrate the need for an holistic understanding of children as readers and writers. The findings of the study have implications for theoretical research into children's literacy and for pedagogies of reading and writing in primary classrooms.

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Introduction

When my youngest son was 8 years old and in year 4 at primary school he came home with a letter saying that he had been selected for an intervention group for writing. His teacher considered that he was underachieving in school writing tasks, and this was a concern particularly because he was a good reader. Because I knew that he was indeed a good and enthusiastic reader I was interested to see what form this intervention might take. The following week he came home after the first intervention session with a sheet of lined A4 paper. The paper was blank, and he told me that everyone in the group had been asked to write a story about anything they chose. He said everyone was going to write about Minecraft, which was a craze amongst year 4 pupils at the time. He sat down at the kitchen table and started to think about writing the story, which was already an interesting development as homework was rarely done at all, and certainly not done on the day it had been set without complaint. Over the course of what must have been about an hour he sat and wrote with concentration.

When he had finished he showed me the story.

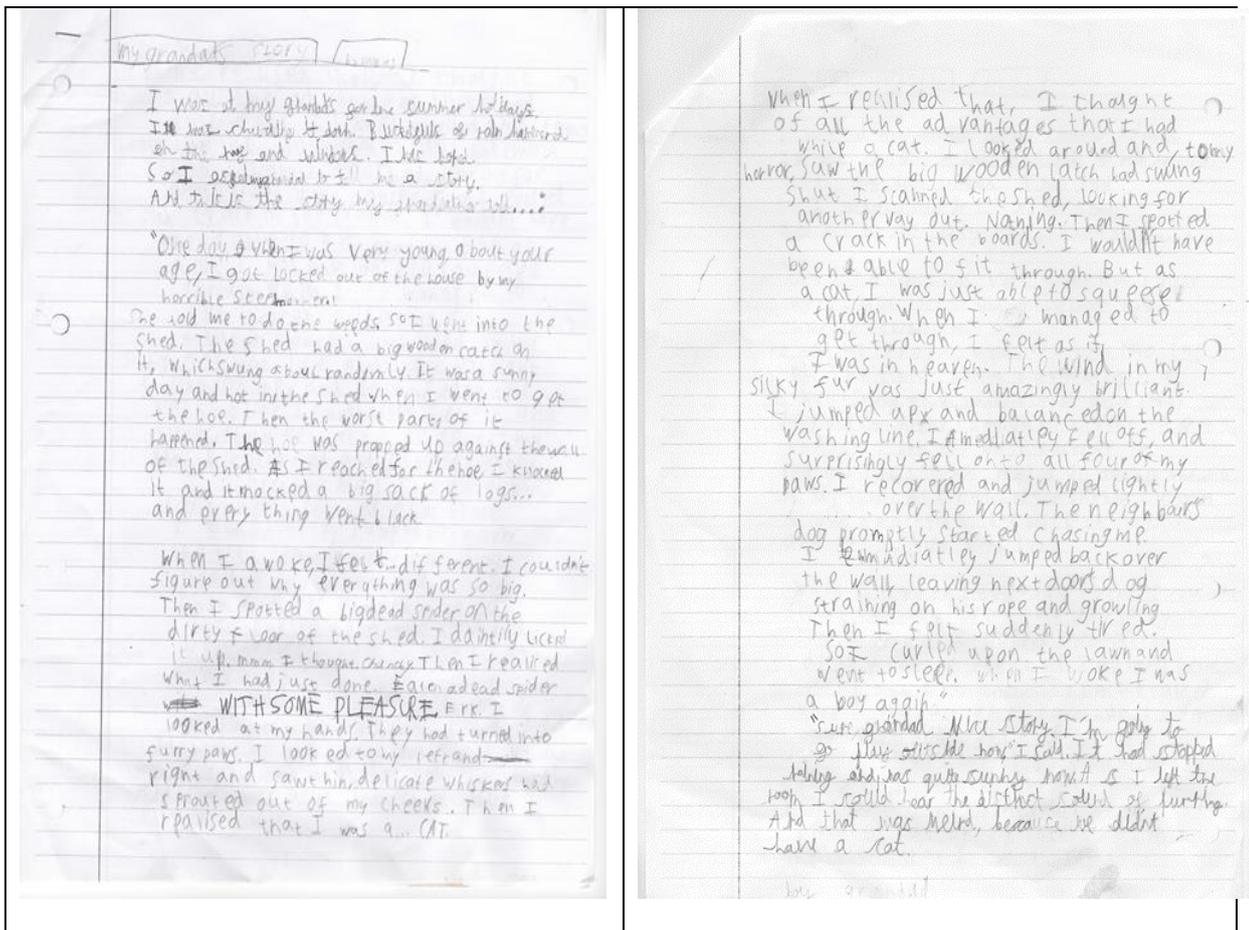


Figure 1 'My grandad's story'

It covered two sides of A4 and was easily the longest piece of writing he had ever done. It was called 'My grandad's story' and contained two distinct story tellers, whose stories were defined by using different handwriting. The boy narrator used cursive, and the story told to him in first person by his grandfather was written in print.

Capitalisation was used for emphasis and punctuation of speech was done correctly. The story told about the grandfather's experience as a boy when he got knocked on the head in a shed on a hot day and coming round found that he had been transformed into a cat. He recounts his experiences being a cat in the garden and later after falling asleep wakes up as a man again. The boy narrator thinks his grandfather is making up stories, but as he leaves hears a strange purring sound...

At the time that he wrote this story my son was particularly engrossed in a series of books by Ali Sparkes in which the boy protagonist is able to change into a fox, *Finding the Fox* (2006). It seemed clear that the story he had written was influenced by this, but it was also clear that he had adapted the story to suit his own purposes, and had transformed it by using two narrators. Quite a few of the phrases and expressions he had used could be directly traced back to the passage in the book where the boy transforms into a fox for the first time, but he had not had the book in front of him when he wrote. Reading this story raised all sorts of questions for me. As a former primary school teacher currently working in teacher education and training teachers in Primary English, I already had quite a few emerging questions about reading and writing, and it was at this point that I began to develop the project that is presented here in my doctoral thesis. The questions raised were as follows.

Firstly, both I and my son's teacher had made the assumption that a good reader ought to be a good writer. This was a common assumption amongst primary teachers in my experience, but I did not know on the basis of what evidence this assumption was made.

Secondly, it seemed that assumptions were made about what a good reader or a good writer might look like, namely one who read and wrote stories in a literary style.

Thirdly, it seemed apparent that my son did not really need support or intervention in writing, but that there was something about the writing he was being asked to do in school that did not motivate him in the same way as the writing he was asked to do that he chose himself.

Fourthly, I wanted to know how he knew that using different fonts would indicate different narrators, and indeed how he knew how to write this kind of double narrator time-slip story at all, given that it was not part of school practice in his experience at that time.

Fifthly, I was very interested in the way he had chosen to use language in the story, and in particular the way he had used language that related to the book he was

currently reading. He had not only chosen to use and adapt aspects of the plot, but also the way the story was told.

Subsequent investigation of the literature that existed in the field of children's reading and writing indicated that the questions raised by my son's story were not fully addressed by existing research. It became apparent to me that as a community of teachers and researchers in children's literacy we did not know enough about the relationship between reading and writing and in particular about children's volitional reading and writing. It was also evident that the way reading and writing were being taught in primary schools did not appear to provide opportunities for connections to be made. Reading and writing had separate programmes of study in the National Curriculum which were designed to develop and support different literacy skills. Whilst there was some evidence that reading had a positive impact on academic achievement, (Sullivan and Brown, 2014) there was little research into the specific impact of reading on writing. Based on my questions and on the gap in research evidence on the subject of the relationship between reading and writing in children, I developed three research questions.

- a) Do children who self-identify as reading for pleasure produce writing that is judged to be higher quality than their peers?
- b) Do the texts children read for pleasure influence their volitional writing and in what way?
- c) Do children's writing choices reflect their reading preferences?

The evidence presented in this thesis is directed towards answering these questions, and I will also explore additional themes and conceptual frameworks which developed during and following the collection of the data.

It became increasingly clear as the project progressed that it was important to find new ways of looking at and thinking about children's writing. Existing frameworks were not able to illuminate the complexities of reading-writing relationships or enable me to answer my research questions in a satisfactory way. Whilst working through the data collection and analysis I began to understand the need to see things differently and to approach children's reading and writing in different ways. This thesis is presented in such a way as to explore the processes, as well as the outcomes, involved in finding new ways of looking at children's reading and writing.

In Chapter 1 I review the literature which is relevant to the themes and questions raised by the study. The chapter is divided into four sections which reflect the different areas of research that contribute to understanding of the themes and ideas in this thesis. The first section, *Relationships and Contexts* reviews literature which has explored literary language as it is encountered and used by children, and examines evidence for the impact of reading on academic attainment. The second section *Pedagogies and*

Discourses discusses classroom practice and policy, with some of the ideological contexts that are implicated in the teaching of reading and writing. It includes consideration of socio-cultural approaches to literacy and different ways in which literacy is positioned in discourse. The third section *Readers, Responses, Cognition* reviews literature about reading, and children as readers, and the fourth section *Children, writing, creating* focuses on research into children's writing.

In Chapter 2 I set out the Methodology for the study and the methods employed to collect the data. This chapter recounts the processes I went through following the data collection in deciding to use Text World Theory as a framework for analysis. This chapter presents the benefits of Text World Theory as a conceptual framework for this project and explains the way in which it has been used to analyse the data. Chapter 3 presents the results from the first part of the data collection, an online reading survey, and I discuss some of the notable results from the survey which are pertinent to the themes of the study. Chapters 4 and 5 include the data and analysis from children's independent writing journals using Text World Theory. Chapter 4 contains the results and analysis of prose writing, and Chapter 5 contains multimodal texts, poetry and playful texts. In Chapter 6 I draw together the results from the two data sets and discuss emerging themes that contribute to a better understanding of the relationship between reading and writing in children. I also show how the study has contributed to literacy research in wider contexts, and has made innovative use of Text World Theory. In conclusion, the final section of the thesis presents the findings, limitations and potential for future development and research.

Chapter 1 Literature Review

The literature in this review is divided into four sections. In the first section, *Relationships and Contexts* (1.1) I discuss literature which has made direct connections between reading and writing, and some of the issues raised by this literature. I also discuss large scale survey data which has made connections between reading and writing. In the second section, *Pedagogies and discourses*, (1.2) I discuss the impact of policy and classroom practice on the way reading and writing has been taught and how this has affected thinking about the relationship between reading and writing. I also discuss the repositioning of literacy in New Literacy Studies, in which reading and writing are embedded in social and community practice. In the third section, *Readers, responses, cognition* (1.3), I discuss the impact that recent thinking about reader response and cognitive approaches to literature have had on understanding children's development as readers and writers. In the fourth section, *Children, writing, creating*, (1.4) I examine recent thinking about children as writers. In particular I look at children's creative use of language, multimodal texts and current understanding about children's curation of identity through texts. In each section I demonstrate the contribution this thesis can make to each body of knowledge.

1.1 Relationships and contexts

The literature that relates directly to relationships between reading and writing is not extensive. In 1983, the National Council for Teachers of English in the United States (US) published a special edition of the Language Arts journal entitled *Reading and Writing* in which contemporary understanding of and responses to the relationship between reading and writing were explored. Sandra Stotsky (1983) provided a synthesis of previous research into the relationships between reading and writing, citing the need to understand the relationship in order to guide the future direction of the English curriculum. Her article examined a number of empirical studies which had been undertaken in the previous 50 years and from these studies reached the following conclusions:

additional reading may be as good as, or better than additional writing practice in improving writing (p634)

reading experience seems to be a consistent correlate of, or influence on, writing ability (p637).

These conclusions prompted Stotsky to call for further research to examine whether any kind of reading was beneficial to developing writers or just particular kinds; whether the relationship between reading and writing changed at different developmental

stages, and to provide ‘*measures that systematically link writing and reading*’ (p637). In the same journal Eckhoff (1983) analysed the writing of different groups of children who were taught reading using different basal texts (graded reading scheme texts). The children whose basal texts were more elaborate and more closely resembled literary prose wrote using more complex sentences and verb forms than the group whose basal texts were written in simple and stylised language. Eckhoff concluded that more research was needed to understand how reading and writing were related. Despite the body of work conducted in the 1990s which concerned reading and writing, and which is discussed further below, the questions raised by Stotsky and Eckhoff have not yet been thoroughly investigated or resolved. Nearly 30 years later in 2010 Miller and McCardle, reflecting on current research in writing argued that ‘*foundational research is needed on writing [and] the relation of writing to reading*’ (p125). This thesis offers a response to questions about the relationship of reading to writing which have not been empirically studied for a number of years and which have not been examined within the contemporary social and cultural contexts of literacy learning in the early 21st century.

During the 1980s and 90s the literature on the subject of reading and writing tended to work from a basic assumption that reading must have an effect on writing. Writers such as Margaret Meek, known for highly regarded works including *How Texts Teach What Readers Learn* (1988), *On Being Literate* (1991) and *The Cool Web* (1977), were significant in popularising the understanding of literacy development as holistic and reading and writing as reciprocal. Margaret Meek (1988) wrote,

If we want to see what lessons have been learned from the texts children read, we have to look for them in what they write (p. 38).

These lessons could be linguistic, moral, ethical or informative. Martin and Leather (1994) stated that

Children learn to write by reading [...] unconsciously internalising the forms and structures of writing so that they know how writing works (p31).

This assertion is interesting because it is offered almost as a common sense truism, something that was self evident and very much in line with other thinking at the time. There is no further examination of what ‘internalising’ might mean, or how it might occur or in what circumstances, what kinds of reading might be internalised (all reading, or just certain kinds?) or how this might be observed in children’s writing. Myra Barrs (1992) similarly suggested that children ‘tune in’ to the shapes and structures of texts and are then able to write in the style, or tune, of the texts they have read. The texts children read were presented as models for writing, through which children automatically learned about the shapes and patterns of language and used them in their own writing (Bearne, 2000; Meek-Spencer, 2000). Childhood reading has been cited by adult authors as having been highly influential on their writing. In his 2002

memoir '*The Child that Books Built*' Spufford reflected on his reading from childhood, seeing childhood reading as having shaped his future use of language and creation of imaginary worlds. Like Martin and Leather (1994), he saw this process as having been unconscious. The internalisation of the language of books became accessible to him retrospectively as an adult examining the processes of his childhood literacy learning.

Three texts written at this time are of particular interest in unpicking some of the accepted notions about reading and writing which were prevalent. *At the Very Edge of the Forest* by Carol Fox (1993), *The Braid of Literature* by Shelby Anne Wolf and Shirley Brice Heath (1992) and *The Reader in the Writer* by Myra Barrs and Valerie Cork (2002) all make important contributions to the way reading and writing are positioned as intrinsically linked.

In her study of pre-school children's oral storytelling *At the Very Edge of the Forest* (1993) Fox recorded the ways that children with language backgrounds that were rich in storytelling language used language in their own story telling. The children in the study had regularly been read to from story books and traditional or fairy tales. The study recorded the voluntary storytelling of five children known to the author between the ages of 3.5 and 5.5 years. The children were selected on the basis that they had been read or told stories since early infancy, that they were not yet able to read and enjoyed telling stories. Audio recordings of children's stories were made by parents in the home, in informal and flexible settings. Fox sought to move away from the kinds of analysis of children's stories which focused solely on their developing understanding of grammar or sought to provide a psychoanalytical response, and to look instead at language and the structures of storytelling. By further examining the notion of the internalising of language Fox looked at the way children in the study reused and recycled original parts of stories in their own retellings. The language reused in the retellings was often related to parts of a narrative which had proved significant to the child,

*even Robert aged 3 remembered many elaborative details **because he loved the story** (p71, emphasis in original).*

Not only was Robert able to remember elaborative details from the stories he had been told, but he was able to use elaborative and descriptive language in his own retellings of those stories. Fox's findings also demonstrated that for the children form and content became interdependent. In other words, children did not simply remember and recreate the events of a plot they had heard but also the stylistic or rhetorical features used in the original story. They did not just retell a fairy tale, but retold it in the manner of the original, with their own embellishments. Through her analysis of the transcripts and information about the participant families Fox showed that children who had wider experience of literary storytelling were more likely to be able to focalise a narrative from a particular point of view. They were also more likely to use grammatical constructions

which are related to storytelling, such as reported speech or different past tenses. Fox concluded that reading aloud to children in their early years gave them the opportunity to be immersed in the culture surrounding storytelling and the language structures associated with it. She identified a 'cultural codification' (p169) in the text which children learned about alongside language learning, which then proved advantageous when they were taught to read and write in school. Fox argued that

the narrative techniques that the children have absorbed from their experiences of hearing written language have implications for cognitive and linguistic advances (p116).

Language that is encountered, in Fox's analysis, has the potential to become a resource for the child's own created language, but also to provide cognitive benefit. Fox's study does not consider the child as reader or writer, but as hearer and speaker. However, the relationship between the encountered and created text is clearly delineated here, and this is pertinent to an understanding of reading and writing.

Fox acknowledged that the study did not explore the storytelling of children who did not have a background rich in literary storytelling, or indeed had a different kind of linguistic background. Since the study in 1993 children's access to storytelling and narrative in a range of different forms and media has vastly increased, but nevertheless the conclusions of Fox's research provide valuable context for the aims of this thesis.

The second text which made an important contribution to the topic of the relationship between reading and writing at this time is *The Braid of Literature: Children's Worlds of Reading* by Wolf and Brice-Heath (1992). In this study of two children of one of the authors the focus was on children's use of language from literature in their socio-dramatic play. The children were a little older than Fox's pre-schoolers, in the early years of primary school, and rather than telling individual stories, were observed playing collaboratively to re-invent and enact familiar stories in their play. The stated intention of the research was to explore

the language of literature and the enduring patterns in which it enters the thoughts and expression of young children (p2).

The metaphor of the 'braid of literature' featured in the title was used to conceptualise the ways textual and non textual elements of literature were embodied in children's play. Like Fox, Wolf and Brice-Heath found that children's retellings of known narratives embellished and recreated the stories in new ways. They suggested that children became familiar with shapes and patterns in narratives, whether those shapes and patterns were found in scenarios, characters, themes or language, and experimented with them in their play. The ways in which the children were remaking and transforming the stories, however, also demonstrated emerging understanding of narrative structures and the language that might be used for different types of story. The children in the study, who came from a language-rich background which was

similar to the children in Fox's study, in that they had been widely exposed to literary language through books and storytelling, made use of literary language in their play and the authors noted that literary language '*amplified the language abilities of children*' (p110). Although the study did not look specifically at the children's writing, it was noted that on an occasion when one of the participants undertook volitional writing, she used a piece of text from a favourite story in her own text. The language of literature, then, was present in the children's play and in their dramatized retellings of familiar stories. The children used and transformed language and structural features of narrative in their play, which by its nature was undirected and child-led. Wolf and Brice-Heath argued that this process reflected an interaction between '*dialogues of the memory and dialogues of the moment*' (p121) as the children negotiated the language of the books they had heard and read in the contexts of their day to day language and the roles they undertook in dramatic play. The study did not explore other sources of narrative the children might have encountered, neither did it consider the use of language forms and structures that may have been heard in texts that were not considered literary. However, there are valuable insights into the relationship between the encountered and created text which are associated with the children's enjoyment of and creative work with those texts.

The third book which is of particular interest in understanding relationships between reading and writing is *The Reader in the Writer* by Myra Barrs and Valerie Cork (2002). Although it was published in 2002, the book was written following a research project in 1998-9 and unlike the previous two texts discussed was a school based intervention rather than ethnographic observation of children's language behaviours. In the context of concerns about standards in children's writing in England at the time the authors sought to explore the influence of children's reading on their writing. The subtitle of the book '*The links between the study of literature and writing development at Key Stage 2*' indicates the continuing focus on literary language, as seen in the work of Fox and Wolf, but in this case a more directed study of literature was used. The intention was to examine the creation of meaning, either when reading a text or writing one, and to assess the impact of 'challenging' texts on the children's deeper understanding and on their writing. The authors also wanted to test assumptions about reading and writing which, as discussed, had been prevalent through the previous two decades. In the course of the project five Year 5 classes studied a series of literary texts in depth, and the teachers focused reading and writing activities around the texts. After the period of study on each text children

were able to produce writing that took on some of the qualities of the text being studied (p64).

The texts were sometimes used as direct models for writing, and at other times children used elements of the texts more freely. The conclusions of the study found that there

was a clear link between children's work with literary texts and development in their writing. It also allowed the authors to draw conclusions about the kinds of changes that constituted progress in writing. Through case studies of six participating children they were able to show that children began to use stylistic features related to the focus text, that they became more confident when writing in role and that they became more confident in managing narrative and narrative structures. One of the key features, however, was the fact that the original texts had been skilfully mediated to the children by the teachers. It was felt that the children would not have gained so much in terms of language or narrative structure without the input from the teachers. A notable aspect of this study is the fact that children's own reading choices were not considered; in fact they were sometimes positioned as getting in the way of the school led texts. Whilst this study provides valuable empirical evidence about classroom practice surrounding texts and how this can influence the relationships between reading and writing, it is limited to literary narrative fiction and does not consider volitional reading or writing.

Of the three texts discussed above, none makes any reference to texts children might encounter that are not literary fiction or traditional tales using literary language. The literary text, whether for children or adults occupies higher cultural status than other types of literature and these studies only take account of such high status language use. In addition, studies of the relationship between reading and writing have typically been focused on fiction texts (Barrs and Cork, 2002; Stotsky, 1983). More recently there has been a renewed interest in holistic understandings of children's literacy development, following the insights offered by New Literacy Studies (see 1.2, Pedagogies and Discourses). Ellis and Smith (2017) argued for children to be able to position themselves as readers and writers, and Parry and Taylor (2018) demonstrated that a holistic approach is needed to understand children as readers and writers 'in the round'.

A particularly notable contribution to the study of children's literacy development is *One Child Reading: My Auto-bibliography* by Margaret Mackey (2016). In this fascinating and wide ranging analysis Mackey retraced the steps of her childhood literacy and returned to the physical sites of her early literacy experiences. Mackey was able to track down copies of books and other texts from her childhood such as family archive material which related to literacy development. She also demonstrated the significance of the locations in which the learning took place, the yards and gardens that facilitated particular kinds of play, the pathways and routes which became patterns and reference points, and the places such as libraries and schoolrooms that facilitated her learning. Literacy is presented in this analysis as embodied in physical experience, in the movement of the hand across a page and of the feet on a familiar track. Mackey argued that the physical paths and routes which a child memorises are the precursors of patterns in language and narrative. In the exploration of the development of her

childhood literacy Mackey encompassed all textual experiences, not solely those which might usually be classed as literary. Books, magazines, radio and television programmes, fiction and non-fiction, school texts and home favourites were all part of Mackey's understanding of her childhood literacy. She demonstrated that her writing was related to reading, but not simply to reading from books:

My hymn singing affected my actions as a reader, but it much more profoundly shaped my behaviour as a writer. Performing the shape of organised sets of words over and over, develops the sensitivities of the ear (p299)

Like the children in Fox and Wolf and Brice-Heaths' studies, Mackey's childhood self enacted and performed language which then became part of her own repertoire for use in creating texts. Unlike the previous studies which focused on literary language and texts, Mackey emphasised the potential significance of all encountered language for the developing child. In Mackey's argument it is important to remember '*just how intricate are the connections that feed our literate reactions*' (p329). In 2002 Mackey wrote that it would be important to try to find a '*way of exploring both the broad perspective and the individual detail*' (p8); in the auto-bibliography she provides a model of how this can be achieved.

In addition to ethnographic studies and studies of classroom practice, several large scale quantitative studies have been published which make connections between reading and writing, and in particular the impact of reading on academic success. The ability to write cogently and critically in different genres and styles is an expectation for students leaving statutory education in the UK across the disciplines. Success in public examinations in arts, humanities, languages and social science subjects relies on the capacity to write well, so writing plays a significant part in academic success. Sullivan and Brown (2013, 2014, 2015) used data from the 1970 British Cohort Study (IOE) and demonstrated that reading for pleasure '*facilitates learning in all subjects*' (2015, p973). Writing was not specifically examined, but the authors noted that vocabulary development, reasoning skills and linguistic skills were associated with reading for pleasure and with academic attainment. They were clear that

It is not just the case that academically able children read more, but that leisure reading is linked to greater cognitive progress in the teenage years (2015, p985).

Reading is positioned in this analysis as an indicator of 'cultural capital' (Bourdieu, 1990 [1977]). The data about reading for pleasure relied upon parental reporting of the number of times a week the child read books, and the number of times they read newspapers (in particular broadsheets) at age 10 and 16. The nature of the reading material reflects the literary texts discussed by Fox, Wolf and Brice-Heath, rather than the more inclusive definition proposed by Mackey. Leisure reading associated with these kinds of high status text was linked to '*substantial growth in cognitive progress*'

(Abstract), regardless of parental level of education or socio-economic status. The Organisation for Economic Co-operation and Development (OECD) regularly publishes data about education and development across member countries through the Programme for International Student Assessment (PISA). OECD (2002, 2011) data has suggested that students who read regularly are better readers and attain more academically. In the UK the National Literacy Trust produces regular reports (Clark, 2006, 2014, 2017) into reading and writing amongst school age children. These reports have indicated that reading for enjoyment is strongly linked to attainment and there is a link between attainment in reading and writing. As Gemma Moss noted (2018) , the relationship between reading for pleasure and attainment has become established as a consensus in those researching literacy, and this is not dissimilar to the consensus about the relationship between reading and writing which existed in the 1970s and 80s, as discussed. Questions about what exactly is meant by reading (all encounters with text or just certain kinds), what is meant by attainment and how it might be measured have yet to be fully resolved with regard to this body of evidence. In this thesis I add to the body of knowledge surrounding reading for pleasure and attainment in writing. I also present new perspectives on the relationship between reading and writing, building on the work of Fox, Wolf and Brice-Heath and Mackey.

1.2 Pedagogies and discourses

It is not possible to study children's reading and writing without considering the effects of classroom practice, curriculum and national policy for literacy. Schools play a significant part in children's experiences of learning to read and write. Classroom practice, guided by national policy and the ideological perspectives which inform the creation of policy can affect the ways in which children are taught. It can also affect their opportunities to encounter and create texts and the ways reading and writing are positioned. However, it is also impossible to study children's reading and writing without considering the social and cultural contexts in which literacy learning begins and develops. The role of family and community literacy practices alongside more formal school learning is significant. This section of the literature review is divided into two parts. The first part includes literature concerned with policy and practice in primary schools in England relating to literacy. The second part includes the literature concerned with literacies in community contexts.

1.2.1 Curriculum and policy

The National Curriculum for England currently differs from the curricula of other nations in the UK. The research for this thesis took place in England so the curriculum referred to will be the National Curriculum for England (2013), or earlier versions (1988, 1995,

2000, 2006) as specified. Literacy teaching in primary schools has long been a focus of debate between the advocates of a whole language, experiential approach to learning and the skills based instructional approach. Reading has always featured more highly than writing in these debates; as Beard et al. (2009) noted

the field of research in writing is relatively young, unlike the well developed parallel fields in language acquisition or reading (p17).

Strategies for teaching children to read, despite being well researched, remain a site of debate and controversy. In 1967 in the book *Learning to Read: the Great Debate* Jeanne Chall reviewed the research evidence for strategies for teaching reading between 1910 and 1965. Chall's research focused on US contexts, but the debates in the US and the UK have followed similar lines, because they have both been concerned with the teaching of English. The interesting thing about Chall's analysis is how little debates about teaching reading have really changed in the last century. The debates between 'progressive' and 'traditional' approaches, 'top-down' reading which works from context to word, or 'bottom-up' which starts with letters and works up to meaning, are all still familiar. In 1999 Riley demonstrated that little had changed in terms of the '*polarised positions*' (p217) that were taken by literacy researchers and educators. Reading was seen on one hand as being an apprenticeship into real literate practice, and on the other as a set of essential skills to be mastered. The 'code emphasis' approach, which highlighted the need for children to be taught skills to break the code of the words on the page is positioned in contrast to the 'meaning emphasis' approach which highlighted the need for children to use contextual and visual cues to make meaning from the text before using decoding skills. In my experience working with teachers and trainee teachers, it is most common for primary teachers use a combination of these approaches, but emphasis remains contested. The use of synthetic phonics as a 'first and fast' strategy is currently required by the Department for Education in England, indicating that the 'code emphasis' approach is favoured by contemporary policy makers. Following the Rose Review in 2006, in which synthetic phonics was presented as being the most effective form of early reading instruction, the National Curriculum for England specifically requires children to be taught in this way. The use of synthetic phonics and the adoption of this approach at national levels has in itself been the subject of much debate, not least because the evidence which was presented in favour of synthetic phonics has since been widely critiqued (Wyse and Styles, 2007; Wyse and Goswami, 2008; McGoewn 2015; Ellis and Moss, 2015). Ellis and Moss (2015) expressed concerns that policy was being made with reference only to

single paradigm knowledge claims that do not recognise the potential limitations of the original research (p243)

and argued that government ministers were listening selectively to research claims rather than taking a balanced view. Grudin (2018) further argued that with reference to the Phonics Screening Check used by the UK government in Year 1 (aged 5-6) to check the efficacy of the phonics programmes put into place, the government was guilty of creating '*policy based evidence, rather than evidence based policy making*' (Abstract). The year 1 Phonics Screening Check has been subject to much criticism on the grounds that it only tests decoding skills, and even more so because 'pseudo-words' are used to test these skills. This effectively removes all aspects of meaning making from the process of reading (Clark 2014, 2017) . Whilst it is not my intention here to fully explore the debate around the teaching of reading and phonics, it is important to acknowledge that it is part of children's experiences in learning to read and may have an impact on their subsequent reading. Rachel Levy (2009, 2011) showed that young children can see school and home based reading as quite different skills. Their sense of efficacy as a reader can be affected by the necessity of acquiring a set of decoding skills before they can access books, and they can feel that literacy skills they bring from home are not valued in school. If this is the case then future leisure reading and self-perception as a reader may be affected.

The teaching of early writing has not attracted the same level of interest or controversy, but it is in many ways linked to the phonics debate because strategies for teaching letters and spelling words is commonly part of a combined phonics programme such as ReadWriteInc (Miskin, 2006). The teaching of writing in primary schools has more recently attracted some controversy following the introduction of an English spelling, punctuation and grammar test in 2013. The test replaced the writing assessment at the end of Key Stage 2 (age 11) and has led to concerns that children are being taught grammar in a decontextualized way and that the teaching of writing has become too structured and restrictive as a result. External accountability has caused end of phase assessments, such as the Key Stage Two Standard Attainment Tests (SATs), to dominate teaching in some schools and in those cases the teaching of reading and writing has become focused on the criteria for passing the tests. As a result of the need to meet specific criteria in writing to achieve designated targets, primary school teachers in England have tended to adopt a highly structured, formulaic approach to teaching writing. There are of course notable exceptions, particularly in schools that have been awarded accolades for literacy teaching (such as United Kingdom Literacy Association (UKLA) literacy school of the year <https://ukla.org/awards/ukla-literacy-school-of-the-year>). Criteria for this award include an imaginative and engaging curriculum which is inclusive, a well developed and well used school library, and positive attitudes towards all aspects of literacy from pupils and staff. However, many primary classrooms that I have observed are decorated with posters instructing children to use 'VCOP' (vocabulary, connectives, openers, punctuation) in their writing,

to use 'Wow words', and to ensure that they use a range of sentence and phrase types. When tackling a piece of writing children will often be given a checklist to mark down which of the required features they have included. Gardner (2018) suggested that the prevalence of 'mechanistic' approaches to teaching writing were a product of lack of confidence about teaching writing amongst teachers alongside top-down approaches to teaching literacy in general. The National Curriculum in England, he argued, effectively micro-managed teachers to the extent of providing a three step process through which children should be taught to write sentences in key stage 1 (Gardner, 2018 p12; National Curriculum, 2013, p14). If writing is reduced to quantifiable measures there is a danger that it is no longer about communication of information, thought or feeling, but is reduced to a series of features; jigsaw pieces which may fit together but on which the colours don't match.

In 2015 the UK Literacy Association (UKLA) and Owen Education published a series of 'Principles and Proposals' for the teaching of *English, Language and Literacy, 3-19* (Richmond et al. 2015) which were designed to establish a professional consensus that was not bound to the requirements of the National Curriculum. Amid concerns that the teaching profession, particularly in primary schools, lacked autonomy and was obliged to teach in ways that were not always considered appropriate for the pupils, these publications sought to reflect and support good practice. As Gardner (2018) argued, it is important to provide a space

within which teachers who feel beleaguered by top down curriculum and pedagogic directives, may be able to assert professional agency and in doing so elevate the agency of their pupils (p15).

Professional organisations such as the UKLA seek to provide and facilitate such spaces. Again, it is not my intention to fully examine the debates around accountability measures or the suitability of curriculum, but it is important to be aware of the context in which the children in the research study were being educated. They were developing as writers in a school system that had particular expectations around writing, what constituted writing quality and how that quality could be measured.

The debate about approaches to the teaching of reading dominate the early years of primary schooling, because it is at this time that reading skills are first taught. It is assumed that by the time they reach the upper years of primary school children will have mastered the basic decoding skills of reading. Whilst this is not the case for all children, (in my experience there may be a small number of pupils in year 5 and 6 who have not mastered decoding) the focus in later primary school is on comprehension, and responding to texts by summarising, inferring and predicting (National Curriculum, 2013, p34). Rather surprisingly there is no mention of enjoyment or pleasure in reading in the National Curriculum, though children are expected to '*maintain positive attitudes to reading*' (p33). This is surprising because the UK Government's own

research on reading for pleasure (Department for Education, 2012) has emphasised a range of benefits which derived from reading for pleasure including attainment in reading and writing, self-confidence, vocabulary development, general knowledge and empathy (p9). The National Literacy Trust (Clark and Teravainen, 2017) reported that children's levels of reading for enjoyment had increased since earlier studies, and the 'The Bookseller' recorded an 11.6% increase in the children's print book market in 2016 (www.thebookseller.com). This suggests that children, and parents, are buying and reading more books, and that messages about the value of reading for pleasure may be having an impact on reading habits. The value of reading for pleasure has been widely embraced by primary schools, national media and charitable bodies such as Booktrust (booktrust.org.uk), Reading Agency (readingagency.org.uk) and Beanstalk (beanstalkcharity.org.uk). The Reading Agency (2015) produced a literature review of research evidence about the impact of reading for pleasure, and reported that the key outcomes were

knowledge of the self and other people, social interaction, social and cultural capital, imagination, focus and flow, relaxation and mood regulation (p4).

Although reading for pleasure has been commonly acknowledged as a good thing, it is not always easy to define. It is not clear whether reading for pleasure means reading anything at all that a child enjoys, such as social media sites or comics, or whether the benefits referred to are gained through reading particular types of text such as children's literary fiction. It is important to consider that if 'reading for pleasure' is to be pleasurable then a child's choices and preferences need to be taken into account (Driscoll, 2013). If reading for pleasure becomes an expectation then it ceases to become enjoyable. Teresa Cremin (2015) noted that children cannot be required to read for pleasure but can be invited to access all types of texts for enjoyment and to become part of communities of engaged readers. Cremin has been at the forefront of recent research into reading for pleasure and the most effective ways to encourage genuine child-led reading in schools (Cremin 2011, 2012, 2014; Cremin et al. 2009). Cremin has argued that schools need to be careful not to become too bound to narrative fiction when thinking about children's pleasure reading and to embrace a range of text types and media. In the same way, reading for pleasure should not be seen only as solitary silent reading; for many children the pleasure lies in shared discussion of a text. Burnett and Merchant (2018) argued that ideas about reading for pleasure need to be reconsidered in the light of children's emerging digital literacy practices and the complex way literacy is changing. To limit notions of what pleasure reading should be is to limit understanding of children's experiences of literacy. The phrase 'reading for pleasure' has become partly implicated in a school focused approach to encouraging reading. Other terms have been used such as 'recreational reading' (The Reading Agency, 2015), 'reading for enjoyment' or 'leisure reading'

(Clark and Rumbold, 2006). For the purposes of this thesis it is important that children's reading for pleasure is regarded as something which is their own choice and is something they enjoy. Leisure reading in my study is reading from any kind of text in any media that is enjoyable to the reader.

Reading for pleasure has gained increasing prominence in primary schools in recent years. However it is also important to consider classroom practice surrounding the use of children's literature in the classroom. The way texts are used by teachers can have an impact on children's relationships with texts and their enjoyment of texts. Collins and Safford (2008) argued that teachers' knowledge of children's literature played an essential part in giving children access to books they might not otherwise have chosen or had access to. They suggested that lack of knowledge amongst teachers led to the use of a limited number of texts and authors in the classroom, and to teachers being unable to support children's reading choices effectively. Cremin et al. (2009) also showed that teachers who were readers and modelled enthusiastic reading behaviours had a positive impact on the reading habits of their classes, but the role of children's literature in the classroom has not always been straightforward. Driscoll (2013) argued that there was a close relationship between the way books were valued by society and the way literacy was taught in the classroom, and that by using particular types of text in the classroom schools endorsed and legitimised those texts. The use of texts in the classroom, then, reflected ideas about the value of different texts, and about how texts should be used to teach literacy skills.

Arzipe et al. (2013) reviewed the research into the use of children's literature in the classroom and demonstrated how different perspectives on literacy and learning had influenced the use and status of children's literature at different times. The 'whole language' approach to teaching literacy, which was prevalent in the 1960s and 70s was based on the premise that reading and writing were not simply functional skills, but were means of constructing meaning. Reading and writing should have purpose and be pleasurable. From this perspective children's literature should be widely accessible in the classroom and should be available for children to learn about language and its uses. As the direction of literacy education changed in the 1990s to reflect a more skills based approach, Arzipe et al. argued that children's literature was side-lined in the classroom, and the growth of children's publishing was not reflected in the options available for children in school. Children's literature continued to have a role in teaching, from learning about language to social and emotional themes to cross curricular planning. However, children's reading choices outside of school were not reflected in classroom practice. There is still debate about what actually constitutes children's literature. It can be positioned as literature that is considered to be high in literary quality that will have a positive and educative impact on children's development. It can also be positioned as any texts that children choose to read and enjoy. These

different perspectives are subject to the same kinds of considerations as the debate about what constitutes reading for pleasure.

Researchers in the field of children's literature have explored this division as the difference between 'instruction and delight' (Hunt, 2009); children's books have been written to fulfil both purposes. Because children's books are almost exclusively written by adults for children, Hunt argued that

some idea of a child or childhood motivates writers and determines the form and content of what they write (p13).

Even books which are written primarily to entertain do so from the position of an adult and their notion of what could or should entertain children. Hunt further argued that

Children's books are inevitably didactic in some way: even the most child-friendly is adopting some implicit attitudes (p14).

From this perspective, the authors of children's books are providing children with cultural information about how to be a child; what a good, or smart, or naughty child does or says, what kind of behaviour is considered right or funny or clever, and what kind of values are most prized (loyalty, bravery, friendship). Information about families, relationships and the norms of social behaviour are embedded in children's books, whether or not the author seeks to reaffirm or challenge social norms. The availability of online forums (such as fanfiction.net) more recently has enabled children to write their own literature for children, in the form of 'fanfiction'. I do not have any data about how widespread this practice is becoming, but Pearson (2016) suggested that fanfiction gave children and young people an opportunity to address the uneven balance of power which places the adult in control. Fanfiction is usually fiction which develops a narrative based on an existing set of characters, but social media sites also offer young people the opportunity to write and share wholly original writing. The majority of this writing is produced by 13-25 year olds (Pearson, 2016), but it is possible that younger children are also engaged in such activities. Despite this, in the majority of cases children's books are written, edited and published by adults, and adults are the gatekeepers to the texts children access.

With this in mind, the role and use of children's books in the classroom becomes more ideologically weighted. In secondary education there continues to be controversy about which texts should be studied in English lessons, because the status conferred by the curriculum and assessment systems continues to establish some texts and authors as canonical. Whilst the primary curriculum does not have such specific requirements, the Primary Curriculum Review (2009) stated that children should be exposed to 'excellent literature' (Cliff-Hodges, 2010). The National Curriculum (2013) requires children in the upper years of primary school to read '*fiction from our literary heritage*' (p33). The word 'literary' indicates continuing sense that literary language is beneficial for children, and 'heritage' evokes ideas about tradition, quality and value.

Excellent literature is perceived as that which has cultural status, and is recognised as being high quality, although considerable debate still attaches to how judgements are made about the quality of literature. Coles (2013) argued that the notion of a 'common inheritance' of literature, as reflected in the idea of 'literary heritage', was part of a narrative positioning 'great' literature as being part of a democratic entitlement for all pupils. Without such literature, in this narrative, children from disadvantaged backgrounds would be further impoverished by lacking the cultural capital provided by such texts. However, Coles suggested that this perspective in fact created a deficit discourse in which all other cultural contexts are positioned as inferior to the authorised canonical set of texts. Through the selection of certain texts as part of the 'common inheritance' she argued that

This process has a normalising effect, legitimising the cultural assumptions of the socially and economically powerful classes whilst marginalising the cultural lives of others (p51).

A further risk is that to position certain texts as high status is also to position them as difficult and needing mediation from authoritative figures such as teachers to provide a 'correct' interpretation (Cliff-Hodges, 2010). Further discussion of readers and responses to texts is in the third section of this literature review.

Education policies are influenced by discourses about education which persist in the social and political climate of the time. Bernstein (2009, [1975]) argued that education systems perpetuated the values and practices of the middle classes by establishing them as the norm within the school context. Bourdieu also saw education as a system which maintained the power of a social elite by requiring all other social groups to be judged against the norms of that elite group (Bourdieu, 1990; Collins, 2000). Language and literacy are particularly implicated in this view of education because the language uses of an elite social group can become associated with academic success, excluding those whose language communities differ from the elite group. Fairclough (1989) argued in *Language and Power* that language, and language use, had become a key source of social control, by which the powerful were able to maintain positions of power in society. In schools children learn to use language in particular ways that may position their own home language uses as 'other', and in order to succeed in school they must learn to use language differently (Gee, 1990). Research in sociolinguistics has explored these issues in depth and through the research presented in this thesis I contribute to further understanding of the way children use language in volitional writing which both adheres to and subverts classroom norms. Children's leisure reading also crosses boundaries between the classroom and the community, and in the following section I review the literature which is concerned with community literacy and multiliteracy studies.

1.2.2 Literacy in the community

Maybin (2007) argued that rather than positioning home and school language communities as separate and oppositional, the relationship between the two and the practices that cross both sites should be viewed as reciprocal. Learning should not be seen as only occurring in formal settings but is

mediated through an unstable hybrid mixture of schooled and vernacular exchange (p528).

Levy (2008) suggested that the point of interaction between home and school literacy was a 'third space' in which different perceptions of what constituted literacy met. In such spaces children attempted to integrate experiences from different settings to construct a coherent sense of what reading and writing meant. Levy argued that schools were not always responsive to home or community literacies, or to the potential of the 'third space', and acknowledged the value of ecological models of development in understanding 'third spaces'. Bronfenbrenner (1979) argued that children learn and develop within different 'systems' which may be close to their immediate experience such as family, or more generally part of a wider social context, such as schools. These systems were described by Bronfenbrenner as microsystems and mesosystems, and Levy suggested that understanding the ways children managed the transitions between and across systems was fundamental to understanding children's literate development.

One of the most significant books which addressed the relationships between schooled and unschooled literacies is *Ways With Words* by Shirley Brice-Heath (1983). In this extensive ethnographic study Brice-Heath lived and worked with two communities between 1969 and 1978, at a time of social and economic change in the United States. Brice-Heath studied one white and one black working class community, with a focus on how the communities used language and how children developed language skills and practices within their communities. Brice-Heath was also interested in the way the language practices of these communities related to 'mainstream' language communities. Mainstream communities were those who worked in the professions and in public life, and whose language practices were represented in the education system partly because they were the teachers and administrators in schools. Brice-Heath demonstrated the richness and variety of the way children learned to use language in their communities, and that the language behaviours that were highly regarded differed between communities. The way children learned and developed in their own communities could have quite a significant effect on the child's success in school settings. Where the community valued verbal dexterity, quick-witted responses and performative storytelling in children and promoted interaction with adults, it was more

likely that children would find themselves reprimanded in school for interrupting, calling out or not listening. Where the community valued practising literacy skills such as writing and recognising the alphabet, less elaborative spoken interactions and respect for adult conversation, it was more likely that the children would succeed in the early years of schooling due to their acceptance of the need for deference to authority and the rules for classroom behaviour. However, Brice-Heath also found that in the later years of schooling the children who had developed creative spoken language were able to succeed where more independent response and criticality was required. Children whose early experiences had been about learning to get the right answers could find it difficult when asked to think creatively. One of the key things that made this study so significant was the fact that Brice-Heath's analysis avoided any sense of hierarchy between and across communities when looking at the way language and literacy skills were developed. Her analysis demonstrated the value of each type of community practice, but perhaps more importantly emphasised the need for educators to know about and try to understand the language experience the pupils were bringing to the classroom. Literacy in this analysis is multi-sited, collaborative and experienced in multiple modes, media and contexts. Shirley Brice-Heath (1983, 2008) and Brian Street (1995, 2001) were key proponents of the use of ethnographic approaches to study literacy, and through ethnography provided insight into literacy as community practice. The concept of literacy as plural and multiple is at the heart of New Literacy Studies (Pahl and Rowsell, 2005; Cope and Kalantzis, 2012) and has dominated thinking about literacy learning over the past twenty years. The term 'multiliteracies' was coined by the New London Group in 1995, to represent a view of literacy that was diverse, changing and multiple, and has become part of the thinking associated with New Literacy Studies.

New Literacy Studies is concerned with the study of new forms of literate practice, such as digital technologies, but also with literacy in social and cultural settings. Any and all forms of literacy activity are part of the context which informs understanding of children's development. In the chapter '*Literacies in Homes and Communities*' Pahl and Burnett (2013) gave an overview of the developments in thinking about literacy outside of school contexts. They showed that literacy studies have become interdisciplinary, encompassing a range of disciplines including anthropology, English studies, cultural studies, sociology and sociolinguistics. In all of these disciplines context is seen to be important, whether it be the physical spaces in which literacy occurs (Mackey, 2010, 2016a, 2016b), the social and ideological constructs which affect communities (Street, 2016; Bourdieu, 1990), or the immediate social interactions of individual experience. With the emphasis placed on literacy experiences that occur outside the classroom, there has been a focus on the kinds of texts that children encounter that are not traditional printed texts.

In her book *Children, Film and Literacy* (2013) Becky Parry explored the ways children learned about narrative through film and popular culture, and found that these experiences were not valued in the kinds of literacy activities children were asked to do in the classroom. She argued that there was a disconnect between the way children were encountering stories (in film, television or video game) and the way they were asked to create them in school (through conventional writing tasks). Bulman (2014, 2017) similarly argued that the affordances of film as sites of literacy learning were not appreciated in the primary classroom and that film was rarely used to develop visual literacy progressively. Children encounter and enjoy a wide range of popular cultural texts in their everyday lives, but there has been resistance to the use of popular culture texts in the classroom. Eve Bearne (2000) noted that there was considerable anxiety amongst adults about new media and popular texts because texts regarded as playful were not also seen to be beneficial in developing literacy skills. Although there has been some shift in attitudes, particularly in the academic community, there are still tensions surrounding what kind of texts should be represented in the classroom. Parry (2014) and Marsh (2005) have discussed the value of including children's popular culture texts in classroom practice, although Parry et al. (2016) argued that popular culture texts should not simply replace traditional texts. If the tasks children were asked to do following a study of a popular culture texts were the same as those for a traditional text then the affordances of those texts were not being fully used. They argued that if popular culture texts were to be used then a different kind of engagement with children's home and community literacies was needed. The journal *Literacy* produced a special edition in 2014 called *Popular Culture and Curriculum* which explored a range of perspectives on popular culture in the classroom and interrogated some of the continuing tensions between literacy research and curriculum. The editors (Dowdall et al. 2014) emphasised the importance of children's own textual choices being acknowledged and integrated into the literacy curriculum alongside more formal literacy skills. Children's popular culture, they argued, was an asset to traditional literacy learning and should be viewed as such.

Digital technologies have also had an impact on the way children are encountering and creating texts. Children are highly creative in the way they use, interact with and transform text encountered in digital forms. Merchant (2009) showed that not only was literacy developed through encounters in virtual worlds, but that texts were encountered and created in different ways as players interacted and collaborated with each other to solve problems or direct a narrative. Carrington and Dowdall (2013) and Dowdall (2006a, 2006b) demonstrated that the cultures of popular media provided spaces for children's early literacy development as they engaged with narratives and artefacts relating to popular culture. Carrington and Dowdall (2013) used the example of a child playing with Lego figures to create narratives relating to popular cultural

figures. His play engaged skilfully with different media to create his own text which was significant to his personal situation and experience. They argued that children's literate identities developed in relation to '*valued artefacts and within the material culture of their everyday lives*' (p96), and that children's engagement with global media from a young age meant that they were able to move between different media with ease, from video game to cartoons, from to toy figures to advertisements. In 2003 Vasquez wrote about the way children's use of Pokémon cards offered insight into the ways they used and transformed popular culture characters in ways that reflected their developing literacy skills. Bailey (2016) similarly found that children used the popular game Minecraft in playful and transformative ways when they collaborated in an after school club. Far from being detrimental to children's learning, digital technologies have been shown to have the capacity to enhance literacy skills. Brice-Heath (2013), in a study of children's play and language, argued that

Reading and writing increase in relation to the number and types of technologies over which ...young learners seek and gain control (p194).

In this section I have reviewed literature relating to the teaching of literacy in the classroom and the experience of literacy in the community and the home. The research data and analysis presented in this thesis contributes to knowledge in both these areas. By exploring the role of the encountered text in the creation of new texts it is possible to include traditional and popular texts, encountered in any media, and to examine features of language and structure which occur in children's created texts. In doing so I draw together different bodies of research and literacy theory which have tended to be separate.

1.3 Readers, responses, cognition

When reading is considered in relation to primary school education at the present time it is either from the perspective of how best to teach the skills needed for a child to read a piece of text, how to use texts in the classroom or how to encourage children to enjoy reading. The factors which influence children's comprehension of written language have been studied, in particular from a psychological perspective with a view to understanding barriers to comprehension (Clarke et al. 2014). In the primary classroom comprehension is typically understood to mean the extent to which a child can be said to understand a text and is able to retrieve different sorts of information from it. This sense of what comprehension means does not leave room for a child's personal response to a text, or any kind of analysis of the processes that take place as a child interacts with a text. Comprehension and enjoyment are the two features most emphasised in the upper years of primary school, but it should be noted that response is not the same as either of these things, though of course it may include them. The focus on comprehension above other forms of response can perhaps be traced to the

2006 Rose Review which embedded the Simple View of Reading in the English Primary Curriculum. The Simple View of Reading (Gough and Tunmer, 1986) originated in psychological research into reading difficulties and identified two components which were necessary for successful reading. Gough and Tunmer's research into reading disability argued that reading is the product of decoding and linguistic comprehension. Decoding is the process of word recognition from the symbols on the page, and comprehension is the understanding of language constructions obtained through print. Children with reading difficulties may have high levels of decoding skill, but low levels of language comprehension. A fluent reader would be considered to have high levels of both component skills. The Simple View of Reading is a model based on understanding the different processing pathways through which a child decodes language and comprehends written language. It was not designed as a model for teaching reading. Since its adoption by the Rose Report in 2006, the Simple View has become embedded in the National Curriculum, and the curriculum documents divide the *teaching* of reading into two core skills, decoding and comprehension. As was noted above (section 2.1) decoding skills are expected to be taught using synthetic phonics, but the way comprehension is positioned has also had an impact on classroom practice. For primary teachers this view directs their attention towards comprehension as the main outcome of reading, and classroom practices are focused on strategies to promote comprehension. These strategies would typically include answering information retrieval questions, answering questions about behaviour and motivation of characters and predicting future events in a narrative. Comprehension may also be developed through the use of drama or writing tasks such as taking on the role of a character or writing from the point of view of a character. Although there is room for some personal response in such activities, they are generally teacher led. Prior to the adoption of the Simple View, it was more common for pupil response to be a focus of primary school practice. *The Cox Report* (1989) reported after the Education Reform Act of 1988 which provided for the establishment of a National Curriculum. In the report's recommendations for the Programmes of Study for English it was clearly stated that reading '*requires the reader to be an active participant*' (16.3) and that reading was a process through which children's responses would be emotional, aesthetic and intellectual. The National Curriculum review in 1995 stated that in Key Stage 2 children should '*be encouraged to respond imaginatively*' to literature. Martin and Leather (1994) argued for the importance of allowing children opportunities to respond freely to texts and that children should be able to make connections between what they read and their own lives and experience. The most recent iteration of the National Curriculum (2013) however, does not contain any reference to personal response in any of the guidance or statutory requirements for reading at Key Stage 2.

Whilst children's responses to texts are sought in the primary classroom, more consideration of pupil response to texts has been given to secondary age pupils studying literature (Mason and Giovanelli, 2017; Giovanelli, 2017; Cushing, 2017). Before looking at some of the more recent developments in thinking about the interaction and relationship between text and reader it is useful to review some of the literature relating to Reader Response Theory. As Glover (2018) demonstrated, the history of developments in reader response theories is complex and continues to be in flux. In this discussion I consider aspects which are most pertinent to my research study.

Louise Rosenblatt's transactional theory of reading is often cited as a precursor to later reader response theory. Rosenblatt (1938 [1995], 1988) posited the theory that the relationship between the text and reader was transactional. It was a transaction because rather than two fixed entities working on each other, which would be an interaction, in a transaction '*each element conditions and is conditioned by the other*' (1988, p2). Every reading event is a transaction in which a particular reader at a particular time and place, in a particular context engages with a particular set of words on the page. Every transaction will necessarily be different because every reader brings a different set of experience and knowledge to the text. Meaning, Rosenblatt argued, does not reside in either the text or the reader but in the transaction between the two. Rosenblatt's theory of transactional writing is less well known (1988), but in it she drew parallels between the way readers and writers used linguistic and social experiences to create meaning, and the fact that every writing event was a unique transaction with a '*personal, social and cultural environment*' (p7).

Reader response theories in a similar way are concerned with questions about who makes meaning and where meaning is made when a reader reads a text. For Iser (1978, 1995), a key proponent of reader response theory, reading was interactive and occurred between the text and the reader. The text was not seen to transmit meaning to the reader, neither could the reader impose meaning upon a text; the work of meaning making occurs in the space between the two (Iser, 1995). Part of the interaction described by Iser involves the reader filling in 'gaps' left by the writer. Scott (2016) argued that as writers create fictional worlds they are concerned with creating a plausible and coherent world, but part of what makes the world plausible and coherent is supplied by the reader filling in the gaps. As the reader fills in the gaps a meaning unique to the reader and text is created. Structural features of the text, such as semantics and syntax provide a framework within which both the writer and reader of a text create meaning. An important principle of reader response and transactional theories of reading is that the reader brings personal experience and response to the text, so every reading event will be in some way different. This means that there can be no right way to read a text, no authoritative 'correct' version. In a classroom setting

this can be seen as problematic, because it is common for a teacher to mediate the meaning of a text to a class of students, and that interpretation becomes the 'right' one. Giovanelli and Mason (2017) argued that 'authorised' versions of texts, such as study editions, positioned student responses to texts as deficit by failing to value the knowledge and experience students brought to the classroom. Where students' responses are sought in a lesson which makes use of a reader response theory approach, their personal experience of the text can reduce the use of 'stock' answers, which students feel they should give (Cushing, 2018). If students feel that their responses to a text need to be the 'correct' ones, then the reading will not be authentic. An authentic reading is '*born out of an individual's own process of unmediated interpretation*' (Giovanelli and Mason, 2015, p42), and this may include making sense of the text, responding emotionally to it, placing it within a context based on experience, filling in any gaps and conceptualising the world(s) of the text. The concept of an authentic reading, then, moves on from and develops reader response to include wider contemporary understanding about the reading process.

Where children are given the opportunity to respond to texts, the response may be an emotional one, and there has been increased interest in the potential for literature to promote empathy in children. Maria Nikolajeva (2012a, 2012b, 2013) has written about empathy and children's fiction, and argued that fiction creates situations where emotions are evoked in the reader and that reading about emotional experiences of a character simulates real world responses. She argued that through reading fiction a child learns to understand other people, what is in their mind and how their behaviour might reflect their emotions. Nikolajeva described this process with reference to the term *Theory of Mind*. Taken from psychological understanding of human development, Theory of Mind describes the point at which a child learns that other people have different responses and feelings to their own. It also concerns the ability to understand feelings that other people may have. Equally, experiences of other people's behaviour in real life help a child to empathise with a character. Nikolajeva (2013) stated that the different approaches to 'showing' and 'telling' in narrative helped children to learn about the way behaviour and emotions are linked. An author could tell the reader that a character was sad or they could show the character crying; in the second case a child reader would associate their own experience of feeling sad with the actions of the character. They would know how the character was feeling due to their actions. There continues to be interest in the potential for literature to promote emotional literacy in children, particularly in schools. A venture called Empathy Lab (<http://www.empathylab.uk/>) has recently been set up with the intention of promoting children's books which they believe can develop empathy in children. Their expressed purpose is to develop empathy through immersion in children's books, from this to develop social awareness and then to increase social activism. Driven by concern

about divisions in society they argue that empathy can be taught through literature. Of course there is a danger that this approach creates a different kind of 'authorised' reading, in which emotions, and a designated response to them are foregrounded at the expense of any other response a child might have.

Nikolajeva's approach to empathy was based on what she described as 'cognitive literary criticism'. She acknowledged the importance of work in cognitive poetics in developing a way to talk about not just how readers interact or transact with a text (as in reader response theory) but why it is possible for the interaction to occur. The focus on linguistics, and specifically how language is used in a text which is provided in cognitive poetics allows connections to be made between reader response and language. When theorising the reading process, reader response and transactional theories provide a convincing account of the work done by a reader of a text. However, despite the importance of the individual reader and reading, it is also important not to lose sight of the text. Understanding reading as a transaction between text and reader means that both the text and the reader are equally regarded in theorising the process of meaning making. Cognitive poetics re-engages with the study of language and the effect that language has on the reader (Stockwell, 2002). In terms of considering emotional responses to texts, cognitive poetics does not use the term Theory of Mind, which is associated with psychological descriptions of the way human beings understand that other people have minds. Stockwell (2009) coined the term 'mind-modelling' to describe the process of a reader attributing emotional states to a character. Mind-modelling is an active process that highlights *how* an individual constructs a mind for another. This does not mean that a response will necessarily be empathetic; mind-modelling accounts for any conceptualisation of the mind of another. Readers construct a set of ideas about the working of a character's mind, and the author can give or withhold information from the reader, depending on their intention in developing character and plot. Zunshine (2006) used the term 'mind reading' to refer to the process of attributing mental states to fictional characters, and argued that attributing states of mind to others was a fundamental way for humans to '*construct and navigate*' (2006, p6) the social world.

Mind-modelling in texts can also refer to ideas a reader has about the intentions of an author, or to the authorial sense of how a reader might respond to a text. In this sense it would include, but differ from, the notion of the implied reader described by Iser (1978, 1995). An implied reader suggests a particular, fixed reader who is being directly addressed by the author. This reader is '*a certain sort of reader who is ideally placed to make sense of it [the text]*' (Stockwell, 2009, p137). In fact the actual readers may adapt themselves to the position of the implied reader, or mind-model the type of reader being addressed without identifying with such a reader. Nuttall (2015) applied the concept of mind-modelling fictional minds and argued that a reader's attention

could be directed in particular ways by an author to manipulate the way a reader attributes a mind or interprets behaviour. When children's literature is considered, the concept of the implied reader and the direction of a reader's attention becomes more complex. It could be argued that children's authors do in fact write with a particular type of child in mind, especially if, as Nikolajeva suggested (2010) there is a sense that children's literature offers something for the child to learn. The significance of the adult-child power relationship, and the possibility that the adult wishes to teach the child something moral or ethical through the text cannot be overlooked. If there is a greater degree of intentionality in the writing of an adult aimed at a child, in terms of educative purpose, then there could be an impact on the way the child responds to the text. Mind-modelling can also be implicated in classroom practice, (Mason, 2017) as teachers and students attempt to build a model of how the each other's mind is working. Students may try to second guess an answer they think the teacher is looking for; teachers may incorrectly interpret classroom behaviours and responses. This again can be seen as a function of the unequal power relations between adult and child in a classroom situation.

Although the context, experience and response of the reader are important, there are particular ways in which the writer of a text can shape and direct the reader's experience. Cognitive poetics is particularly concerned with conceptual representations of language and the function of language in the mind. The study of narrative discourse (Genette, 1980) and the field of Narratology (Jahn, 2004; Huhn, 2018), offer insights into the structural features of narrative which influence the way a narrative is told and understood. Features such as time sequencing and chronology, narrator and point of view, and narrator voice have an impact on the response of a reader to a text. Cognitive narratology in particular is concerned with the '*mind relevant aspects of storytelling practices*' (Herman, 2013, paragraph 2) and with the cognitive processes that enable readers to construct mental models of fictional worlds. Fox (1993) used categories from Genette's theories of narrative to analyse the way the children in her study (discussed section 1) retold their stories verbally and argued that children developed awareness of the interdependent nature of form and content through the stories they heard. In other words they developed awareness of the fact that different types of story are told in different ways, and this awareness was demonstrated in their retellings. Fox's analysis did not include cognitive approaches, but it would be very interesting to consider her data in the light of recent developments in cognitive narratology. The role of stories and storytelling in children's developing literacy continues to be explored. In the book *Storytelling in Early Childhood* (Cremin et al, 2016) discussed the value of storytelling for developing language in young children and the role of narrative in children's play.

Fox used narratology to explore the way children made use of encountered stories in their oral retellings, but children's writing or rewriting of encountered narratives has not been studied. Fox (1993) and Wolf (1992) both demonstrated that children recreate fictional worlds in their retellings and their play, but children's responses to texts through their own writing has not been explored. Oatley's (2003) call for a new understanding of reading and writing as one 'writingandreading' is particularly relevant here because he positioned 'writingandreading' not as two processes but one. Oatley argued that a reader was constantly creating their own version of a text, and that writers always enacted the role of reader in creating a text. If this idea is applied to children as they develop as readers and writers then there is great potential for developing further understanding about the cognitive processes involved. The analysis of the data in this thesis will provide a new contribution to this understanding.

1.4 Children, writing, creating

Although children's writing has not been the focus of as much research as children's reading it would be wrong to suggest that it has been unexamined. As discussed, the teaching of writing in schools has been subject to some scrutiny due to policy and curriculum requirements and the impact these have had on pedagogy. However, it is also important to consider the processes of learning, not just the practices of teaching when looking at children's writing. This section is divided into two parts. The first section reviews literature relating to children as writers in terms of their developing use of language, creativity and communicative skills. The second section focuses on multimodality in children's writing because not only is this a significant part of research into children's writing, but was also a notable aspect of the writing collected for my research project.

1.4.1 Language, learning and creativity

Ideas about creativity in education have developed from the notion of the lone genius creating works of originality, to the idea that creativity is collaborative, situational and involves remaking rather than the production of something inherently new (Carter, 2004; Banaji and Burn, 2007). Debates about creativity are also concerned with questions about whether it is the process, or the product that should be seen as the work of creativity. In other words, when a child writes a poem, the question of whether the finished poem is the creative work, or the process of writing the poem the site of creative activity, remains a point for discussion. Banaji and Burn (2007) demonstrated that creativity is represented in a variety of different ways from different philosophical positions, but that for a study of literacy and creativity play was particularly important.

They argued that the development of language through imaginative and collaborative play scaffolded the use of language in later life, and was therefore an essential precursor to writing. If, as Vygotsky (2004) suggested, children's play is '*a creative reworking of the impressions [he has] acquired*' (p11) not simply a reproduction of experience, then it can be seen that creative reworking is a key element in text making. In his analysis of creativity in everyday talk *Language and Creativity: The Art of Common Talk* (2004), Ron Carter showed that creative and playful use of language was widespread in everyday language, and that imitative reworking and play with language patterns were features of such creativity. Carter also argued that creative language was typically associated with particular kinds of texts such as poetry, fiction and drama, which implied that creative language and literary language were the same thing. This effectively created opposition between 'literary' language and other types of language use whether in text or spoken form, and put forward a narrow definition of creativity. Creative language has been positioned as that which is particularly descriptive or playful, perhaps in terms of language features such as rhyme, word play, or alliteration (Tusting and Papen 2011). Where this is the case, creativity is regarded as an aesthetic feature of a finished text rather than the process that went into the production of the text. Tusting and Papen (2011) argued that in fact creativity

can simply mean the human capacity for making meaning in a situation where no communication existed before (p7).

From this perspective, which concurs with the New Literacy Studies approach, all text production is inherently creative and all children's writing (in whatever medium) is a creative act. In her work on creativity Anna Craft used the term 'possibility thinking' (2000, 2014) to refer to thinking that promoted questioning, problem solving and the exploration of ideas. The idea of possibility thinking can be related to the process of text making in that decisions and choices are made, questions are asked and answered and ideas are developed and explored. When considering children's volitional writing it can be argued that children are creative in different ways. They are creative in the sense of communicating something new, in the sense of thinking of the potential and possibilities in the kind of text they want to write, in their choice of medium and genre, and in the production of a final piece of text.

Jason Ranker (2015) developed the idea of creativity in children's writing along the lines of Carter's creative reworking in *Redesigning the everyday: Recognizing creativity in student writing and multimodal composing*. In this paper Ranker argued that a socio-cultural approach to creativity allowed for any available designs to be used for meaning making. A child might, therefore use available designs for characters, themes, motifs or events taken from any previous experience with art, literature, film or digital media. Ranker used Vygotsky's idea of association and dissociation to theorise the process of children writing in social and cultural contexts. In the process of dissociation an

element is taken from one context and re-used in another. In the process of association elements are recombined in new ways in a new composition (Ranker, 2015, p360). In this way, Ranker argued that children creatively reused existing elements from their wider experiences in their own compositions and used elements from one media in another. To enable this kind of writing in the classroom Ranker suggested that teachers should take a process or writing workshop approach in which collaboration, regular volitional writing and discussion were encouraged. Anne Haas-Dyson (1997, 2003, 2008, 2010, 2013) has also argued for the importance of children's social contexts in their developing writing. Like Ranker, Dyson also demonstrated that children used writing tasks as an opportunity to reuse and recontextualise material they had accessed in various media. Children learned by '*borrowing and revoicing words from others they have heard in similar situations*' (2010, p10), and in their early writing children were keen to write for real purposes. When children drew on elements from their out of school experience of media texts, however, Haas-Dyson (2008) noted that these texts were less highly regarded by adults (particularly teachers) and that children needed to interpret '*textual boundaries*' (p10) in the classroom in order to receive approval in school. Rather like the findings Rachel Levy's study of reading at home and at school, there is a disconnect between the types of writing that are socially situated, culturally embedded and rooted in child choice, and writing that is officially sanctioned, structured and limited to certain formal types. Liz Chamberlain (2018) showed that children's out-of-school text productions were varied and multi-sited, and differed from writing for school, even where writing for school was undertaken in the home. She argued that if teachers were more aware of the contexts in which children were creating texts outside of school then this would support their understanding of children's in-school practices. Different types of writing require different skills and in some schools opportunities are provided for both child led and teacher led text production. My study of children's volitional writing will contribute further to understanding about the interaction between schooled writing and writing undertaken independently.

The term 'creative writing' no longer appears in the National Curriculum for English (2013), which serves to highlight the emphasis on skills based approaches to teaching writing. In the statutory requirements for English children at the end of Key Stage 2 are expected to be able to plan, draft, evaluate and edit their writing, but there is no mention of imagination, creativity or enjoyment. Language choices should be 'appropriate' and writing should be 'cohesive' (p37). There is a focus on process here, but a functional and structured process, rather than an imaginative, collaborative or creative one. Haas-Dyson (2008) argued that in children's out of school experiences they encountered a variety of texts and means of producing those texts, whilst in school

instructional approaches are becoming more standardised, more fixed on narrow definitions of what children write and how their writing should be evaluated (p151).

Where writing in the primary classroom is creative it is a result of the work of individual teachers rather than the content of the curriculum. Teachers in primary schools do teach writing creatively and support writing communities in their classrooms (Cremin and Myhill, 2012; Cremin, 2015), but it can be argued that this is through personal choice and expertise rather than policy guidance or expectation.

In this discussion of children's writing and creativity the focus has been on the elements of writing that the National Curriculum calls 'composition', by which is meant content, language choices, and structural features. The elements of writing that are concerned with handwriting, spelling and punctuation are called 'transcription'. For many children, their sense of efficacy in writing is related to transcriptional elements. David Wray (1993) surveyed a sample of older primary school pupils and asked them to explain to a younger child how to be a good writer. The responses were dominated by the need to have good handwriting, correct spelling and to have a neat end product. Pupil perceptions of writing were influenced by what they thought their teacher was interested in, and only 30% of the respondents referred to compositional elements in their advice. Writing was regarded as an activity undertaken for a teacher and success achieved by meeting the teacher's requirements. Transcriptional elements are rarely positioned as creative. Spelling in particular is seen as a process of learning to get things right, rather than experimentation, problem solving and practice. A significant study which examined spelling as a creative process was *Gnys at Wrk: A child learns to write and read* by Glenda Bissex (1980). This ethnographic study of one child as he developed as a writer through volitional writing and invented spelling demonstrated that learning to use signs and symbols to represent sound in language was a highly creative and cognitively demanding process. The use of different semiotic systems to create meaning in texts has become a focus for research in children's writing and text making. Haas-Dyson (2008) argued that understanding literacy as multimodal was essential in bridging the gap between official and unofficial literacy. Multimodality, then, is a function of the 'third space' in which schooled and unschooled literacies interact and

a requirement for a dialogic relationship between the official and the unofficial is a view of literacy use as multimodal (Haas-Dyson, 2008, p153).

In the next section I review the literature on multimodality with reference to children's writing.

1.4.2 Multimodality

As has been discussed, children's experience of literacy in their homes and communities is inherently multimodal. Children encounter and interact with texts in

different modes and media such as paper based print and images, digital print and images, visual forms such as film and video games which include music and other sound effects. Many of the books children read are considered to be multimodal because image and text work together to create meaning. Both modes contribute to the understanding of a narrative and the narrative would be lacking if one of the modes were to be removed. Picture books have been the most widely studied of multimodal texts for children. The term 'picturebook' has become widely used to differentiate a book in which the words and pictures are inextricably linked, from a book where the written narrative is illustrated by pictures that are decorative, rather than adding to meaning. This latter type of book is referred to as an illustrated book (Goodman, 2009). In children's picturebooks there may be an author and illustrator, as in the case of A.A. Milne and E.H. Shepherd or Julia Donaldson and Axel Scheffler, or one author-illustrator who creates both text and image such as Shirley Hughes or Judith Kerr. In the latter the interaction of text and image may be more significant to the meaning of the whole text, but a close collaboration between author and illustrator can result in the narrative being interdependent across the modes. As with debates about 'instruction and delight' in children's texts, the use of images alongside text has been the subject of some discussion. Children learn to read and interpret visual image before they have been taught to read text (Whalley, 2009) and to some extent pictures have been seen as a way of supporting children to find meaning in a text when they cannot yet read the words. From this perspective, pictures are rather like stabilisers on a bicycle- once the child learns to read they can be taken away. Anecdotally it is common for parents and teachers to encourage children to 'get on' to books without pictures, 'chapter books' are the desired end result. To imagine that images are only there to help a reader to understand a text, however, would be to miss a significant amount of the subtleties of meaning which come from the interaction of text and image.

Picturebooks are widely used in Early Years classrooms to promote enjoyment of reading and to develop pre-reading skills which include visual literacy. Through picturebooks young children also develop understanding of point of view because the reader can see things that the character in the book cannot. An example of this is the popular text *Handa's Surprise* (Browne, 1994) , in which a child carries a basket of fruit on her head to her grandmother whilst, unknown to her but known to the reader, various animals take fruit from the basket. Picturebooks also contain instances in which the reader and the characters in the story know more than the narrator. The story told through the text is added to by the images, which are accessible to the reader but not, ostensibly, to the storyteller. Carole Scott (2009) explored this approach in her analysis of *The Tale of Peter Rabbit* by Beatrix Potter (2001) . Scott showed that whilst the narrator tells the story in a straightforward and understated manner, the images show lively and chaotic scenes which the reader, alongside the

protagonist, is party to. Developing understanding of perspective and point of view is an essential reading skill and picturebooks have a key role in enabling children to do so.

Braid and Finch (2015) showed that engagement with a picture book facilitated different types of thinking in children as they talked together about a book. By analysing children's responses they identified different types of thinking used in the discussion about the book including 'define, combine, integrate and extend' (p120). Children were most commonly engaged in the type of thinking described as 'combine' in which they made links, ordered and organised ideas from the texts to develop their own meanings. Words and pictures were both integral to the children's understanding of the text and children referred to visual elements, in particular object and colour in their talk. Braid and Finch found that

children engaged in higher levels of thinking when they used significant aspects of the illustrations alongside the words (p120).

Arzipe and Styles (2003) and Arzipe (2001) similarly showed that children's engagement with picturebooks led to complex and sophisticated responses to the whole text on intellectual and emotional levels. Arzipe and Styles (2003) explored children's responses to contemporary picturebooks, a number of which have features that have been described as 'postmodern' (Goldstone, 2009) because they contain metafictional elements. In other words the images and text break the boundaries of the text and the world of the text through '*parody, self-referentiality, nonlinearity, multiple perspectives and irony*' (Goldstone, 2009, p321). Characters in the book may take control of the story, speak directly to the reader, or be shown in the act of physically engaging with the pages of the book. An example of this can be seen in David Wiesner's *The Three Pigs* (2001), in which one of the pigs is blown out of the story by the wolf, and the three pigs proceed to use pages from the book to make paper aeroplanes to escape. These kinds of texts often include intertextual references; characters from one fairy tale may appear in another and take part in the events of the story. Intertextuality is not confined to postmodern picturebooks, but it is a feature of the destabilising, boundary breaking nature of the postmodern picturebook to challenge reader expectations in a variety of ways.

Sylvia Pantaleo (2007, 2012, 2015, 2016) has been at the forefront of research in children's multimodal texts, including children's own creation of multimodal texts. Her 2016 paper *Primary students transgress story world boundaries in their multimodal compositions* reported on a research project in which a class of 7 and 8 year old children studied and wrote their own picturebooks. The picturebooks chosen for study were examples of postmodern texts which used metafictional devices. Pantaleo used the term 'metalepsis', from narratology studies, to describe the purposeful breaking of narrative boundaries in a text. Metalepsis is seen as a violation of story world norms, which is consistent with Goldstone's definition of the postmodern in picturebooks. It

complicates the diegetic levels in a text by telling the story from different perspectives, which may be competing or complementary. A picturebook is multidiegetic because the narrative is told on two or more levels, through images and through words. The multiple perspective narration can create metalepsis because the boundaries between narrator and points of view can be broken, including the boundaries between narrator, character and reader. Metafictive devices are found in other writing for children (Myklevold, 2017; Pantaleo, 2007) but in multimodal texts the affordances of the different modes allow this to be done in different ways. Although Pantaleo's research focused on books for children she acknowledged that metalepsis is not unique to books for children; it is also found in the video games, films and television programmes that children engage with. In Pantaleo's 2016 study, after having worked with and studied the art, design and narrative in postmodern picturebooks, children created their own multimodal texts. They were directed to include a form of diegetic disruption, such as a character leaving the story world, the author addressing a character or vice versa, the author commenting on the story or appealing directly to the reader. All the children were able to do this and were able to create '*diverse and sophisticated*' narratives (p249) and Pantaleo argued that the children were developing cognitive flexibility through experiencing multiple ways of representing narrative. As Barrs and Cork (2002) demonstrated in *The Reader in the Writer* high quality teaching around texts can develop children's ability to write in different styles and genres; Pantaleo also showed that children can learn how to work with narrative multimodally.

Children in the older years of primary school may still enjoy reading picturebooks, but are also likely to engage with multimodal texts such as comics and graphic novels. In comics and graphic novels the words and pictures are given equal importance. Neither mode constrains the other in the sense that the written text does not control what is represented in the pictures but both modes are essential to tell the story. The story-world of a comic is created through words and images and

'It is impossible to specify the story world created by the comic without making reference to both the text and the image' (Wartenberg, 2012) .

This is in common with picturebooks, as discussed, but comics and graphic novels have additional features of design which contribute to the way in which the text is read and understood. The reader has to become familiar with these different sign systems in order to fully engage with the comic. Comics are laid out in panels, which direct the way in which the story is read. Scott McCloud's book *Making Comics* (2006) detailed the different varieties of panel to panel transitions which could change the way the story is read and understood. Knowing how to read the panels and the visual transitions in them is part of knowing about other semiotic systems used in comics. Chute (2008) argued that a reader of comics did not only fill in the gaps between

panels, but constantly looked back and forth to develop layers of meaning. This meant that

comics as a form requires a substantial degree of reader participation for narrative interpretation (p460).

Cohn (2013) suggested that the organisation of panels was systematised by constraints from cognitive patterns. In other words, events could only occur in a certain sequence for narrative sense to be achieved, and the images used patterned schematic information to represent meaning. The images used in comics are not only images of recognisable objects or characters. They also contain a complex system of visual metaphors (Hudson Hick, 2012) such as stars which appear around a character who has suffered a blow to the head. Hudson Hick also argued that text in comics is in fact treated as an image, because the visual effects of the texts such as size, shape, colour and design of the text conveys meaning. The aesthetics of the comic, therefore, carry meaning as part of a system of signs (Meskin, 2009). Such signs are part of a culturally embedded system which is given meaning by the context in which they occur. Eisner (2008) argued that comics used visual stereotypes in a similar way; visual representation becomes a system of signs which are interpreted in the context of the comic. Cohn (2013) described such visual stereotypes as iconic drawings which were cross cultural and created a shared visual vocabulary which was not implicated in language. He also demonstrated that through analysis of visual narrative a visual grammar could be developed which mapped on to the classes of linguistic grammar. Although theorists such as Cohn, Eisner and McCloud have demonstrated the complexities and sophistication of comics and graphic narratives, they remain a form which does not have high status as a literary genre. Comics are regarded as easy to read because they contain pictures (Eisner, 2008; Evans, 2013) and in classrooms have been seen as a less challenging option than a text heavy novel. The National Curriculum for England requires children in the upper years of primary school to read '*an increasingly wide range of fiction, poetry, plays non-fiction and reference books or texts books*' (2013, p33). This requirement would not exclude the use of comics or graphic novels, and there is no reason why a confident teacher could not work with multimodal texts. However, the focus on traditional text-heavy books implicitly positions other types of texts as of lesser educational value. Meskin (2009) argued that comics should not be viewed as literature because it meant that they would be judged by the standards of literary texts and found wanting. Rather than trying to position comics as literature, according to Meskin, it would be better to develop a new critical approach to multimodal narratives. Gibbons (2012) has also argued that there is a lack of critical vocabulary to discuss the illustrated elements of multimodal texts, meaning that there has been an over-reliance on linguistic methods of analysis. Teachers in particular may lack knowledge and vocabulary to discuss multimodal texts because such texts do not yet form part of the National Curriculum and comics are not regarded

as a literary form. Comics are a problematic literary form because they are also an art form, but it seems clear that the cognitive demands made of a reader of graphic narrative are easily equal to those of a narrative told solely in text.

Pantaleo's work on children's multimodal text creation has extended to comic and graphic novels. In a 2012 study *Middle School Students Reading and Creating Multimodal Texts* she worked with a group of grade 7 students (12 years old) exploring metafictional devices in picturebooks and the artwork and compositional elements of graphic novels. As in the earlier study with primary school children (discussed above), the students were taught about the ways that metafiction and intertextuality could be used to direct the responses of the reader in particular ways. The children engaged in classroom discussion about these features, and were then asked to create their own multimodal texts, which had to include intertextuality, parody and typographic experimentation (Pantaleo, 2012). They developed the meta-language to explain how they had written their text and this language became part of the language community in the classroom. In reporting this study Pantaleo presented a case study of one student who chose to write a graphic novel. The child demonstrated great skill in using the structures of the graphic novel form in the way she ordered and designed the panels. She used features such as boxes for the text spoken by the narrator to differentiate narrator voice from character voice, and used visual metaphor in the images. She was able to make use of a range of metafictional devices including a change of narrator when the protagonist decided they did not like the story the first narrator was telling. In her analysis of the focus student's work Pantaleo argued that the student had

adopted, appropriated and transformed the various semiotic resources that she had learned from reading and discussing the picturebooks and graphic novels to create meanings that she, as sign maker, desired to communicate (p309).

This analysis is important because it draws together the act of reading and the act of writing texts, but also focuses on the way the student makes choices about the semiotic resources they want to deploy, whilst at the same time creatively adapting those resources. Far from being an easy option because they include pictures, Pantaleo demonstrated that multimodal texts are cognitively challenging and require a flexible, creative approach to both reading and writing. She also showed that children are very capable of rising to the challenge of creating these kinds of demanding texts.

Contemporary children are growing up in what Kress described as the *New Media Age* (2003) in which the dominant mode of communication is changing from text to image and the means of that communication from book to screen. Children have the opportunity to make choices about how they communicate and which modes they want to use to make meaning; writing may not always be the obvious choice. For Kress this meant that language cannot give full access to a message expressed multimodally,

and that linguistic theory cannot fully account for contemporary literacy (p36). Kress has long been at the forefront of thinking about multimodal forms of communication and their role in children's learning. In *Before Writing: Rethinking Paths to Literacy* (1997) he argued that when thinking about literacy far more attention should be paid to the early sign making systems of children. Kress showed that a close study of children's own communication practices revealed a range of texts such as drawings, sticking to make collages, labelling and invented writing. He argued that thinking about literacy needed to be reappraised to include the multimodal nature of emergent literacy. More recently Kress has written about multimodality as social semiotic (Kress, 2010; Kress and Van Leeuwen, 2017) and has argued that if language is seen as contextually formed to meet social need, then image should also be regarded in this way. As the opportunities and technologies for multimodal communication developed, Kress argued, there was a need for criteria to be agreed that allowed multimodal texts to be analysed consistently. In 2003 Kress stated that

The communicational world of children now in school [...]looks entirely different to that which the school still imagines (p16).

In the subsequent 15 years advances in technology mean that these differences are ever more pronounced.

Developments in digital media, in particular social media, have given children access to platforms to create an increasing range of texts, whether those are based on writing, image, music, or video, or a combination of different modes. In her study of a child's out of school text production Dowdall (2006a, 2006b) noted the way the focus child created a blended text which was multimodal, but in particular that images were the driving feature in the texts and reflected '*screen based forms of literacy*' (p48) that he enjoyed. Dowdall (2006b) also considered children's text production as a form of identity performance, in which their ability to work in different modes enabled them to move between social identities. A child might use a different social identity and set of social language features when writing for school than when writing for her or himself. When considering identity construction Marsh (2005) said that context was significant in what she described as '*the discursive production of the self*' (p30), so children can produce multiple identities in different contexts using the resources available. Marsh argued that whilst literacy practices could be seen to shape identities, identities also shaped literacy practices and that there was a continuum of experience between the two. This means that socio-cultural factors and community literacy practices are influential in the development of individual identity. John Potter (2012, 2015) argued that children's use of digital media enables them to curate their identity in the way they choose to represent themselves both for themselves and others. Text making, it can be argued, has always provided the opportunity for identity creation and development as the author creates a version of themselves in the text. Potter (2015) suggested that

curation is in itself a new literacy practice which includes '*collection, production and exhibition of markers of identity*' (Abstract) which are displayed through social and digital media. Children's creation of identity through text is an important aspect to consider when looking at their writing.

1.5 'The braid of literature'

Wolf and Brice-Heath (1992) referred to the 'braid of literature' when they explored the ways in which different aspects of literature wove together in children's developing language and literacy skills. The different threads of experience in story came together in unique ways in each child, and their responses were equally unique. In a similar way a review of literature which covers a wide ranging and widely researched topic such as literacy must pull out relevant threads and weave them together in a new way to demonstrate how and where new perspectives can be found. The focus of this study; the relationships between children's leisure reading and volitional writing, falls within and between different areas of literacy research. Perspectives about relationships between reading and writing have lacked empirical evidence and have not looked closely at the use of language. Where language use and narrative structure has been examined it has been in the context of spoken, not written texts. Curriculum and policy studies treat reading and writing separately, although they do offer insight into the ways that reading and writing are conceived in educational contexts. Research into reading, from the perspectives of both teaching and learning has not made analytical links to writing and language use. Studies in classroom practice and pedagogy have emphasised the role of the teacher in classroom experience, but have not explored writing that has not been teacher led. Research into reading for pleasure has been extensive, but volitional writing has not been linked to reading. Cognitive approaches to reading such as cognitive poetics and cognitive narratology have focused on adult readers and texts, with the exception of studies concerned with emotional literacy and empathy. Multiliteracy studies and ethnography of literacy have developed understanding of socio-cultural approaches to literacy, and the importance of understanding children's language communities but have not engaged with language use in a linguistic sense. Multimodality studies have brought together some social-cultural and linguistic elements, but with an emphasis on semiotics and the affordances of different modes. There is a need to make links between these different research traditions in order to further develop understanding of the relationships between reading and writing as children learn. In the collection and analysis of data for this project I bring together multiliteracy studies and linguistic studies, along with

multimodality studies and classroom practice to offer insights into the creative reciprocity that exists between encountered and created texts.

Chapter 2 Methodology

2.1 Introduction

In this chapter I set out the methodology for the research study and detail the data collection methods used. I explain how each of the data collection methods were devised (section 2.3) and administered (sections 2.9) and the processes involved in preparing the data for analysis. The chapter ends with a detailed explanation of the methods used to analyse the data and the rationale for the use of Text World Theory (2.13). This rationale has been placed at the end of the chapter because it arose following the collection of the data and was not part of the original design of the study. However, as will be shown, the analytical approach using Text World Theory is in keeping with the philosophical underpinnings of the study and contributes an original and distinctive approach to the data.

2.2 Philosophy

The focus for my research was based in beliefs about the value of texts written for children and the significance of children's responses to texts. Taking a transactional view of reading (Rosenblatt, 1978) and placing it within a socio-cultural view of literacy development enabled me to see the transaction between child reader and text occurring in a specific social and cultural context. I positioned writing as a creative and communicative process which fulfilled a specific social or cultural purpose for the child writer. Such purposes may be volitional or required by the context, such as school setting. If a child's response to a text is seen as active and unique, as transactional theory suggests, then those unique responses may contribute to the context in which they create texts. In other words encountered texts become part of the social and cultural context in which writing occurs. The project was also rooted in a sense that school systems are not always designed to enable children to explore and creatively develop the relationship between the texts they read and those they write and that this has negative implications for their development as readers and writers. My observations of children's reading and writing had contributed to these beliefs, but it is inevitable that my interpretation of those observations had been influenced by my beliefs. With these contexts in mind my research was designed to be exploratory and interpretative, not only to determine whether or not these beliefs are well founded, but also to investigate beliefs about reading and writing more generally. Detailed criteria have been supplied for teachers to assess and measure children's skills as readers and writers, but these in themselves raise further questions about which skills are

considered to be more or less important, who has decided that those skills are most important and why some skills or attributes are preferable to others. Research suggests (Clark 2005, 2014) that children's beliefs about reading and writing and about themselves as readers and writers differ from those of adults, particularly educators. It is important to find ways to access and consider the child's perspective and the child's voice because the ways of knowing that children tell us about should inform our own ways of knowing as researchers and teachers.

The first research question '*Do children who self identify as reading for pleasure produce writing that is judged to be higher quality than their peers?*' was considered in the context of critical social theory and discourse analysis with reference to the work of Bourdieu (1990), Fairclough (1989), Gee (1990) and Ball (2013). As described in chapter 1, reading for pleasure has become a focus of interest for teachers, policy makers and the media following concerns about changes in children's reading habits (Clark 2005) and indications that reading has academic and cognitive benefits (Sullivan 2013, Sullivan and Browne 2014). However, the notion of 'reading for pleasure' evokes a particular set of ideas about reading and leisure which can be seen as reflecting the literacy practices of a particular social group.

In terms of social policy 'social groups' have been defined nationally according to economic status, employment and education. The Office for National Statistics (ONS) collects and analyses data pertaining to socio-economic group and class. Category titles such as A, AB and so on, are used to reflect income, education and occupation of groups as a general population description. In 2014 The Guardian Newspaper (Flood, 2014) reported that research commissioned by the reading charity Booktrust showed that '*the higher socio-economic group that someone is in, the more often they read*'. The paper reported that 62% of the higher socio-economic group AB read daily or weekly, compared to 42% of the lower socio-economic group DE. The reporting of this statistic, and indeed the original research, positioned the lack of reading as a deficit. Regular reading for enjoyment, in this analysis, was regarded as a good thing by the 'us' of the writer and readership, in contrast to the 'other' of the people who did not read or appreciate the value of reading. The position taken in this article is common to the media discourse about reading and is established in education policy (as discussed chapter 1.2.1). It is implied that individuals have free time in which they can and should choose to participate in literate activities such as reading, and that taking part in these activities is valued and encouraged. The action of reading for pleasure is associated with an educated group in which reading has high status and one which has adequate leisure time for which reading would be a highly regarded choice.

However, the term 'social group' may also be used to refer to a smaller and more personal group, which is not the same as the general national classification. Within the socio-economic groups of AB and DE there are numerous groups in which different

literacy activities are practiced. As exemplified by the work of Shirley Brice-Heath (1983) (as discussed chapter 1.2.2), different communities have different ways of working with literacy, which may or may not be aligned with dominant ideas about education and literacy development. Gee (1990) argued that 'Discourses' embody not only the uses of language but all the behaviours of a social group into which children are socialised. For children whose social groups operate within different Discourses there may be a misalignment between their habits and behaviours and those valued by the school. Gemma Moss (1989, 2000) argued that children's informal literacies were not valued by schools because they were regarded as developing different sets of skills that would not be beneficial in the context of the education system. Moss (2000) described informal literacies as 'horizontal discourse' which was oriented to the present and to immediate responses and relationships. The texts which children engaged with as informal literacies would be popular cultural and media texts of different types. She described formal literacies as 'vertical discourse' which was oriented to the future with a sense that one set of skills would be learned and used to move on to the next. The texts which represented formal literacies might be more specialist and traditional in style, such as novels or prose non-fiction. Moss' research demonstrated that all children participated in informal literacies as part of their social and family groups, but not all engaged with the formal literacies that would be advantageous in school contexts.

The phrase '*reading for pleasure*', as used in the first research question, is implicated in cultural practices associated with social groups that are dominant in education and policy. In line with Bourdieu's (1990) theories about cultural capital, the kinds of texts which are being read for pleasure may confer very different advantages or disadvantages onto the child in the context of the classroom. Children who read texts which are approved by the dominant school culture, such as literary children's novels or non-fiction texts, may find that they are better able to take advantage of the educational opportunities on offer to them than those whose reading consists of social media, magazines or comics. Whilst the use of popular culture texts has been widely discussed (Dowdall, 2014; Parry, 2014; Marsh 2005) the National Curriculum for England (2014) maintains a focus on traditional print texts (as discussed chapter 1.2.1, 1.2.2). Even where popular cultural texts are made use of in classrooms, the tasks which relate to them tend to reproduce the formal literacies Moss describes (Parry et al, 2016). It can be argued that this is an example of the way in which the education system legitimates and perpetuates the dominant culture (Bourdieu and Passeron, 1990).

The second part of the first research question is also situated in cultural and educational assumptions about writing. In seeking to find and investigate relationships between reading and writing I am also exploring whether there is any relationship

between reading and *success* in writing, where success is defined according to national standards. It is clear that judgements about 'higher quality' in children's writing are likely to be defined by dominant discourses about what constitutes quality. If, as Fairclough (1989) suggests, language has become '*the primary medium of social control and power*' (p3) then judgements about children's use of and facility with written language are significant. Nationally applied criteria can be seen to privilege styles of writing associated with the literacy practices of the dominant educated (and educating) class, whilst undermining or dismissing as incorrect, other uses of language.

With the introduction of the new National Curriculum in 2014, a series of performance descriptors were produced to partly replace the system of levels which had previously been used for assessment. Pupils working 'at the national standard' are required to correctly (as designated by the curriculum document) apply Standard English grammar and punctuation; to plan, draft, edit, evaluate and proof-read to '*compose meaningful narratives*' (KS1-KS2 Performance Descriptors, p32). This demonstrated a clear focus on a particular kind of language use and creation of particular kinds of text. Such formal literacies sidelined informal literacies and conferred advantage on those who are able to use formal literacies. Bernstein (2009 [1975]) saw elaborated and restricted codes in school based language which reinforced the social and cultural advantage of those who had been brought up to use the elaborated code, and Bourdieu and Passeron (1990) noted the '*unequal distribution of educationally profitable linguistic capital*' (p116) which maintained educational and social hierarchies. The New Literacy Studies group (Pahl, 2005; Collins, 2000) have more recently explored the sociological and political relationships between language and institutions, and these ideas inform the philosophical position from which my study was developed. Whilst these ideas have had an impact on academic and theoretical understanding of language and literacy in schools, curriculum and policy continues to focus on formal, traditional literacies.

Ball (2013) argued that reading and writing in the schooling system have developed as a means by which individual abilities can be '*calculated and compared*' (p47), and that measurement and classification tends towards normalisation of particular ideas about competence and quality. Primary schools which follow the National Curriculum are engaged in almost continual monitoring of pupils and gathering of data in order to rank, sort and intervene to promote progress. Ball (2013) sees this from a Foucauldian perspective as being a source of disciplinary power over teachers and children which creates '*economies of pupil worth*' (p109). Whilst Pring (2015) does not discuss the notion of disciplinary power in this context, he does explore the ways in which, in contemporary UK schools, 'standards' have come to be seen as targets which can be measured. In order to demonstrate that progress is being made '*targets... are increasingly narrowed so that they can be more easily measured*' (Pring p198). The

education system in England requires that pupils can be regularly assessed for progress, but there are many difficulties associated with defining and quantifying skills in literacy. Some elements of writing, such as spelling for example, can be quantified easily as correct or incorrect. Other aspects such as vocabulary choice or use of sentence structure are highly contextual so are difficult to measure consistently. A narrow definition of grammar can be tested by means of the correct identification of word classes, but this is not a useful measure of progress in writing. The difficulties associated with these kinds of assessments have not been fully resolved and continue to be debated (Moss, 2017; Ellis, 2017). It is important to be aware, therefore, that the first research question can only provide information within the context of the current educational system, whatever questions that may raise. If inequalities can be identified in the system from a philosophical perspective, it must be acknowledged that the children and teachers who participate in the research are inevitably positioned within the system. For this reason data collection methods were designed to access children's literacy activities beyond school requirements.

My second and third research questions were closely linked and sought to explore reciprocity between reading and writing. In these questions: '*Do the texts children read for pleasure influence their volitional writing and in what way? Do children's writing choices reflect their reading preferences?*' my intention was to move away from notions of value or quality in children's writing. With the understanding that children's reading and writing occurs in many different contexts and includes a much wider range of texts than are used in classroom practice (Levy, 2011; Marsh, 2005; Pahl and Burnett, 2013) I wanted to have the opportunity to explore children's creative, individual work with texts. The theoretical contexts for this approach were based on the ideas of Dewey and Vygotsky, taking the position that children's learning is experiential and that creativity is a process of dissociation and association (Dewey, 1915, 1916; Ranker, 2015; Vygotsky, 2004). Dewey stated that a child's learning consists of '*continuous reconstruction*' (1902, p109) and '*constant reorganising or reconstructing of experience*' (1916, p44) as the child moves from their own experience towards an organised body of knowledge. Children's writing can be regarded as a process of reconstruction and reworking of the texts they encounter, through which they develop a range of different skills.

The collection of data involved a mixed methods approach. There are a number of reasons why the use of both qualitative and quantitative methods were beneficial for a study of this kind. Whilst traditionally qualitative and quantitative methods have been seen to belong to opposing methodological and philosophical positions, Olsen (2004) argued that methodological pluralism enables the researcher to deepen and widen their understanding of an issue, not simply to provide validation of results. Greene et al (2011), stated that mixed methods allow the researcher to

'honour both the generality and the particularity of social phenomena'
(p259).

Given the interpretative nature of my study and the specifics of the research questions, which reflect both general and particular concerns about the issue, mixed methods are appropriate. The research was divided into three phases to address the different research questions. This project formed an interpretative study drawing on critical social theory in education (Bernstien, 1975; Dewey, 1915, 2011 [1916]); critical discourse analysis (Fairclough, 1989) and multiliteracy theory (New London Group, 1994). The mixed methods approach to data collection allowed information to be both measured and critically reflected upon in the context of the research questions.

2.3 Design

Three types of data were collected in the study. In **phase 1** of the project an online reading survey was taken by 170 participants. This provided quantitative data for the first research question and to further inform understanding of the second and third research questions. Details of the reasons for this choice of data collection and the creation of the survey are provided in section 2.5.

In **phase 2** 38 participants maintained independent writing journals. This provided qualitative data for the second and third research questions, further informed by data from phase 1. Details of the reasons for this choice of data collection and the design of the instrument are provided in section 2.6.

In **phase 3** 10 child participants and two teachers took part in informal interviews. This provided qualitative data to add to information already gathered informing the second and third research questions. Details of the reasons for this choice of data collection and the design of the instrument are provided in section 2.7

According to Greene et al (2011) there are five methodological purposes which can be fulfilled through the use of mixed methods: triangulation, complementarity, development, initiation and expansion. My research design sought to fulfil these purposes. Triangulation occurred through the three different data sets and allowed opportunities to corroborate conclusions and enhance the credibility of the study. Complementarity was achieved through the use of interviews to elaborate on and develop understanding of the writing journals; development became evident in the way the survey results were used to inform analysis of the writing journals. Initiation occurred following the collection of the data as it became apparent that a new approach to the interpretation of the data was required and expansion occurred in the wider themes and issues which emerged from the data and their analysis. The combination of commonly used data collection methods (such as the survey and

interviews) with new approaches (the writing journal) enabled original perspectives to be taken on the relationship between children's reading and their writing. The design is robust enough to be replicated in different schools.

2.4 Ethical considerations

In line with University of Leeds regulations for ethical research all necessary safeguards were built into the project design to protect participants.

In **phase 1** pupil data obtained through the questionnaire was collected anonymously, but pupils had an identifying code to allow questionnaire data and school attainment data to be matched. This enabled patterns in responses to be identified for particular groups whilst individuals remained anonymous. The list of identifying codes was stored separately and kept away from data to maintain anonymity. The research was low risk and no personal information was accessed. Participants completed a consent question as part of the questionnaire and were able to withdraw at any time. Parents and carers were informed about the research and given the opportunity to withdraw their child at any time. The survey in phase 1 was designed to be accessible to children with a range of attainment levels in reading through the inclusion of visual options and limiting the amount of text. Any child who had difficulty in accessing the survey was given adult support. Provision was made for sharing any sensitive data about a child's personal circumstances and academic attainment already kept by the participating school, ensuring anonymity. Data were stored on University of Leeds M drive, accessed remotely where necessary.

In **phase 2** the writing journal was used for free choice, independent writing. It was not marked or assessed but was read and photographed. Participating children were told at the beginning of the project that their writing would be looked at, but their permission was verbally sought before each reading. Pupils were asked to give written consent inside their writing journal for the writing to be read as part of the project and could withdraw at any time. In the event that a child used their writing to disclose abuse or behaviours which would constitute a safeguarding concern under school policy, school procedures for safeguarding children were in place. Parents and carers were informed by letter about the research and given the opportunity to withdraw their child. The writing journal was accessible for all pupils but if a child had a specific learning need which affected their ability to write support was available in line with usual school practice, such as the use of a computer or recording equipment. Copies of children's writing were kept anonymously using the participant identifier, and commentary, observations, and field notes were maintained securely using identifier codes or pseudonyms. Designated devices were used for all photographs of children's writing and downloaded securely to University of Leeds M drive.

In **phase 3** parents and carers were asked to give written consent for their child to participate in interviews which were recorded. Children were asked to give verbal consent at the start the interview and recordings were labelled with the child's identifying code to preserve anonymity. Teacher interviewees gave verbal consent at the beginning of the interview. All participants were free to withdraw at any time. Designated devices were used for all recordings and downloaded securely to the University of Leeds M drive.

Participants in the **pilot study** completed a consent question as part of the survey. They also consented in writing to the use of their written work. Parents and carers were informed about the research by letter and given the opportunity to withdraw their child.

In all references to the schools or participants pseudonyms are used when reporting the findings.

2.5 Survey

In phase 1, to answer the first research question, children in Years 5 and 6 in two primary schools (ages 9-11) answered questions about their reading habits and preferences in an online questionnaire. Data from the responses were matched to school data on children's attainment in writing. The questionnaire was designed to provide information about the respondents' feelings about reading, the frequency of their reading and their reading preferences by genre (such as story, information texts, poetry, comic books) and within genre (such as within fiction, adventure, mystery, animal stories and so on). School attainment data for writing was used to examine whether or not children with higher attainment in school based writing tasks were also children who self-reported as reading widely for pleasure. This phase involved 170 pupils. A quantitative data collection method, in the form of a survey, was chosen to allow a larger number of participants to be surveyed. In order to gain credible and potentially generalisable or transferrable results about the relationship between reading and writing success in school a greater number of participants was needed than could be accessed through qualitative methods.

2.5.1 Considerations in the design of the reading survey

In the process of designing the reading survey I looked at other surveys of reading habits and preferences to inform the content, structure and approach. The Booktrust Reading Habits Survey (Gleed, 2013) surveyed reading habits and attitudes to books among 1500 adults. Using a quota sampling approach ensured that the participants were a representative sample of the UK population and results were analysed using a 'cluster' approach so that particular habits and attitudes could be associated with

particular demographic groups. In addition, national data about the relative deprivation of different areas of the UK were used to cross reference the findings. Whilst this report surveyed adults, not children, the results have implications for the reading habits and preferences of children. The concluding points in the Executive Summary state that:

Overall, the research highlights four justifications for initiatives to encourage reading for pleasure from an early age, particularly among disadvantaged groups:

- *People who read books are significantly more likely to be happy and content with their life.*
- *Most people who read books feel this improves their life. It also makes them feel good.*
- *People who were read to and encouraged to read as children are significantly more likely to read as adults, both to themselves and to their own children.*
- *Those who never read books live in areas of greater deprivation and with more children in poverty (Gleed, 2013, p4)*

The headline conclusions of the report about the higher incidence of frequent reading amongst adults in higher socio-economic groups was discussed with interest in the national press (Flood, 2014), but it should be noted that the report tends to conflate 'reading' with 'book reading'. Participants were surveyed on the frequency and enjoyment with which they read paper-back, hard-back, audio or e books, but other sources of reading material were not considered. It is not clear whether respondents who stated that they did not read books were in fact reading newspapers, magazines, websites, social media forums or accessing other forms of print. The report gives a deficit model perspective on population groups who do not, or irregularly read books, reporting on what they do not do, rather than on what they do. The deficit model is commonly associated with inclusive education and disability. It focuses on what the learner lacks or cannot do as a basis for future teaching or development. An asset model, by comparison, would look at what the learner could already do and use this as a basis for developing and enhancing skills further. By suggesting that this survey takes a deficit model of reading I am arguing that all the participants are being measured against a perceived norm of traditional book reading. If they do not read these kinds of texts they are in deficit, but the survey does not allow for an asset model which enables participants to state what they do read. The deficit discourse in education (Comber and Kamer, 2007) positions particular groups of students and their families as deficit, lacking in what is necessary to succeed in school. There is a discourse of blame attached to some populations, such as the commonly held belief that children in poor families have low literacy skills due to inadequate parenting, which can limit expectations (Comber and Kamer, 2007). The reporting of this survey reinforces deficit discourses about populations with low socio-economic status having low literacy skills by equating this with lack of reading.

The Executive Summary also seems to imply that reading books has a relationship with being happy in life more generally. Factors which affect happiness, such as health, relationships, personality, age and socio-economic status have been studied (Zavakoja and Dowd, 2014) in disciplines including sociology, economics and psychology. It is clearly a complex and multi-factorial issue in which book reading may, or may not play a part. Despite the concerns raised, the survey is a valuable source of information about book reading habits, if less so about reading habits in general. My intention in my own study was to explore children's reading in a wider context in line with New Literacy Studies which demonstrates that children's literacy develops across a wide range of social and cultural contexts, and that texts are encountered in multiple ways (Pahl and Rowsell, 2005).

For the purposes of my research the links between childhood reading habits and subsequent habits in adulthood in the Booktrust Report was interesting. Respondents who stated that they never read books were significantly more likely to say that they did not enjoy reading at school and that they were not encouraged to read at home. The report suggests that an individual's personal reading history is important to their reading habits as an adult, and that enjoying reading and being read to as a child has implications for their future book reading practices. Looking at the reading habits and preferences of children can provide further information about reading cultures (whether they include books or other sources) in different schools and communities.

The National Literacy Trust has regularly surveyed the reading habits and preferences of children (Clark 2005, 2014). The most recent report *The Reading Lives of Children 8-11 2005-2013*, contextualises findings from previous surveys and demonstrates trends in reading habits. The survey does ask respondents whether they read outside of school but does not interrogate children's sense of what 'counts' as reading. It is not clear what the respondents' perception of reading is when they answer questions such as 'Reading is cool' or 'I only read when I have to'. For each question respondents were given four choices on an agree/disagree scale, and the data were analysed in a variety of ways to examine particular patterns in responses and possible association with from gender, socio-economic status (ascertained through eligibility for free school meals), and academic attainment. The report took a particular interest in '*the link between reading, gender and socio-economic background*' (p6) due to the association with the Read On. Get On campaign (National Literacy Trust www.literacytrust.org.uk), which published '*How reading can help children escape poverty*' (2014) based on its findings. The link between positive attitudes to reading, reading frequency and academic success was demonstrated, as was the negative attitudes towards reading among boys on free school meals who represent a group associated with academic underachievement. Concerns about boys who underachieve in literacy are not new (Warrington et al 2006; QCA, 1998). Rowan

(2002), Sanford (2005) and Nichols (2002) argued for a nuanced approach to gender and literacy which took account not simply of achievement but of social experience of literacy. They suggested that underachievement was related to expectations around boys' behaviour and a notion that literacy was a 'feminised' subject. Titus (2004) also warned against moral panic regarding boys' supposed underachievement through a detailed discourse analysis of the way the subject was presented in the US media. Nevertheless, evidence suggests that some boys, particularly those growing up in poverty are at risk of poor attainment in literacy (DfES, 2005; Gillborn and Mizra, 2000) . Whether the National Literacy Trust data provides evidence that reading can help children escape poverty needs further consideration. Statements such as 'the better I read, the better job I can get' make assumptions about what constitutes a 'better' job, how reading 'better' should be defined and assessed, and also suggests a proposition that many 8 year olds may not have considered. However, the data in the report provided useful context for my own study.

Several surveys have sought to explore children's reading habits in more detail in order to present lists of favourites or 'must reads'. A survey undertaken by the supermarket Sainsbury's for World Book Day 2015 suggested that *Charlie and the Chocolate Factory* by Roald Dahl was still the national favourite, and journalists heralded the return to classic children's books on the list (telegraph.co.uk). However, the survey asked 2000 parents, rather than children, about their favourite books for children, so the nostalgic aspects of the list should perhaps not be surprising. Lists of books which children 'should' read are popular in the media, appealing to parents to ensure that their children are reading texts culturally considered to be valuable. These lists may well be subjective, and represent the views of the individual or organisation presenting the list, although most are related to groups with an educative purpose such as *Booktrust* or *Books for Keeps*. Children's publishers and booksellers also provide bestseller lists which reflect the popularity of certain books, but of course these may only reflect the sales of particular publishers and the promotional campaigns which have accompanied particular books.

The *What Kids are Reading Report* (Topping, 2015) was reported in the media as showing new trends in children's reading. However the report, published by Renaissance Learning and claiming to reflect 'The Reading Habits of Students in British Schools 2015', actually only provides data about children whose schools use the Accelerated Reader Scheme, provided by Renaissance Learning. The data are collected through the online quizzes which children have to complete every time they have finished a book, and therefore tells us more about how many quizzes were taken than how many books were read. It also throws up some anomalies by naming Roderick Hunt as a favourite children's author. The author of the widely used reading scheme books for the Oxford Reading Tree series, which includes the well known 'Biff

and Chip' and 'Magic Key' series Hunt is no doubt widely read by beginner readers. Hunt's books are chosen for children as part of graded reading development, which does not necessarily mean that he is a favourite author. The report does provide some useful information about reading choices, but it should be noted that these choices are made within the context of a structured scheme, however varied and interesting the books on offer may be.

The children's publisher Scholastic, in association with YouGov surveyed children's attitudes towards reading and reading habits in the Kids and Family Reading Report 2014 (scholastic.co.uk/readingreport) . The survey was based on a nationally representative sample of 1,755 parents and children and investigated the impact of family reading practices on the attitudes and enjoyment of reading in children. Again, the survey tended to focus on books, rather than other forms of print, but is interested in the child's perspective and what children look for in books they choose to read. A significant finding, and one that is particularly relevant to teachers of reading is

More than eight in 10 children agree their favourite books –and the ones they are most likely to finish–are the ones they pick out themselves.(Key Findings).

Children, it seems, are more likely to enjoy reading when they have some control over the reading matter and are able to engage independently with texts. Scholastic's focus on all children's reading experiences, both in school and at home provides useful data, although again some of the questions seem to be directed towards a particular attitude towards books and reading. Statements such as 'I wish my child would read more books for fun', (QP35) which 71% of parents agreed with, and 'I know I should read more books for fun' (QK15) which 71% of children agreed with, suggest a narrative that reading is 'good for you' as a social and cultural norm. Nevertheless, this survey provided useful information about children's reading habits, attitudes and some of their preferences which was valuable in the design of survey.

Surveying children's reading habits and preferences, then, is not without its challenges. Davila and Patrick (2010) noted that a reading preference is not the same as a reading interest. A reading preference is the choice made by a child from a pre-selected collection of books, either in a library, classroom, shop, app store, (or on a survey). The collection from which the child chooses has been selected by adults with a particular view about what children might or should be reading. If a child's interest is not represented in the selection they will choose a preference from what is there, meaning that surveys of children's reading should be viewed with care. If, as Davila and Patrick (2010) argue is often the case, there are too few books available in school which reflect children's interests then there are likely to be numbers of disengaged readers. School book selections can quickly become outdated and lack of resourcing for books can mean that books are not replaced. In addition, children may not be

consulted about books that are bought for their classrooms and school libraries, and adults may not be aware of the types of texts that children prefer. The National Literacy Trust's most vulnerable group in terms of reading achievement (Clark 2014) was boys eligible for free school meals (FSM); 34% of this group agreed with the statement 'I cannot find things to read that interest me'. These children are also likely to have access to fewer books outside of school; 40% of boys on FSM estimated that they had fewer than 10 books in their home, and 70% had fewer than 50. If children who say that they find reading boring are really children who have yet to find anything that interests them to read, it is important that interests, not just preferences, are explored by the adults who provide the books children can access. Mohr (2006) concluded that '*interest, access and control are key aspects of motivated readers*' (p85). In her research into children's reading choices Mohr found an overwhelming preference for non-fiction books amongst young children, where a range of genres and themes was offered. The children surveyed seemed to approach recreational reading in a different way to the reading they undertook in school. In the design of the survey for this study I took account of the findings of the studies discussed above, with an awareness of the strengths and limitations of each design.

2.5.2 Summary of the survey

Specific details about the survey are given in chapter 3.

A copy of the complete survey as it appeared to participants can be accessed in appendix 1.

Questions 1 and 2 required participants to enter their unique code and to state whether they gave consent for their responses to be used in the research.

Questions 3 and 4 asked whether they enjoyed reading and where they read most often. There were three options to acknowledge that enjoyment of reading is not necessarily a binary choice; they might enjoy reading a lot, a little or not at all.

Question 5 asked whether they read in their spare time for fun and if so how often.

These first questions were intended to find out whether children saw themselves as readers, the extent to which they enjoyed reading and whether they chose to do it as a leisure activity. The word fun was used instead of pleasure, because the phrase 'reading for pleasure' has become common in schools and I wanted to try to associate reading with something that is not only a school led activity. The Scholastic survey (2014) also uses the word 'fun'.

Question 6 asked participants what other activities they liked to do for fun, selecting as many as they liked from a list of seven options.

This question was intended to find out whether children enjoy activities which develop skills which could be associated with literacy, such as writing, drawing, communicating through social media or interacting with narratives in different media such as films or computer games. Supplementary questions were included where writing, drawing or computer games and social media were selected.

Question 7 asked participants what they liked to read for fun. Any number of options could be selected from a list of 8 types of text.

This question was designed to explore the variety and breadth of reading children are engaged in. The list of options contained text types such as comics, puzzles and quizzes to ensure that children's sense of what constituted reading was not limited to prose or to texts with high classroom status such as novels or information texts.

A supplementary question was included for respondents who selected 'stories' as a preferred text type. Six different themes were listed and children were asked to select their three preferred options. The list of themes was generated with reference to *Who Next...? A Guide to Children's Authors* (Warren and Yardley, 2011) and to The National Literacy Trust survey (Clark, 2005).

Questions 8 and 9 gave participants a set of six images of the front covers of children's books. They were asked to select three from the list that they would choose to read. Each selection of six included fiction, non-fiction and comic or illustrated texts.

These questions were designed to provide more information about children's preferred text types. Children's understanding of text types may not have been the same as my own, so these questions added to knowledge about preferred text types obtained in question 7. These questions could also be interrogated to find out whether children who self reported as enjoying reading for fun chose different texts to those who said they did not enjoy reading.



8. If you could choose three things to read for fun from the list above, which would they be?

Please select exactly 3 answer(s).

- A: Gangsta Granny
- B: The Story of Tracy Beaker
- C: Tintin in America
- D: The Awesome Egyptians
- E: The Ultimate Craft Book for Kids
- F: Nickelodeon magazine

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Figure 2 Sample page as it appeared to participants

Questions 10-19 showed participants the images of the front cover of five children's texts. They were asked to select any they had read, or another in the same series. The texts were chosen with reference to best seller lists from *Amazon* retailers, *Waterstones* book shop, *The Book People* online bookseller, and *The Guardian* newspaper. Information was also gathered from 'Best Book' listings from *Booktrust* reading charity, *Love Reading 4 Kids* website (www.lovereadings4kids.co.uk), *The Telegraph* newspaper's '20 greatest children's books ever', *Books For Keeps* children's book magazine, and personal knowledge. The list could not be exhaustive but was intended to capture a range of children's reading. It included popular fiction texts, contemporary literary fiction for children, classic children's fiction and some non-fiction.

Questions 20, 21 and 22 were free text questions in which participants typed in their own answers to the questions. These questions were more open ended because although the survey aimed to capture children's individual responses, the options given for children to select were my choices so may not have reflected the children's reading experiences in the way expected. Although the books chosen were in relation to a range of 'bestseller' and 'best of' lists these are based on adult experience and interpretation so children's responses may be different. Free text questions gave participants the opportunity to suggest other books and further inform my understanding of children's reading habits.

Questions 23 and 24 asked participants to state their gender and school year group. Children were not asked to state their gender until the end of the survey because evidence suggests that being asked to state gender at the beginning of a survey can influence the way in which individuals answer the questions (Fine, 2010). This is particularly the case when the questions involve a subject which stereotypically has gendered associations; reading is often seen as a feminised pursuit (Sanford, 2005; Nichols, 2002).

2.6 Writing journals

In **phase 2**, to answer the second and third research questions, a smaller sample of pupils (2 classes of Year 5 pupils aged 9-10, n=38) maintained a free-choice writing journal for half a school term to allow information to be gathered about writing habits and preferences. The writing journal was devised as a new means of gathering writing data from children, and as such was experimental in approach. In total 60 children participated in the project of whom 38 chose to use the journals. Writing journals have been used to research children's writing in slightly different ways (Graham and Johnson, [2003] 2012; Arvon Project, 2016) Graham and Johnson's research with

writing journals showed how independent writing opportunities improved the confidence and achievement of child writers. They also noted the ways in which children developed their own writing 'voice' within the journal. In my study the writing journal was intended to allow access to writing which had not been directed by the teacher, and to provide opportunities for linking writing to reading choices. As discussed, school-led writing tasks can be specifically instructional and reflect educational systems which have a particular understanding of the ways reading and writing should be taught. Writing in Primary Schools in England at the time of the study was typically taught in a structured way, based on the perceived requirements of the National Curriculum for England (2014), as discussed in chapter 1. Pieces of writing were designed by teachers to allow children to learn and practise a particular linguistic or structural feature, and children were made aware of the expectations of the teacher through 'Learning Objectives' and checklists for self assessment. Whilst it is not possible to state that this was the approach in every school, my experience of visiting schools in a professional capacity whilst mentoring student teachers indicated it was a very common strategy. It was certainly the case in both the classrooms participating in the study. I did not feel that analysis of children's writing from the classroom would provide the insights into children's writing choices, preferences and styles that the study required. For this reason I decided to use independent writing journals in which the participants were free to write without school structures. Allowing children to write freely outside of the school systems was intended to facilitate experiential and child-led approaches which would offer insight into the writing process. Whilst it was not possible to eliminate all the tensions which exist in an adult/child relationship in which the researcher is aligned with the authority of the teacher in the classroom, the writing journal provided opportunities for children to experience the fact that

there is all the difference in the world between having something to say and having to say something (Dewey, 1915 p35).

2.7 Interviews

In phase 3, to provide further data to answer the second and third research questions qualitative data was obtained through informal, semi-structured interviews exploring the reading and writing choices and preferences of particular children. Additional information was obtained through semi-structured interviews with class teachers. This phase involved 10 pupils and 2 teachers. The children selected for interview were a representative sample of children who were considered to be attaining differently in writing at school, children of different genders, and children who had written different types of texts in the writing journals. The interviews were designed to add further information to that already gathered in the survey and writing journals, but were not expected to be generalizable. The interview responses were specific to the individuals

and as such provided qualitative data that gave participants opportunities to express their feelings about and experiences of reading and writing. The purpose of the interviews was to further investigate the reading and writing habits and preferences of the participant children, and to begin to explore some of the processes they used when undertaking free choice writing activities. The interview schedule was informal, consisting of three general questions about writing and three about reading. Supplementary questions were asked where necessary but overall the schedule was designed to allow children to discuss freely if they wished.

2.8 Pilot study

A pilot study was conducted in July 2016 in two local schools with which I had a personal connection. They were chosen as a convenience sample and not for any particular reasons relating to school context or population. The purpose of the pilot study was to test the efficacy of the data collection instruments and to make any necessary adjustments before the start of the main study in October 2016.

2.8.1 Survey

Two classes of year 5 children in two different schools took part in the pilot of the reading survey. Following feedback from participating teachers and after examining the responses of the participants five changes were made.

1. Consent question made 'required'. Some children had not answered the consent question which meant their data could not be used.
2. The question asking for information boy/girl, year5/year 6 was divided into two separate questions for ease of reporting.
3. A new question was added with easier to read texts in the fiction section. This was based on feedback from one of the class teachers that for some children all the books were too challenging.
4. Texts which had been read by very few respondents (2 or fewer) were removed and replaced. *Carrie's War* was replaced by *Roof Toppers* by Katherine Rundell, Ruby Redfort was replaced by *Dork Diaries* (as suggested by several respondents in the free text section of the survey) *Asterix* was replaced by *Scooby Doo* comic.
5. In the pilot study an option to select 'I haven't read any of them' was taken out of all questions because it seemed like a negative, deficit way of reporting. It also confused the data because was counted as a positive response, so needed to be factored out of all questions.

2.8.2 Writing

Twenty six children in one class contributed a piece of independent writing. All participants were given a sheet of plain paper with an invitation on the top (the same text used in the final study, see Figure 6). Participants signed consent that the writing could be used for research purposes. The writing samples produced were 9 examples of narrative fiction, 3 of poetry and 14 non-fiction prose. Methods of analysis trialled for the pilot study were subsequently rejected (2.13)

No children were interviewed in the pilot study but informal feedback was taken from teachers.

2.9 Administration of main study

The project was named '*We read, we write*' and a logo was designed which was used on all correspondence with schools, parents and pupils (figure 3). The logo also featured on the online reading survey. Two primary schools, with which I had a professional relationship, situated in south Leeds, participated in the study. The schools are subsequently referred to as Churchill School and Ashwell School (names are pseudonyms). The schools were selected as a convenient sample because they were known to me and were interested in the focus of the project. They were not chosen for any contextual or population reasons. They were both typical of the locality in that their intake was from a socioeconomically diverse area without significant representations of extreme wealth or poverty. Neither school had a large number of learners who were bilingual or who had English as an additional language. In Churchill School the background data given in the OFSTED Inspection Report (2011) stated that

'minority ethnic groups and those who are in the early stages of learning English are well below what is typical'.

For Ashwell School the report stated that

'Most pupils are White British. Approximately 10% come from other ethnic groups, including a small number from Irish Traveller heritage'.

Information was sent to the schools in summer 2016 outlining the aims of the project and the commitment required from participating schools. Once the school leaders had agreed to participate in the project further information and support materials were sent to class teachers and Deputy Head-teachers. The two class teachers who were involved in **phase 2** were known to me personally because they had attended the Postgraduate Certificate in Education (PGCE) course on which I had been teaching. The Deputy Head-teachers in both participating schools were known to me because we had worked together to support trainee teachers for several years. They supported colleagues during the administration of the reading survey.

2.9.1 Survey

Two schools participated in the online reading survey. In Churchill School four classes took part, two in Year 5 and two in Year 6. In Ashwell School, which had a smaller cohort, one class of Year 5 and one class of Year 6 pupils took part. A total of 170 pupils participated.

Each child taking the survey was given a unique code which identified their school by letters and the child participant by a number. The schools were identified separately so that each school could receive an individual report of the findings from the survey using their own data. Teachers provided a list of the pupils in their class, identified only by the code, indicating whether they considered the pupil's attainment to be above, at, or below expectations for the class. Teachers were given guidance for administering the survey and a link to access the survey. At the beginning of the survey pupils were asked to enter their identifying code and were then able to proceed through the questions at their own pace. In most cases the class teachers took all the children to a computer room to complete the survey at the same time, however, technical issues in one school meant that participants completed the survey in smaller groups. The survey was open on www.onlinesurveys.ac.uk for six weeks to allow schools to complete the survey at their own convenience.

2.9.2 Writing journals

Pupils in each of the participating year 5 classes were given a writing journal which was A4 size and had alternately plain and ruled pages. The front cover of the journal had a sticker with the project logo in the centre and smaller stickers at the corners with the logos of the University of Leeds and the ESRC. Pupils were also given a pen with the project logo.



Figure 3 Project Logo

Figure 4 Writing journal

The intention was to ensure that the journal seemed different to school exercise books and had status for the participants as being special and having a use that was different from other notebooks or jotters they may have. The unique identifier which participants had used to access the reading survey was written on the writing journal once the journals had been allocated. This meant that writing journal data could be linked to reading survey data from the same participant. On the inside cover of the journal there was a pupil consent form with the following text:

Hello!

I am doing some research to find out about what children like to write.

I hope you will share the writing in your journal with me and your teacher to help me with my research.

The journal won't be marked but we would love to read it!

Please sign here to show that you are happy for us to look at it. I won't use your name in my research.

I hope you enjoy writing in it!

Figure 5 Consent statement

On the first page of the journal was an invitation to the participants to use the journal for their own independent writing with the following text:

Welcome!

This is your new writing journal. In it you can write whatever you like to write best.

Maybe you like to write stories...fairy tales, adventures, thrillers, ghostly tales or funny stories, or perhaps you are a poet.

Perhaps you are a great cartoonist and love to write comics.

You might be someone who knows loads of fascinating facts...or maybe you are a real expert on a subject.

Perhaps you like to write about your day or your holiday, your pets or your hobbies.

Whatever kind of a writer you are, this is for you!

You can use this journal at school if you have free time, or outside school whenever you like.

Figure 6 Invitation to the journal

Participants were introduced to the project by their class teacher. The participating teachers were both briefed about the project and provided with information, and I was able to go in to visit the classes shortly after the project started.

In this phase I maintained field notes on school visits because discussions with children about their writing were impromptu and informal. During school visits pupils came in small groups to chat and show me their writing journals. Some chose to read their writing to the group. I then took photographs of all the pieces of writing using a camera with a removable memory card. The photographs of the writing were then uploaded to University of Leeds secure server M Drive via desktop-anywhere. Children's names were not recorded; all pieces of work were identified by the number which had been assigned to the children to access the online survey.

Thirty eight children across the two classes chose to use the writing journals.

2.10 Organisation of writing journal data

In total the participants contributed 178 pieces of writing, so it was important to organise the data before any analysis could take place.

The organisation process had three stages.

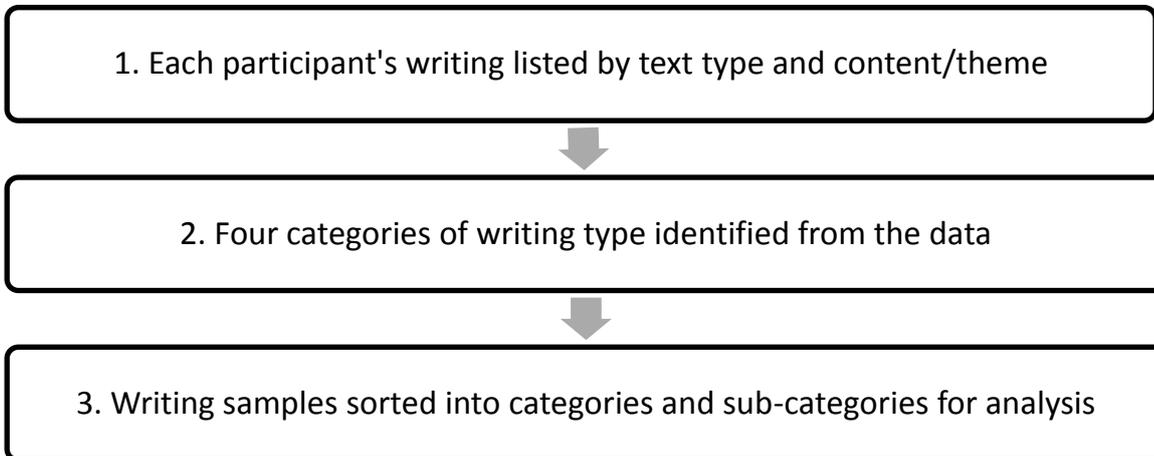


Figure 7 Organisation of writing journal data

Stage 1 A table was created in three columns which listed the code number of each child, the genre/text type the child had written in and the content or theme.

Identifier	Text type	Content/theme
CW078	Non-fiction, information	Pokémon
	Comic, narrative	Pokémon

Figure 8 Example, stage 1

Stage 2 Four key types of writing were identified from the writing samples; narrative prose fiction, narrative prose non-fiction, comics and labelled illustrations and poetry and word play. Categories arose from the data and had not been pre-determined.

Stage 3

Writing samples were sorted into groups according to text type. Four categories were identified and writing was grouped as follows:

Text type	Title assigned to category
Narrative prose fiction	Storytellers
Narrative prose non-fiction	Reporters

Comics and labelled illustrations	Graphic artists
Poetry and word play	Poets and players

Figure 9 Writing categories

Within each category writing was grouped into sub-categories as follows:

Category	Sub-categories
Storytellers	First person narration Third person narration
Reporters	All about me Personal experience Giving information
Graphic artists	Cartoon strips Labelled illustrations
Poets and players	Poems Lists Word play

Figure 10 Writing sub-categories

Children were assigned a pseudonym (consistent with their gender) in addition to the identifying code. Each child's writing was filed in two places. An individual file with identifying code and pseudonym was created for each child containing all their writing. Individual writing samples were also sorted and filed by category according to text type.

The organisation of the writing journal data meant that it could subsequently be interrogated in a number of different ways during the process of analysis.

2.11 Interviews

Ten children were invited to take part in interviews and were given consent forms to be completed by parents or guardians before the interviews took place. Interviewed children were an equal number of boys and girls and were a sample of different attainment groups as assessed by the class teacher. Their writing included a representative sample of different types of text.

Environmental factors in each school had an impact on the experience of the interviews. In Ashwell School an additional classroom, next door to the children's own classroom was made available. The school had recently built a new wing which was not yet fully occupied and space was available for small groups or interventions. The interviews took place in a large empty room with formal classroom desks. The door to the classroom was closed to keep out the noise from the corridor.

In Churchill School there was no available quiet space as all areas in the school were used to their maximum capacity. Interviews initially took place in the computer room adjacent to the participants' classroom. This location had to be changed when technicians came in to fix one of the computers, and then a small group of children were brought in by a teaching assistant to complete some work. I then relocated to the library.

Participants were asked for their consent to record the interview and each conversation lasted for 5-10 minutes. The interviews were recorded on a University of Leeds voice recorder and were subsequently uploaded directly to University secure server M Drive via desktop-anywhere.

Each interview was transcribed and coded using In-Vivo coding to categorise the participants' responses for reading, and for writing. Saldana (2015) described In-Vivo coding as a method for coding qualitative data which used verbatim language from the participants. In-Vivo coding is taken from the real life words of the participants where their use of language is an important element of the analysis. I used In-Vivo coding because the children's specific words and means of expression were important to the overall analysis and the aims of the study. I was interested in the way children were representing themselves as readers and writers. The responses were initially divided into 'Reading Behaviours' and 'Writing Behaviours', using children's own words to describe their reading and writing. Responses have been used to inform analysis of the writing journals in chapters 4 and 5.

2.12 Limitations of the methodology

Phase 1 The limitations of the survey data from phase 1 are in three areas. Firstly, the questions on the survey may be misunderstood or misinterpreted by participants, which could potentially affect the validity of the results. Secondly, in a survey which asks about particular texts the results are limited by the position of the person designing the survey, their knowledge and assumptions about children's reading, and the fact that the number of items has to be kept reasonably small. Although measures were taken to reduce such effects (2.5.1) they must still be considered when examining results. To

address this a future approach might be to co-produce a survey with a class teacher, and to ask for pupil input as the survey was being developed in order to represent their interests and preferences more accurately.

Thirdly, the survey did not take place under the same conditions for each group of participants, and they may have been given different guidance or information about completing it. Although teachers were given support in the administration of the survey, six different classes were involved which increased the chance that some participants may have misunderstood the requirements. The results are not, therefore, generalizable to all Year 5 and 6 pupils, but do provide a sound basis for further study.

Phase 2 The writing journals were to some extent dependent on the amount of emphasis given to them by the class teacher. Although both teachers were keen and interested in the project one teacher seemed to have accorded higher status to the journal, resulting in more children in her class responding enthusiastically to it. The teacher from Churchill School made references in class to the 'We read, we write books' and there was a specific time of day when the children were free to choose to use the journals. Out of 30 pupils in her class 27 used the journals. In Ashwell School 11 pupils used the journals. School routines also meant that the experience of having the journal and the opportunities to write in it were not the same in both schools. It was beyond the scope of the study to investigate why some children had not used the journals, but nevertheless it remains an interesting question. The nature of the journal as an object specifically introduced to the participants as part of a research project also meant that the children would inevitably be aware that the 'independent' journal was still in some way mediated by the adults involved. The project was also limited by time; a longer project may have resulted in different patterns of use of the journals.

Phase 3 School contexts meant that the interview experience was different in each school which may have contributed to the way the children answered questions and how comfortable they felt. In Ashwell School the interviews took place in an empty classroom, which meant the environment was calm and quiet, but also contributed to a slightly formal feel and may have been the cause of some reticence in participants, particularly one of the boys. In Churchill School there was no free space so the interviews were conducted in the library which was open plan with passing corridor noise and a maths intervention group in the same space. This meant that although the interviews felt less formal than at Ashwell, there were also more distractions. This was particularly difficult for one participant who had a diagnosis of autism. It is also important to be aware that children may, to a certain extent, have been giving answers they thought were the 'right' ones, knowing something about the project, and being in a school setting where certain responses about reading and writing are expected. In face-to-face interviews there is a risk that the relative power or social position of the interviewer and interviewee have an impact on responses given (Barbour and Shostak,

2011). This may be particularly the case in schools where children have relatively less power than adults, and may also wish to please the adult who is questioning them, so there is some risk of social-desirability bias in the answers (Spector, 2003). In this case children would give answers that they felt were expected or would present them in a good light.

2.13 Analytical approach to writing journals

2.13.1 Reflexivity and adaptation

As part of the pilot study children contributed pieces of independent writing on a single sheet of paper. Although they received the same invitation as the children in the main study subsequently received (Figure 6), all the children chose to write prose. In response to the writing produced I developed and trialled a tool to analyse the writing which was loosely based on National Curriculum criteria and the coding system used by Barrs and Cork (2002) in the project *The Reader in the Writer*. The responses of the children in the main study were very different. On examining the writing produced by the children in the independent writing journals, it became apparent that children were writing in a wide and rich variety of forms, genres and styles; from poetry to prose fiction, from non-fiction prose to comics, from lists of favourites to games and puzzles. I needed to rethink the tools I had planned to use, but more importantly needed to reappraise my approach to the project, and reflect critically on the assumptions that were implicit in the design. To move forward I needed to be reflective in considering and finding a solution to the problem I had, namely that the children's writing had confounded my expectations and that I had no functional method or approach which could be used to analyse the writing data. In addition I needed to think reflexively about how and why my expectations had been challenged by the children's writing data. Reflexive thinking requires us to

question our own attitudes, theories-in use, values, assumptions, prejudices and habitual actions (Bolton, 2014, p7).

Although the data collection method had been designed to allow children to write independently in whatever way they chose, and the invitation in the writing journal encouraged them to write in different text types, my proposed method of analysis did not align with these stated aims. Implicit in the proposed analysis were assumptions about writing quality which were aligned with school and curriculum, with hierarchical notions about the status and value of different text types. Although questions were raised in the development of the project (section 2.2) about some of the structural inequalities in the education system that privileged the community literacies of some social groups above others, my proposed approach to the data would have re-enforced rather than challenged these inequalities. Having been a primary school practitioner

and worked in teacher education with primary teachers for a number of years, my thinking was still partly embedded in school practices in which the quality, status and value of texts are implicit; some children's books are 'better' than others and children's writing can be judged according to assigned criteria. There was a danger that the project would be an example of 'confirmation bias', in which only children's texts that conformed to my expectations about reading and writing could be properly examined. Once I understood that I needed to distance my thinking from this approach, the fascinating complexity of the data allowed me to investigate in a way that was much more interesting, and I believe significant, than I had previously imagined.

Having taken this critical and reflexive approach I reflected on how to resolve the issue. Dewey (1933, cited in Moon, 2005) describes reflection as the generation of process instigated by 'perplexity'; it is purposeful and seeks to resolve 'a *state of doubt, uncertainty or difficulty*' (Moon, 2005, p12). A period of reflection meant that I was able to move forward with the study.

It was possible to categorise the types of writing the children had produced, but I had no tool to explore the range of children's writing that allowed me to look at language use and contextual information, both of which were necessary to answer the research questions. Assessment tools have been created which allow a classroom practitioner to assess children's writing (DfE, 2016), which exemplify the requirements of the National Curriculum programmes of study. Not only does this tool only assess very specific aspects of language use, it is also only designed for use with the types of writing in the curriculum, typically fiction or non-fiction prose. Practitioner orientated assessments are not appropriate or useful when looking at children's writing which takes the form of comics, games or wordplay and could potentially lead to a deficit model of writing analysis which only marks what the child has not done. In other words, assessments designed for teachers to use measure what has been taught in the classroom and is required by the curriculum. A list of criteria such as the following, can only be applied to certain types of writing.

Working towards the expected standard

- using paragraphs to organise ideas
- describing settings and characters
- using some cohesive devices* within and across sentences and paragraphs
- using different verb forms mostly accurately
- using co-ordinating and subordinating conjunctions
- using capital letters, full stops, question marks, exclamation

(2016 Interim teacher assessments, p4)

If these criteria were applied to comics or many of the other types of writing in my data set the only conclusion would be that the children were not meeting expected standards.

Whilst such approaches do enable a detailed study of language use to be undertaken, there is no scope for an analysis of how and why a child has chosen to use particular features of language, simply whether or not they have done so.

The requirements of the National Curriculum in England for the teaching of English have been, and continue to be, influenced by genre theory. Genre theory was developed from work in Systemic Functional Linguistics and posited that different types of text arose from functional, communicative needs in social and community settings (Christie, 2013). In line with the principles of Halliday's Functional Grammar (1994 [1985]) genres, like grammatical structures, have a functional purpose which is defined through use. When Genre Theory was developed in the 1980s it was in response to what was regarded as a lack of structure in the teaching of writing, in which self-expression was given precedence over skill development. Genre Theory was based on analysis of real writing through which genres were identified; Christie (2013) emphasised that the genres were not invented by theorists, they arose out of analysis of writing practice. Christie listed six 'elemental genres' which were found in English speaking cultures as narrative, recount, procedure, report, explanation and discussion or argument. The detailed analysis of these genres was intended, she argued, for linguists not for teachers or students as part of classroom pedagogy. Although children should be taught to analyse genres and features of language this did not require a criterion led checklist approach to teaching writing. Christie's article was written in response to a series of blog posts by Michael Rosen in which he argued that genre theory privileged the language forms and structures of high status language, and re-enforced hierarchies in language use and text type (Rosen, 2012). This approach meant that, according to Rosen, children became powerless actors in their own writing who were taught to write in specific forms such as recount, narrative, non-chronological report and argument which had little meaning for them.

This debate is not likely to be resolved quickly, but the difficulty would seem to stem from the application of theory in policy and practice, rather than any intrinsic weakness of theory. In the same way that the Simple View of Reading became a model for classroom teaching of reading (see chapter 1.3), genre theory became a framework for teaching writing which in practice meant recourse to checklists of features to which children had to adapt their writing. The most recent version of the National Curriculum (2013) for Primary English is less prescriptive about the teaching of particular genres than previous iterations. Children should be taught to write for a range of purposes (p37), but the focus is on grammatical features of language rather than form. Genre theory has some use for the analysis of my data, because categories of writing were derived from children's writing. The categories I used came from the data; the data was not analysed according to predefined text types. The children's choice of text type was functional, in that they chose to write a type of text that best enabled them to

communicate the meaning they wanted to convey. However, the types of text the children in my study chose to write differed from the elemental genres listed by Christie. Genre theory does not account for lists, comics and other multi-modal texts. In addition, relying on a genre theory approach to analysing the writing would mean considering the extent to which a child had used common features of a particular genre in their writing. This could have led to a 'check-list' approach, and would have meant the criteria were inconsistent across the different types of writing. I wanted to find an approach that would allow for a single perspective to be taken for all the pieces of writing.

Researchers into classroom practice, particularly on the use of children's literature to teach writing in the primary classroom, have provided alternative approaches to analysing and coding children's writing (Barrs and Cork, 2002), but again this has tended to focus on children's creation of traditionally literary texts. New Literacy Studies (Pahl and Rowsell, 2005) has provided a theoretical context through which children's non-traditional, multi-media and multi-modal texts may be understood, but typically this has a focus on cultural and social aspects of literacy, rather than on specific analysis of language use from a linguistic perspective. Children's creation of comics has been studied, (Ranker, 2007, 2015) with some reference to the elements of comic and graphic narrative that make them effective, but all of these methods of analysis are different in purpose, focus, intention and method.

The analysis could only be useful in answering the research questions '*Do the texts children read for pleasure influence their writing? Do children's writing choices reflect their reading preferences?*' if one method was used for all the different types of writing. The method needed to be one which did not judge writing by a set of criteria which differed for every text type but which was consistent and applicable for any text without imposing a set of expectations on the writing. The method also needed to be able to take account of any reading encounters the children had and to be robust enough to clearly demonstrate relationships between the encountered and created text. It also needed to be well grounded in theory that would enable me to provide a convincing response to the research questions without being subjective or making assumptions. Having established this I returned to the literature on discourse analysis, reader response and narratology to re-evaluate some of the insights and perspectives from this body of literature (chapter 1.3). In the context of this literature, but with an additional desire to find an approach that enabled me to look in detail at language use, I read more widely in cognitive poetics, cognitive linguistics and Text World Theory.

2.14 Text World Theory

Text World Theory: A rationale for its use in analysing children's writing

Text World Theory was initially proposed by Paul Werth (1999) in the book *Text Worlds: Representing Conceptual Space in Discourse*, published shortly after his death and has since been developed by theorists and researchers including Gavins (2007), Whiteley, (2010), Gibbons (2012), Stockwell (2002) Hidalgo- Downing (2000), Nuttall (2015, 2017) Van der Bom (2015) and Giovanelli (2010, 2017). The theory is concerned with the way in which humans conceptualise language by creating mental representations, or 'text-worlds' in any situation in which language is used, whether spoken in conversation or as a piece of text which is read. Where this occurs as direct communication between individuals through speech, participants build a discourse-world which reflects the immediate circumstance and the knowledge and experience brought by each participant. Each participant occupies their own part of the discourse-world and creates their own text-world representation of the language encounter. The discipline of Cognitive Linguistics studies the ways in which language is conceptualised and the mental processes through which is language is understood. Text World Theory, whilst having much in common with Cognitive Linguistics, argues that mental representations are *'both individual and socially and historically interconnected'* (Gavins, 2007, p6). In other words, the mental representations created by an individual are influenced by current and past experience in language. Giovanelli (2018, p185) said that there are

physical surroundings, individual and culturally dependent ideologies, memories and desires, and shared and idiosyncratic bundles of knowledge

that make up the discourse-world, and which contribute to the individual text-world.

Where the communication takes place through text, in which the writer and reader are in different locations in time and space, this is described as a split discourse-world (Gavins, 2007, p26). In the same way that transactional and interactional theories of reading (Rosenblatt, 1995 [1938] Iser, 1978,1995) position the reader as having an active role in meaning making when encountering a text, Text World Theory positions the reader as an active and creative participant in the discourse-world. Iser (1995) argued that reading is interactive, taking place between the text and the reader. Texts, therefore, depend on their readers to make meaning based on their previous social, cultural and literary experiences, whilst at the same time *'the reader's activity must be controlled in some way by the text'* (p23). Reader-response theory sought to understand what happens when a person reads and Benton (1979) was particularly

interested in what happens in a child's mind as they read. Benton concluded that reading is active and creative, in that the reader builds a mental stage to interpret the text; unique, in that each reading is different according to the imaginative participation of the reader; and cooperative, in that what the text offers is met by what the reader brings. The text-world conceptualised by the reader is dependent both on their own prior knowledge and experience, and on the language choices of the writer.

In Text World Theory the language of a text contains world-building elements which provide information about time, place and characters, and function-advancing propositions which provide information about what is happening and how. This information is provided by the writer of a text; the text-world evoked by the information is created by the reader. The reader fills in gaps with their own knowledge and experience. Function-advancing propositions can also make changes in the text-world by moving to a new location or introducing a new character. Function-advancing propositions may (but will not necessarily) initiate a world-switch. A world-switch occurs when there is a change of direction or focus and the reader's attention alters. World-switches are common in narrative, for example, as a writer may choose to tell a story from a different perspective, may further the action by changing location or may fill in gaps for a reader by going back in the narrative time to explain the actions or behaviour of a character. World-switches could also appear in spoken conversation if participants were reminiscing about a shared event, or planning a future activity. In all these cases the language used by the writer (or speaker) would trigger the change of focus, perhaps by a change of verb tense or adverbs of time such as 'meanwhile'. The text-world, therefore, is partially a creation of the writer whose words shape the text, and partially a creation of the reader whose discourse-world knowledge and experience is brought to the information provided in the text.

Text World Theory also understands mental representations as being created incrementally and adapting to each new situation in which they are required. This means that the background knowledge that a reader brings to a language situation affects the text-world, but also that knowledge and experience are enhanced by text-world interactions. Canning (2017) argued that the relationship between the discourse-world and the text-world is bi-directional. It was not solely a case of discourse-world knowledge and information contributing to the conceptualisation of the text-world; text-world knowledge and experience could effect change in the 'real life' of a reader. The conceptual space created by the reader/listener, according to Werth (1999), is modelled on physical space and added to memories of previous experiences; those memories are subject to change and transformation through new experience. Reference points for conceptual representation are not just those in the physical world at a given time, they are made up of previous experiences. With language use new acts of communication lead to the construction of new knowledge which becomes part

of knowledge that already exists. Such conceptual structures which humans use to communicate have been variously called scripts, schemata and mental models (Gavins, 2007, p3) and refer to patterns of language use that build up over time. Through communication an individual learns about language, and in particular how language is used in the particular circumstance of the event that is taking place. The experience contributes to the development of a schema (or script, or mental model) which is drawn upon in appropriate situations. Gavins (2007) described communication as being both the means by which knowledge is transferred and the process by which new and existing knowledge is interconnected.

An important element of Text World Theory is consideration of the way in which a reader is construed in a text, how a writer models the mind of a reader and presupposes a particular kind of response. The notion of mind-modelling (Stockwell, 2009) comes from cognitive poetics (the study of cognitive response to literary texts) and describes the way ideas, knowledge or beliefs are assumed by the writer to be shared by the reader (see also chapter 1.3). Mind-modelling can also apply to the way that a reader makes assumptions about what a writer intended by equating the writer voice with the real author; the reader can become convinced by the writer's behaviour that they understand the writer's mind. Similarly mind-modelling can occur within text-worlds as a reader forms understandings about the feelings and thoughts of a character based on their actions and behaviour. The role of a narrator character in fiction can be particularly influential in modelling fictional minds, because the narrator voice can focalise the narrative in different ways and present different perspectives. The deictic centre of the narrative is the perspective from which the story is told; it is the viewpoint from which the text-world is conceptualised. In common with cognitive poetics (Stockwell, 2002), narratology (Meister, 2013; Genette, 1980) and stylistics Text World Theory offers a principled way of studying text with a cognitive perspective. Text World Theory can be used for any kind of text, and recent work has explored the potential of the theory.

In *Text World Theory: An Introduction* (2007) Gavins demonstrated the flexibility and adaptability of Text World Theory in the application to a variety of text types with varying degrees of formality. Text World Theory has been used as an approach to studying poetry (Gavins, 2012; Stockwell, 2009, Semino, 1995) and as a means of analysing the ways readers make judgements about texts and characters (Nuttall, 2015, 2017). It has been used to explore political discourse (Browse, 2016) and to capture the experience of real readers responding to texts (Canning, 2017). Van der Bom (2015) used Text World Theory to explore the way individuals created identities through discourse, and Gibbons (2012) used Text World Theory as a lens through which to examine multimodal literature. Hidalgo-Downing (2000) and Herman (1994) provided insights into negation using Text World Theory in literary texts, and Whiteley

(2010) examined emotional experiences in literary discourse using Text World Theory. This work represents a range of text types and approaches, but all are focused on the experience of adult readers.

Text World Theory has been applied to the teaching of English in secondary schools with implications for pedagogy and new ways to approach reader response in the classroom (Giovanelli, 2010, 2017; Giovanelli and Mason, 2015; Mason and Giovanelli, 2017; Cushing, 2018). In this work Text World Theory informs understanding of teaching and learning and children's authentic responses to texts. Cushing (2018) argued that Text World Theory offered an approach to teaching grammar which was an alternative to

grammar pedagogies that prescribe language as a set of formal rules, restrictions and constraints (2018, p9).

A common theme in all the recent work with Text World Theory is an interest in exploring real responses of real individuals in different language situations. In doing so researchers have been able to offer further insight into language use and how it affects, and is affected by context.

However, to date, Text World Theory has not been used to examine real responses and language use of children by looking at their writing. By using Text World Theory to analyse my data I am able to make an original contribution in three ways.

Firstly, this study will expand the boundaries of Text World Theory. By looking at children's writing from a text-world perspective the developmental aspects of Text World Theory can be explored. In other words, the analysis will demonstrate how children learn to represent conceptual ideas through language as they become proficient users of language. It will further develop the potential of Text World Theory to offer insights in education and children's literacy development.

Secondly, this study will take a context-driven but linguistically focused approach to children's writing. Text World Theory makes it possible to develop a principled account of the way children are writing and how their text work without the need for checklists of features, hierarchical notions about the value of different texts or subjective judgments about quality. Because any text can be considered from a text-world perspective, the analysis can be consistent across the range of writing types produced by the children. Both the language used by children and the context in which the writing took place can be accounted for within the conceptual framework of Text World Theory.

Thirdly, the use of Text World Theory makes it possible to understand the relationship between children's reading and their writing in new ways. The reading a child undertakes, as well as text encountered in other media is part of the discourse-world in which the child writes. Through reading a child develops knowledge schemata for language use in particular types of text. As readers they enter into a discourse-world

relationship with the writer of the text, and build knowledge schemata through that relationship. The encountered text occupies a conceptual space in the child's mind, providing a mental representation which can be drawn upon when creating a written text. As a child experiences text-worlds of increasing complexity in their reading, the mental representations created by such text-worlds become part of the discourse-world surrounding the child's writing processes. By being a reader a child develops understanding of how to write for a reader and the use of Text World Theory means that the way a child enacts the roles of reader and writer can be analysed in a systematic way. It is important that both the *creation of* and *participation in* text-worlds is part of the analysis because the data from the study concerns children as writers and readers.

The use of Text World Theory is consistent with the original aims and philosophical underpinnings of this study. Gavins (2007) said that

*Text World Theory is a **discourse** framework. This means it is concerned not just with how a particular **text** is constructed but how the **context** surrounding that text influences its production and reception (p8, emphasis in the original).*

My research questions called for a means to examine relationships between reading and writing, and Text World Theory offers exactly this. For research question 1 '*Do children who self-identify as reading for pleasure produce writing that is judged to be higher quality than their peers?*' Text World Theory provides a means to account for leisure reading as a discourse-world element, and the reception of children's writing within a specific discourse-world context of the classroom. For the second and third research questions '*Do the texts children read for pleasure influence their volitional writing and in what way? Do children's writing choices reflect their reading preferences?*' Text World Theory provides a framework through which children's texts can be analysed with reference to the context in which they were written. The texts children read form part of that context.

In the following three chapters I present and analyse the data collected for this research project. The first chapter contains the results from the online reading survey. The subsequent two chapters contain the data from the writing journals, using Text World Theory as an analytical tool.

Chapter 3 Results and analysis Part 1: Survey and interviews

In this chapter I present the data from the online reading survey and the pupil interviews (phases 1 and 2 of the data collection). Survey data is presented with a summary of the results for each question (sections 3.1.1 to 3.1.9) followed by a discussion of the findings (3.2). In section 3.3 the data from the informal pupil interviews is summarised and discussed.

Data from Bristol Online Surveys was exported to SPSS and Excel. An additional variable 'attainment' (from teacher assessment) was added to each participant's data set. The terms high attainer (HA), middle attainer (MA) and low attainer (LA) are used throughout. This refers only to the participants' attainment in school writing, as assessed by their teacher. It is not a statement of ability, or of any levels of attainment in other curriculum areas.

Attainment data was not available for 4 participants so in some of the cross-tabulated tables where attainment is referenced, counts may vary slightly.

3.1 Survey

3.1.1 Access to the survey

Each participant was given a five character code as a unique identifier which they entered to access the survey. The code was made up of letters from the name of the participating school and numbers.

Question 1- Please enter your special code here.

3.1.2 Consent

Question 2- I am going to use your answers to find out what children like to read. I won't be able to find out your name or use your name in my research. Please tick to show you are happy for me to use your answers in my research.

Yes, my answers can be part of the research- 171 responses

No, don't use my answers in the research- 2 responses

Two negative responses were excluded from the data analysis.

One additional response was excluded because the same participant took part twice. The latest response was retained.

3.1.3 Attitudes and habits

In the following tables the number of all participants = 170, the number of high attainers = 46, the number of middle attainers = 80 and the number of low attainers = 37.

Question 3- Do you enjoy reading?

Table 1 Do you enjoy reading?

The responses of all participants to Question 3 expressed as totals (and percentages)
Do you enjoy reading?

	All	High	Middle	Low
Yes, very much	94 (55%)	27 (59%)	46 (57%)	17 (45%)
Yes, a bit	65 (38%)	17 (37%)	29 (36%)	17 (45%)
No, not really	11 (7%)	2 (4%)	5 (6%)	4 (11%)

It can be seen from Table 1 that 93% of respondents reported that they enjoyed reading. Of these over half (55%) indicated that they liked it very much. Patterns of responses were very similar across the high and middle attainers. Most reported that they liked to read very much, many reported that they liked to read a bit and very few reported that they did not really enjoy reading. The distribution is slightly shifted in the low attainer group, where a smaller percentage reported liking reading very much and a larger percentage liked it a bit. The percentage of pupils who reported not liking reading is approximately double in the low attainer group compared with other groups.

Question 4- Where do you read most often?

Table 2 Where do you read most often?

The responses of all participants to Question 4 expressed as totals (and percentages)

Where do you read most often?

	All	High	Middle	Low
At school	41 (24%)	8 (17%)	20 (25%)	12 (32%)
At home	32 (19%)	5 (11%)	12 (15%)	13 (35%)
Both at school and at home	95 (57%)	33 (72%)	47 (60%)	12 (32%)

The data from Table 2 indicates that most children see their reading as taking place across home and school contexts. The higher attaining group were most likely to report their reading as being integrated across school and home contexts, with 72% saying that they read at home and at school. Middle attainers also reported that they were most likely to read at home and at school, with 60% selecting this option. 25% of middle attainers reported reading most often at school. The distribution was different across the low attaining group, in which 32% stated that they did most of their reading at school. A further 32% of low attainers saw their reading as taking place across home and school contexts. This is less than half of the number of high attainers who reported their reading as happening equally in both sites, and just over half of the middle attainers. A larger number of low attaining respondents said that they did most of their reading at home.

Question 5- Do you read in your spare time for fun?

Table 3 Do you read in your spare time for fun?

Responses of all participants to Question 5 expressed as totals (and percentages) Do you read in your spare time for fun?

	All	High	Middle	Low
yes	102 (61%)	33 (72%)	44 (56%)	21 (57%)
no	65 (39%)	13 (28%)	34 (44%)	16 (43%)

The data from Table 3 indicates that more participants reported reading for fun in their spare time than those that did not. Among high attainers a larger proportion of participants stated that they read for fun (72%) than in middle and low attaining groups, in which 56% and 57% of participants reported reading for fun in their spare time.

Question 5a was a sub question only answered by respondents who stated that they did read for fun in their spare time (n=102)

Question 5a – Where do you read for fun?

Table 4 Where do you read for fun?

Responses of all participants to question 5a expressed as totals (and percentages) 5a- Where do you read for fun?

	All	High	Middle	Low
At home	30 (29%)	10 (30%)	12 (27%)	6 (29%)
At school	12 (12%)	3 (9%)	2 (5%)	7 (33%)
Both at school and at home	60 (59%)	20 (61%)	30 (68%)	7 (38%)

The data from Table 4 refers to the 102 participants who stated that they did read for fun in their spare time. It indicates that of the participants who reported that they did read for fun in their spare time, most stated that this took place both at home and at school. High and middle attainers were much less likely to report reading for fun solely at school (9% and 5% respectively) compared to low attainers, 33% of whom said they

most often read for fun at school. Numbers of respondents in groups were low in this sub-question.

Question 5b was a sub question only answered by respondents who stated that they did read for fun in their spare time (n=102)

Question 5b- How often do you read for fun?

Table 5 How often do you read for fun?

Responses of all participants to question 5b expressed as totals (and percentages of those answering yes in Q5)- How often do you read for fun?

	All	High	Middle	Low
Every day	43 (42%)	15 (45%)	19 (43%)	7 (33%)
A few times a week	36 (36%)	16 (48%)	13 (30%)	6 (29%)
Occasionally	23 (23%)	2 (6%)	12 (27%)	8 (38%)

Table 6 How often do you read for fun? (b)

Responses to question 5b expressed as totals (and as percentages of the whole set, including those answering no to question 5)

	All	High	middle	low
Every day	43 (25%)	15 (33%)	19 (24%)	7 (19%)
A few times a week	36 (21%)	16 (35%)	13 (16%)	6 (16%)
Occasionally	23 (14%)	2 (4%)	12 (15%)	8 (21%)

The data from tables 5 and 6 refer to the 102 participants who stated that they did read for fun in their spare time. Most respondents reported that they read for fun everyday or a few times a week. Among high attaining respondents 6% said that they only read for fun occasionally, compared to 27% of middle attainers and 38% of low attainers. When these responses are considered in the context of the whole data set, including respondents who said they did not read for fun in their spare time, the data indicate that 25% of all respondents reported reading every day for fun. 33% of all high attainers read for fun everyday, compared to 19% of low attainers.

3.1.4 Leisure habits

Question 6- What else do you like to do for fun? Tick as many as you like

Table 7 What else do you like to do for fun?

Responses of all participants to question 6 expressed as totals (and as percentages)

What else do you like to do for fun?

	All	High	Middle	Low
Writing	60 (35%)	19 (41%)	24 (31%)	17 (46%)
Drawing	118 (69%)	28 (60%)	64 (80%)	27 (73%)
Playing computer games or social media	112 (66%)	35 (76%)	49 (61%)	28 (76%)
Sport	113 (67%)	31 (67%)	59 (74%)	23 (62%)
Playing with friends	117 (69%)	34 (74%)	58 (73%)	25 (68%)
Watching films and television	112 (66%)	30 (65%)	55 (69%)	28 (76%)
Crafts and making things	91 (54%)	24 (52%)	54 (55%)	24 (65%)

The data from table 7 indicate that children considered to be low attainers in writing at school were slightly more likely to choose writing as a leisure activity than other groups, with 46% saying they liked to write. 41% of high and 31% of middle attainers selected writing as a leisure activity. Writing was the least popular leisure activity for all groups.

The preferred activities in the high attaining group were playing computer games, playing with friends and watching television. The preferred leisure activities for the middle attaining group were drawing, sport and playing with friends. The preferred leisure activities for the low attaining group were watching films and television, playing computer games and drawing.

Question 6a was a sub question only answered by respondents who stated that they liked to write for fun (n=60)

Question 6a- What do you like to write?

Table 8 What do you like to write?

Responses of all participants to question 6a expressed as totals (and as percentages of those choosing writing) - What do you like to write? Tick as many as you like

	All (n=60)	High (n=19)	Middle (n=25)	Low (n=17)
stories	51 (86%)	17 (89%)	21 (84%)	13 (76%)
poems	23 (40%)	6 (32%)	10 (40%)	7 (41%)
letters	33 (54%)	13 (68%)	12 (48%)	8 (47%)
information	22 (37%)	8 (42%)	9 (36%)	5 (29%)
diary	38 (65%)	14 (74%)	16 (64%)	8 (47%)
comics	22 (37%)	10 (52%)	6 (24%)	6 (35%)
text messages	31 (52%)	10 (52%)	12 (48%)	9 (53%)

The data for table 8 indicate that for children who chose to write for fun stories were the most popular text type. High and middle attaining groups also reported enjoying writing diaries. High attaining groups were most likely to write comics, low attaining groups enjoyed writing text messages. The number of participants in each of these data sets was small.

Question 6b was a sub question only answered by respondents who stated that they liked to draw for fun (n=118)

Question 6b-What do you like to draw?

Table 9 What do you like to draw?

The responses of all participants to question 6b expressed as totals (and as percentages of those choosing drawing) - What do you like to draw? Tick as many as you like.

	All (n=118)	High (n=28)	Middle (n=64)	Low (n=27)
Pictures	114 (92%)	27 (96%)	54 (84%)	27 (100%)
Patterns and doodles	78 (63%)	15 (54%)	42 (65%)	19 (70%)

Plans and designs	50 (40%)	13 (46%)	23 (36%)	11 (41%)
Inventions	46 (37%)	11 (39%)	21 (33%)	12 (44%)
Comics	46 (37%)	8 (29%)	19 (30%)	16 (59%)

The data for table 9 indicate that for children who said they liked to draw for fun, pictures were the most popular, followed by patterns and doodles. Low attaining participants were more likely to enjoy drawing comics than other groups, 59% compared to 30% of high and middle attainers.

Question 6c was a sub question only answered by respondents who stated that they liked to play computer games for fun (n=112)

Question 6c- Do you join in with chat on computer games or social media?

Table 10 Do you join in with chat?

Responses of all participants to question 6c expressed as totals (and as percentages of those choosing playing computer games)-Do you join in with chat on computer games or social media?

	All (112)	High (n=35)	Middle (n=49)	Low (n=28)
yes	42 (37%)	9 (26%)	17 (35%)	16 (57%)
no	33 (29%)	14 (40%)	12 (24%)	6 (21%)
sometimes	39 (34%)	12 (34%)	20 (40%)	6 (21%)

Table 10 indicates that participants who report that they liked to play computer games are quite equally divided on whether they regularly join in with chat, sometimes do it, or do not do it at all. Low attaining respondents were more likely to state that they did join in with chat regularly, nearly double the other two groups.

This set of questions (6, 6a, 6b, 6c) explored leisure activities which relate to the development of literacy and literacy identity.

3.1.5 Reading preferences by genre (1)

Question 7- What do you read for fun?

Table 11 What do you read for fun?

Responses of all participants to question 7 expressed as totals (and percentages of number in the group) *What do you read for fun? Tick as many as you like.*

	All (n=170)	High (n=46)	Middle (n=80)	Low (n=37)
stories	121 (71%)	36 (78%)	54 (68%)	27 (73%)
Picture books	76 (45%)	15 (32%)	39 (49%)	20 (54%)
Information books	61 (36%)	20 (43%)	26 (33%)	13 (35%)
Newspapers and magazines for children	34 (20%)	15 (32%)	11 (14%)	7 (19%)
comics	81 (48%)	23 (50%)	37 (46%)	18 (49%)
websites for information	44 (26%)	22 (48%)	13 (16%)	8 (22%)
Puzzles and quizzes	76 (45%)	24 (52%)	31 (39%)	18 (49%)
Books which tell you how to do or make something	80 (47%)	26 (57%)	36 (45%)	14 (37%)

The data from tables 38-41 indicate that stories are the most likely to be chosen as reading matter. High attaining participants were less likely to choose picture books (32%) than middle or low attainers (49% and 54%). High attainers were more likely to choose information books and more likely to use websites for information.

Question 7a was a sub question only answered by respondents who stated that they liked to read stories (n=121)

Question 7a- What sort of stories do you like to read?

Table 12 What sort of stories do you like to read?

Responses of all participants to question 7a expressed as totals (and percentages of number in the group) What sort of stories do you like to read best? Tick your top three

	All (n=121)	High (n=36)	Middle (n=54)	Low (n=27)
Mystery and adventure	105 (87%)	33 (92%)	43 (80%)	24 (89%)
Thrillers and spy stories	60 (50%)	19 (53%)	23 (43%)	17 (63%)
Magic and fantasy	66 (54%)	19 (53%)	31 (57%)	12 (44%)
Family, friends and school	26 (21%)	10 (28%)	8 (15%)	5 (19%)
Funny stories	79 (65%)	21 (58%)	37 (69%)	19 (70%)
Animal stories	27 (22%)	6 (17%)	17 (31%)	4 (15%)

The data from table 12 indicate that for respondents who said they liked to read stories, mystery and adventure were the most popular choice of story type, followed by funny stories. There were no notable differences in the distribution of responses across attainment groups.

3.1.6 Reading preferences by genre (2). Images of texts

Participants were given six pictures of the covers of children's texts. They were asked to choose three of the six texts that they would prefer to read. Each set of six images contained three fiction and three non-fiction texts.

Question 8 and 9- if you could choose three things to read for fun from the list above, which would they be?

Table 13 What would you choose?

Responses of all participants to question 8 and 9 expressed as totals (and percentages) If you could choose three things to read for fun from the list above, which would they be?

Text	Text type	All (n=170)	High (n=46)	Middle (n=80)	Low (n=37)
Gangsta Granny	Narrative fiction	150 (88%)	42 (91%)	72 (90%)	36 (97%)
The Story of Tracy Beaker	Narrative fiction	53 (31%)	40 (43%)	24 (30%)	9 (24%)
Ruby the Red Fairy	Narrative fiction	24 (14%)	3 (7%)	12 (15%)	9 (24%)
Matilda	Narrative fiction	74 (44%)	27 (59%)	33 (41%)	14 (38%)
The Brilliant World of Tom Gates	Narrative fiction/illustrated	124 (73%)	37 (80%)	58 (73%)	29 (78%)
Tintin in America	Comic/illustrated	40 (24%)	9 (20%)	17 (21%)	14 (38%)
Simpsons Comic Chaos	Comic/illustrated	102 (60%)	24 (52%)	53 (66%)	25 (68%)
The Awesome Egyptians	Narrative non-fiction	95 (56%)	32 (70%)	39 (49%)	24 (65%)
Minecraft: The Ultimate Crafting Guide	Information/'how to'	104 (61%)	27 (59%)	50 (63%)	27 (73%)
Animal World	information	64 (38%)	20 (43%)	34 (43%)	10 (27%)
Nickelodeon magazine	Information/entertainment	65 (38%)	11 (24%)	40 (50%)	14 (38%)
The Ultimate Craft Book for Kids	Information/'how to'	86 (51%)	24 (52%)	45 (56%)	17 (46%)

The data from table 13 indicate that the most popular choices were *Gangsta Granny* (narrative fiction), *The Brilliant World of Tom Gates* (narrative fiction, illustrated) and *Minecraft: The Ultimate Crafting Guide* (information/'how to'). *Gangsta Granny* is also a popular children's TV series, and *Minecraft: The Ultimate Crafting Guide* gives advice about a popular computer game. *The Brilliant World of Tom Gates* had achieved 'word of mouth' status and was being passed round by children in both participating schools. The top two choices were the same for each attainment group. The third choice differed slightly; *The Awesome Egyptians* (narrative non-fiction) in the high attaining group, *The Simpsons Comic Chaos* in the middle attaining group and *Minecraft: The Ultimate Crafting Guide* in the low attaining group.

The high attaining group were more likely to choose books that were more text-heavy, such as *Matilda*, chosen by 59% of high attainers, 41% of middle attainers and 38% of low attainers, and *The Story of Tracy Beaker*, chosen by 43% of high attainers, 30% of middle and 24% of low attainers. The high attaining group were less likely to choose comics or magazines such as *Simpsons' Comic Chaos* and *Nickelodeon Magazine*. The *Simpsons* was chosen by 52% of high attainers, 66% of middle attainers and 68% of low attainers, and the *Nickelodeon* magazine was chosen by 24% of high attainers, compared to 50% of middle attainers and 38% of low attainers.

3.1.7 Books read by participants

In questions 10-19 respondents were asked to select from a list of five options per page and to tick any books they had read (or if they had read another in the same series).

The sum of books read by individual participants was calculated, as were the totals for individual books, and reading patterns for attainment groups. However, initial analysis indicated an unexpectedly high modal value of 30 for the sum of books read, showing 17 respondents as having selected 30 titles. An examination of individual responses showed that 13 participants had selected three books on each page, following the response pattern from the previous questions 8 and 9 *If you could choose three things to read for fun from the list above, which would they be?*

These participants had misunderstood the expectation for questions 10-19 and their responses were excluded from the analysis of questions 10-19.

The results presented below represent the responses of 157 participants.

Questions 10-19 Please tick if you have read any of these or another in the same series

Table 14 Books you have read

Responses of all participants to the books listed in questions 10-19 Listed in order of popularity expressed as totals (and percentages)

Note: Books are listed in popularity order for the whole data set so may vary slightly for different attainment groups.

Please tick if you have read any of these or another in the same series.

Book title	All (n=157)	High (n=44)	Middle (n=73)	Low (n=34)
Diary of a Wimpy Kid	127 (81%)	38 (86%)	61 (84%)	28 (82%)
Harry Potter	119 (76%)	39 (89%)	55 (75%)	25 (74%)
The Guinness Book of Records	112 (71%)	34 (77%)	58 (79%)	20 (59%)
The Cat in the Hat	105 (67%)	31 (70%)	52 (71%)	22 (65%)
Billionaire Boy	102 (65%)	35 (80%)	49 (67%)	18 (53%)
Horrid Henry	102 (65%)	29 (66%)	48 (66%)	25 (74%)
The BFG	95 (60%)	34 (77%)	40 (55%)	21 (62%)

The Brilliant World of Tom Gates	88 (56%)	25 (57%)	46 (63%)	17 (50%)
Horrible Histories	86 (55%)	30 (68%)	36 (49%)	20 (59%)
Charlotte's Web	75 (48%)	22 (50%)	32 (44%)	21 (62%)
Disney story book	69 (44%)	19 (43%)	36 (49%)	14 (41%)
The Hunger Games	66 (42%)	18 (41%)	33 (45%)	15 (44%)
The Adventures of Captain Underpants	66 (42%)	19 (43%)	36 (49%)	11 (32%)
The Beano	59 (38%)	17 (39%)	24 (33%)	18 (53%)
Percy Jackson and the Lightning Thief	59 (38%)	19 (43%)	24 (33%)	16 (47%)
Dork Diaries	59 (38%)	15 (34%)	30 (41%)	14 (41%)
Ferno the Fire Dragon	57 (36%)	20 (45%)	23 (32%)	14 (41%)
Five on a Treasure Island	57 (36%)	19 (43%)	22 (30%)	15 (44%)
Scooby Doo	55 (35%)	10 (23%)	27 (37%)	18 (53%)
Alex Rider: Stormbreaker	52 (33%)	16 (36%)	23 (32%)	13 (38%)
Marvel comic	50 (32%)	14 (32%)	24 (33%)	12 (35%)
How to Train your Dragon	47 (30%)	16 (36%)	19 (26%)	12 (35%)
The Lion, the Witch and the Wardrobe	46 (29%)	21 (48%)	21 (29%)	4 (12%)
The Day the Crayons Quit	44 (28%)	15 (34%)	20 (27%)	9 (26%)
The Worst Witch	42 (27%)	18 (41%)	16 (22%)	8 (24%)
Mr Gum	40 (25%)	9 (20%)	12 (16%)	19 (56%)
The Owl who was afraid of the Dark	40 (25%)	14 (32%)	18 (25%)	8 (24%)
The Story of Tracy Beaker	40 (25%)	14 (32%)	16 (22%)	10 (29%)

Black Beauty	38 (24%)	10 (23%)	9 (12%)	9 (26%)
Ruby the Red Fairy	38 (24%)	6 (14%)	22 (30%)	9 (26%)
Eyewitness: Dinosaur	35 (22%)	9 (20%)	17 (23%)	9 (26%)
Goodnight Mr Tom	33 (21%)	11 (25%)	12 (16%)	10 (29%)
First News	33 (21%)	11 (25%)	15 (21%)	7 (21%)
A Series of Unfortunate Events	28 (18%)	13 (30%)	10 (14%)	5 (15%)
The Sheep Pig	27 (17%)	3 (7%)	15 (20%)	9 (26%)
Diary of a Killer Cat	27 (17%)	6 (14%)	10 (14%)	10 (29%)
Goth Girl	25 (16%)	6 (14%)	14 (19%)	5 (15%)
NG Kids	25 (16%)	5 (11%)	11 (15%)	9 (26%)
Timmy Failure	24 (15%)	10 (23%)	9 (12%)	5 (15%)
Big Nate Strikes Again	22 (14%)	7 (16%)	10 (14%)	5 (15%)
Millions	22 (14%)	4 (9%)	11 (15%)	7 (21%)
Journey to the River Sea	19 (12%)	7 (16%)	6 (8%)	6 (18%)
Varjak Paw	17 (10%)	4 (9%)	8 (11%)	3 (9%)
Swallows and Amazons	17 (10%)	8 (18%)	5 (7%)	2 (6%)
Stig of the Dump	17 (10%)	5 (11%)	7 (10%)	3 (9%)
Northern Lights	13 (8%)	5 (11%)	6 (8%)	2 (6%)
Artemis Fowl	13 (8%)	6 (14%)	2 (3%)	4 (12%)
Pippi Longstocking	9 (6%)	2 (5%)	5 (7%)	2 (6%)
Kensuke's Kingdom	8 (5%)	3 (7%)	3 (4%)	2 (6%)
Rooftoppers	7 (4%)	1 (2%)	4 (5%)	2 (6%)

The data from table 14 indicate that the books which had been read by the most participants were *Diary of Wimpy Kid* (81%), *Harry Potter* (76%) and *The Guinness Book of Records* (71%). Other popular titles were *Billionaire Boy* (65%), *Horrid Henry* (65%) and *The BFG* (60%).

Of the titles which are classed as children's classics the most read were *Charlotte's Web* (48%) and *The Lion, the Witch and the Wardrobe* (29%).

Of the more challenging texts in the latter half of the list as presented on the survey, the most read were *The Hunger Games* (42%) and *Alex Rider: Stormbreaker* (33%).

The most read titles for the high attaining group were *Harry Potter* (89%), *Diary of a Wimpy Kid* (86%) and *Billionaire Boy* (80%). *The BFG* followed closely with 77%. The most read books in the middle attaining group were *Diary of a Wimpy Kid* (84%), *The Guinness Book of Records* (79%) and *Harry Potter* (75%). Percentages were slightly lower overall than for the higher attaining group. The most read books in the low attaining group were *Diary of a Wimpy Kid* (82%), *Harry Potter* (74%) and *Horrid Henry* (74%). Percentages were slightly lower overall than for the higher attaining group.

In the participating schools three of the listed books had been used as 'class readers' for some of the participants; *Harry Potter and the Philosopher's Stone*, *Horrid Henry*, and *Charlotte's Web*. This indicated that classroom practice is significant in giving children access to children's literature.

All of the most commonly chosen texts had film or television versions, with the exception of *The Guinness Book of Records* which had online videos. Texts which have connection to children's wider popular culture were more likely to have been read.

3.1.8 Number and averages of books read by participants

Table 15 Books read

Average numbers of books read by participants

	mean	mode	range
All participants	16	10	2-41
High attaining (n=44)	17	10	3-41
Middle attaining (n=73)	15	13	3-41
Low attaining (n=34)	16	10	2-38

Table 15 indicates that there was little difference in the average number of books read by different attainment groups, although high attainers had a slightly higher average score. The calculation of averages does not take account of the text type or difficulty of the text.

3.1.9 Free text questions 20, 21, 22

Participants were given the opportunity to complete three free text questions.

Question 20: If there are any books you really enjoy that haven't been on the list please type them in the box.

Question 21: What did you read most recently for fun?

Question 22: If you could recommend one really good book to a friend what would it be?

The questions acknowledge the partial nature of the survey, given the changing nature of popular texts for children. They were designed to explore children's reading preferences in different ways.

The responses to q20 were grouped into five categories: other books by authors on the survey; fiction texts by authors not represented on the survey; texts with specific links to children's media such as computer games, You-Tube stars, film or television; other non-fiction; author names given rather than texts.

Note: Many of the books chosen also have film or TV versions and children may have encountered the texts in a range of media. Texts which also have screen versions are marked with * .However, unless the content originated in visual media the text has been listed as fiction/non-fiction, not as having media links.

Table 16 Free text 1

Responses of all participants to Q20 *If there are any books you really enjoy that haven't been on the list please type them in the box. Author names added, listed in alphabetical order by author in columns 1 and 2.*

Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
Sea Quest Adam Blade	Skellig x2 David Almond	Little Mix book pop musicians	Ripley's Believe it or Not 2017	Michael Morpurgo
The Magic Faraway Tree x4 Enid Blyton	The Person Controller David Baddiel	Moshi Monsters children's video game	Animal fact books	Roald Dahl
St. Clare's Enid Blyton	Once Upon a Time Reawakened Odette Beane *	Minions children's animated film	Miles Kelly Encyclopaedia Dinosaurs and Prehistoric life	Zoella x3
The Naughtiest Girl Enid Blyton	The Boy in the Striped Pyjamas John Boyne *	Skylanders Universe comic children's video game	Beautiful Cats	R.L. Stine
Malory Towers Enid Blyton	Chestnut Hill series Lauren Brooke	Girl Online x6 You-Tube vlogger Zoella	Soccer Stars	Cathy Cassidy
Secret Seven x2 Enid Blyton	Flat Stanley Jeff Brown	Minecraft: How to Build Epic Cities sandbox video game	Lionel Messi- The flea	Jaqueline Wison

Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
Catching Fire (Hunger Games) Suzanne Collins *	The Midnight Fox x2 Betsy Byars	Minecraft x3	Coding with Chrome	
Mockingjay x3(Hunger Games) Suzanne Collins *	The Very Hungry Caterpillar Eric Carle	Pokemon Adventures x2 video games	199 things to eat	
George's Marvellous Medicine Roald Dahl	Cherry Crush Cathy Cassidy	Star Wars: A Weapon of a Jedi film	F2 World of Football- How to Play like a Pro	
Fantastic Mr.Fox Roald Dahl *	The School for Good and Evil x2 Soman Chainani	Tangled animated film	Matthew Santorno 50 Facts to Blow Your Mind	
James and the Giant Peach Roald Dahl *	The Lost and the Found Cat Clarke	Pointless Book x4 You-tube vlogger Alfie Days	The Girl's Book 2- How to be best at everything Sally Norton	
The BFG Roald Dahl *	Scarlet and Ivy Sophie Cleverly	Star Wars film	Guinness World Records 2017	
The Giraffe, the Pelly and Me Roald Dahl	The Maze Runner x3 James Dashner *	Caspar Lee You tube star	Danger is Everywhere David O'Doherty	
Charlie and the Chocolate Factory x2 *Roald Dahl	The Spook's Secret *Joseph Delaney	Batman animated film/film	Football Books	

Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
The Magic Finger Roald Dahl	Street Child Berlie Doherty	Diary of a Minecraft Zombie x2 sandbox video game	1000 Facts about History Belinda Gallagher	
Alex Rider others Anthony Horowitz *	Flanimals Ricky Gervais	Pokemon Adventures Manga video game/Japanese comic		
Skeleton Key Anthony Horowitz	The Fault in our Stars John Green *	Sidemen Book x2 You-Tube stars		
Diary of a Wimpy Kid others x9 Jeff Kinney *	Alice Miranda series Jaqueline Harvey	Ghostbusters film		
Private Peaceful Michael Morpurgo *	Bella Broomstick Lou Kuenzler	Call of Duty collectors edition video game		
War Horse Michael Morpurgo *	Skulduggery Pleasant Derek Landy	Strictly Come Dancing book television series		
Tom Gates others x5 L.Pichon	Harry and Hope Sarah Lean			
I was a rat Philip Pullman *	Magic Animal Friends Daisy Meadows			

Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
Ottoline Goes to School Chris Riddell	Judy Moody x2 Megan McDonald			
Goth Girl others Chris Riddell	The 100 Kass Morgan *			
Percy Jackson and the Sea of Monsters x2 Rick Riordan *	Cherub series Robert Muchamore			
Harry Potter others x9 JK Rowling *	Dinopants Ciaran Murtagh			
Dork Diaries others x5 R.Russell	Wonder RJ Palacio *			
Varjak Paw the Outlaw S.F Said	Dotty and the Calendar House Key Emma Warner-Reed			
Demon Dentist x9 David Walliams	School for Trolls Claire Ronan			
Grandpa's Great Escape x4	Miss Peregrine's Home for			

Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
David Walliams	Peculiar Children Ransom Riggs *			
The World's Worst Children x3 David Walliams	Captain Yellow Belly Preston Rutt			
Mr. Stink x2 David Walliams	Fuzzy Mud Louis Sachar			
Rat Burger x2 David Walliams	Where the Wild Things Are x3 Maurice Sendak *			
The Boy in the Dress David Walliams	Pretty Little Liars Sarah Shepard *			
Clover Moon Jaqueline Wilson	Geek Girl Holly Smale			
	Point Horror RL Stine and others			
	Goosebumps x2 RL Stine *			
	Under the Persimmon Tree Suzanne Fisher Staples			

Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
	Dracula x2 Bram Stoker *			
	Username Evie x3 Joe Sugg			
	Gingerbread man trad.			
	The Hobbit JRR Tolkien *			
	Sam the Stolen Puppy Holly Webb			
	The Dandy Comic			
	DC Comics Suicide Squad x2			

The data from table 16 indicate that the children in the survey were reading a wide and varied range of texts for pleasure. Several well-known authors dominate the suggestions given; David Walliams, JK Rowling and Jeff Kinney each have texts mentioned nine or more times by participants. Roald Dahl and Enid Blyton also remain popular choices. Authors on the survey were mentioned 82 times and there were 44 authors of fiction mentioned who did not feature on the survey; series books were particularly popular. Children showed an interest in books by their favourite You-Tube, music and sport stars. Responses to this free text question indicate that children's reading is flourishing in a variety of contexts.

The data from this table were analysed according to attainment group. All respondents have been included in the analysis of free text data.

Table 17 Choices by attainment

Summary of the data from q20 by attainment group.

If there are any books you really enjoy that haven't been on the list please type them in the box.

Number of suggestions (percentage of total suggestions by this group)

Attainment	Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
High n=46, suggestions=48	16 (33%)	16 (33%)	10 (21%)	6 (12.5%)	5 (10.5%)
Middle n=80 suggestions =91	48 (53%)	29 (32%)	10 (11%)	4 (4%)	0
Low n=38 suggestions=44	10 (22%)	16 (36%)	12 (27%)	5 (11%)	1 (2%)

The data from table 17 indicate that low attaining groups were more likely to list books with media links than other groups. The middle attaining group were more likely to choose other books by well-known authors which had not been featured on the survey, although the author had been represented. Non-fiction texts were the least likely to be chosen by any of the groups.

Question 21: What did you read most recently for fun?

Table 18 Free text 2 (h)

Answers given by children classed as high attainers (n=46) to Q 21 *What did you read most recently for fun?*

Books by authors on the survey (22)	Fiction and comic authors not on the survey (15)	Texts with media links (9)	Non fiction (7)	Author name listed (1)
Harry Potter x9 J.K Rowling	Fuzzy Mud Louis Sachar	Lego 2013 annual	Encyclopaedia of Dinosaurs and Prehistoric life Miles Kelly	Lemony Snicket books
Diary of a Wimpy Kid x3 Jeff Kinney	Dotty and the Calendar House Key Emma Warner-Reed	Sidemen Book	The Girl's Book of Glamour Sally Jeffrie	
Skeleton Key Anthony Horowitz	Miss Peregrine's Home for Peculiar Children Ransom Riggs	Pokemon Go field guide	F2 World of Football:How to Play Like a pro	
Clover Moon Jaqueline Wilson	Point Horror RL Stine	Pokemon Adventures manga	Guinness World Records 2014	
The Lottie Project Jaqueline Wilson	Goosebumps RL Stine	Diary of a Minecraft Zombie	Science Books	
My Sister Jodie Jacqueline	Judy Moody Megan	Girl Online x4 Zoella (Zoe)	Cristiano Ronaldo, Rise of	

Books by authors on the survey (22)	Fiction and comic authors not on the survey (15)	Texts with media links (9)	Non fiction (7)	Author name listed (1)
Wilson	McDonald	Sugg)	a Winner	
The World's Worst Children David Walliams	Under the Persimmon Tree Suzanne Fisher Staples		Dewey the Library Cat Vicky Myron, Bret Witter	
Tom Gates L. Pichon	Ned's Circus of Marvels Justin Fisher			
Dork Diaries R. Russell	The Beano			
Famous Five Enid Blyton	Skuldiggerly Pleasant Derek Landy			
Malory Towers Enid Blyton	The Power Rhonda Byrne			
St Clare's Enid Blyton	Scarlet and Ivy Sophie Cleverly			
	Fangirl Rainbow Rowell			
	Hero Rhonda Byrne			
	The Novice Taran Matharu			

Table 19 Free text 2 (m)

Answers given by children classed as middle attainers (n=80) to Q 21 *What did you read most recently for fun?*

Books by authors on the survey (50)	Fiction and comic authors not on the survey (13)	Texts with media links (6)	Non fiction (7)	Author name listed (4)
Gangster Granny x4 David Walliams	It's about love Steven Camden	Pokemon annual	Fact books	Jaqueline Wilson
The Demon Dentist David Walliams	Username Evie Joe Sugg	Sidemen Book	Horrid Henry Joke Book	David Walliams x2
The Boy in the Dress David Walliams	The Boy in the Striped Pyjamas John Boyne	Call of Duty Collectors Edition	Soccer Squad	Zoella
Diary of a Wimpy Kid x11 Jeff Kinney	The Midnight Fox Betsy Byars	Marvel Avengers	Magazine	
Tom Gates x5 L Pichon	Mouse Heart Lisa Fielder	DC Comic Suicide Squad	Horse books	
Fox in Socks Dr. Suess	Cherry Crush Cathy Cassidy	Axis Marvel Comic	Joke books	
Harry Potter x6 JK Rowling	The School for Good and Evil x2 Soman Chainani		Guinness World Records	

Books by authors on the survey (50)	Fiction and comic authors not on the survey (13)	Texts with media links (6)	Non fiction (7)	Author name listed (4)
The Famous Five Enid Blyton	Skulduggery Pleasant Derek Landy			
The World's Worst Children David Walliams	Comics x2			
Hetty Feather Jaqueline Wilson	Picture books			
Cinderella trad.	Dracula Bram Stoker			
Matilda Roald Dahl				
Ruby the Red Fairy Daisy Meadows				
The BFG x3 Roald Dahl				
Captain Underpants x2 Dav Pilkey				
Dork Diaries x3 RR Russell				
Hunger Games Suzanne				

Books by authors on the survey (50)	Fiction and comic authors not on the survey (13)	Texts with media links (6)	Non fiction (7)	Author name listed (4)
Collins				
Billionaire Boy David Walliams				
Secret Seven Enid Blyton				
Bridesmaid Jaqueline Wilson				
Alex Rider Anthony Horowitz				
Percy Jackson x2 Rick Riordan				

Table 20 Free text 2 (I)

Answers given by children classed as low attainers (n=38) to Q 21 *What did you read most recently for fun?*

Books by authors on the survey (19)	Fiction and comic authors not on the survey (3)	Texts with media links (6)	Non fiction (5)	Author name listed (1)
Beast Quest Adam Blade	Flanimals Ricky Gervais	Minion Halloween Party	newspaper	Holly Webb
Billy Goat Gruff trad.	Goosebumps RL Stine	Minecraft	World War	
Tom Gates x5 L Pichon	Person Controller David Baddiel	Strictly Come Dancing	Shoot football magazine	
Diary of a Wimpy Kid x4 Jeff Kinney	The Bible (?)	Girl Online x 2	The Bible (?)	
Gangster Granny David Walliams		Diary of a Zombie (minecraft)	F2 freestylers	
The Hunger Games Suzanne Collins				
Horrid Henry x2 Francesca Simon				

Books by authors on the survey (19)	Fiction and comic authors not on the survey (3)	Texts with media links (6)	Non fiction (5)	Author name listed (1)
Dork Diaries RR Russell				
Harry Potter J K Rowling				
Percy Jackson x2 Rick Riordan				

The data from tables 18-20 indicate that of the 54 books listed by the HA group as something they had read recently for fun, 41 were narrative fiction. Half of those were from authors represented on the survey and most frequently mentioned authors were JK Rowling, Jeff Kinney, Enid Blyton and Jacqueline Wilson. Of the 80 books listed by the MA group as something they had read recently for fun 63 were narrative fiction. 63% were from authors listed on the survey and most frequently mentioned authors were JK Rowling, Jeff Kinney, David Walliams and L Pichon. Of the 34 books listed by the LA group as something they had read recently for fun 22 were narrative fiction. 56% were authors listed on the survey and most commonly mentioned authors were Jeff Kinney and L Pichon.

Table 21 Free text 2 by attainment

Summary of the data from q21 by attainment group expressed as totals (and percentages of total books listed) *What did you read most recently for fun*

Attainment	Other books in a series/author on the survey	Fiction and comic by authors not on the survey	Texts with media links	Non fiction	Author name listed
High n=46 Books listed=54	22 (41%)	15 (28%)	9 (16%)	7 (13%)	1 (2%)
Middle n=80 Books listed=80	50 (63%)	13 (16%)	6 (7.5%)	7 (9%)	4 (5%)
Low n=38 Books listed= 34	19 (56%)	3 (8%)	6 (18%)	5 (15%)	1(3%)

The data from table 21 indicate that for high and middle attaining groups narrative fiction, including illustrated texts like comics are the most popular form of reading matter, accounting for 79% of choices in each group. HA respondents were more likely to have read authors not represented on the survey. The LA group was less likely to choose narrative fiction, which made up 64% of choices and slightly more likely to choose texts with media links and non-fiction titles. (The choice of the Bible by one respondent was difficult to classify using this set of categories. Whilst it is clearly narrative, the extent to which it is considered fiction/non-fiction may be personal choice.)

Question 22 If you could recommend one really good book to a friend, what would it be?

In the final free text question all children chose to recommend one of the books from their previous two answers *If there are any books you really enjoy that haven't been on the list please type them in the box, and What did you read most recently for fun?*

As a result I have chosen not to report responses to this question because it would repeat data already presented.

Question 23 Please tick to tell me a little bit about you

Table 22 Gender of participants with attainment

	All	High	middle	low
Boy	82 (49%)	24	35	21
Girl	84 (51%)	22	42	17
No response	04			

The data from table 22 indicate that boys are slightly more likely to be low attainers than girls and girls are slightly more likely to be middle attainers than boys.

Question 24 Which year are you in at school?

Table 23 School year group of participants

	all	high	middle	low
Year 5	83	23	39	17
Year 6	81	22	37	20
Did not answer	06			

The data from table 23 indicate that attainment groups are consistent across school year groups.

3.2 Survey results- Discussion

The results of the reading survey raise some interesting issues which would benefit from further exploration. In this discussion I initially consider children's responses to the multiple choice questions, then look at the answers given to the free text questions.

3.2.1 Multiple choice questions

A majority of participants across all attainment groups were positive about reading, however, a larger number of the low attaining group (11%) said that they did not like reading at all. Whilst this is still quite a low figure, it suggests that there is a relationship between enjoyment, engagement and attainment which would benefit from further exploration. According to The National Literacy Trust document 'Celebrating Reading for Enjoyment' (Clark and Teravainen, 2017) 8.7% of respondents stated they did not like reading at all, a similar figure to the one in this survey. In the same document Clark and Teravainen stated that

children who enjoy reading did better in terms of sentence completion...and passage comprehension (p2).

Children who enjoyed reading had higher reading test scores and a higher reading age (p3), emphasising the importance of active enjoyment and engagement in reading for success in school contexts. Achieving a sense of enjoyment in reading for all pupils is not straightforward, however, and it is evident that some children do not find reading pleasurable or easy.

Question 4, which asked children where they were most likely to read offered some further insight into this. In answering 'at school' participants indicated that they undertook reading as a school based and school led activity, whether this be for pleasure or part of a lesson, on most of the occasions that they read. This suggests that reading was not a significant part of their family or community activity and was not something they undertook in their free time but was associated with school practice. In answering 'at home' participants indicated that they were more likely to read outside of school. This suggests that reading was a part of their family and community and individual leisure activity, but that they were not as engaged with school based reading tasks and perhaps did not read for pleasure at school. The reading materials provided in school may not be as interesting or appealing to these respondents as materials they access at home. Respondents may also have been replying in this way because they had little time in school in which to read, should they have wished to do so. In answering 'at home and at school' respondents indicated that their reading activities were not significantly different in either location, and that their school and home based

reading was integrated such that the reading was equally divided across locations. This suggests that reading which took place in families and communities was aligned with school based reading tasks so that the two contexts supported and reinforced each other (Levy, 2011, Cremin et al, 2012).

The majority of respondents (57%) saw their reading as taking place at school and at home, but this was significantly higher for high attaining pupils, 72% of whom selected this choice, compared with 60% of middle and 32% of low attainers. This indicated that low attaining groups are less likely to report that their reading practices are integrated across school and home sites, which could indicate disengagement with school based literacies. The work of Haas-Dyson (1997, 2008) explored the relationship between official and unofficial literacy practices, and emphasised the need for it to be carefully interrogated when considering children's relative success in schools. This approach is supported by Brice-Heath's (1983) observations of the literacy practices of different social and community groups. Where the community practice was aligned to official literacies, children were more likely to succeed in school; in the same way, children whose home based reading habits and preferences are more closely aligned to those in their school may be more likely to be engaged with and succeed in school practices. The cultural capital provided by familiarity with official literacies cannot be overlooked, (Street, 1995, 2016). The literacy identities children are in the process of creating for themselves may not always be represented in the materials and practices of school, and the responses to question 4 suggest that for 67% of low attainers who participated in the survey this could have been the case.

Of all the participants in the study 61% said that they read in their spare time for fun. The question was deliberately designed to elicit responses that reflected free choice selection of reading as an activity, rather than reading of free choice texts which take place during a scheduled 'reading for pleasure' point in the school day. These school led sessions are of course valuable, and a significant part of the promotion of reading in many primary schools, but do not necessarily reflect children's own sense of reading identity. An individual's reading identity reflects whether they see themselves as a reader, the kind of reader they think they are, and the kinds of things they like to read. The concept of reading identity is a complex one, but in literacy studies a common understanding of literate identity is one which is social, multiple, fluid and recognised by others (Frankel, 2016). In other words identity is considered from a sociocultural perspective and the practice of literate activities, situated in various social contexts contributes to an individual's literate identity. Cliff-Hodges (2009) demonstrated that children often struggle to identify themselves as readers in ways that relate their home and leisure practices to the activities they undertake in school. A participant in Cliff-Hodges' research (a 12 year old student) stated that 'I would say that I'm a reader, but I do like reading magazines as well' (2009, p167). The interesting part of this comment

is the use of the word 'but'. The participant seemed to differentiate being a reader from reading magazines, as if 'real' reading only referred to books. In her study of adolescent students in reading intervention classes Frankel (2016) argued that

institutional contexts privilege particular ways of reading and understanding of what it means to be a reader (Abstract).

In two case studies she showed that classroom practices could either challenge or reinforce students' sense of literate identity depending on whether those practices drew attention to strengths or weaknesses in the student's reading. For example, if a teacher used the practice of reading fluently aloud as a measure of good reading, then a student who lacked fluency but demonstrated good comprehension could be positioned as a poor reader which would reinforce their sense of reading identity as being a poor reader. Frankel described the impact of school practices on student literate identities as institutional positioning because the individuals position themselves, and are positioned by others (whether peers or teachers) in relation to the practices favoured by the school. Whilst they may either accept or reject such positioning, literate identities are nevertheless influenced by practices and discourses surrounding literacy in school. In the context of the responses of my participants, the institutional positioning of reading for pleasure could have an effect on children's sense of themselves as readers.

If reading for pleasure sessions are scheduled by schools, however positive the intention, this may not align with a child's reading identity or their reading preferences (Cremin, 2015; Cremin et al, 2014). Given that reading for pleasure has been acknowledged as having a significant impact on academic achievement, both in literacy and in other curriculum areas (OECD 2002, Sullivan and Brown, 2015) and has been widely embraced as part of the national agenda in the United Kingdom for raising standards of attainment, it is notable that 39% of respondents said that they did not read for fun in their spare time. It is also notable that this figure differed across attainment groups, with 72% of higher attainers stating that they read for fun in their spare time, compared to 56% and 57% of middle and low attainers. It would appear that enjoying reading is not the same as choosing to be a reader; taking pleasure in reading across a range of contexts in which reading is offered is different to self-identifying as a reader and choosing to behave as one. However, it is not possible to be completely certain about how child participants interpreted the meaning of the term 'read' when they stated whether or not they chose to do it in their spare time. If a child interprets the verb 'reading' as referring to school type texts, such as novels or non-fiction books, they may state that they do not choose to do it in their spare time. Levy (2009) showed that some children saw school reading as entirely separate from other forms of reading that they enjoyed, and viewed 'reading' as the technical process of learning to read, rather than the enjoyment of books. The children in Levy's study were

younger than the children in this study, but it is possible that even children aged 10 and 11 may consider that reading comics, magazines, webpages and so on does not count as reading. Maybin (2013) argued that discourses surrounding reading in school meant that children tend to '*link reading with books and school tests*' (p59). If this is the case then it may be that children are engaging with a range of texts but not seeing this activity as reading and therefore not self-identifying as readers. For researchers and academics working within the sociocultural frameworks of New Literacy Studies (Pahl and Rowsell, 2005) reading is understood as occurring in many forms and contexts. In schools and in families, however, there can still be hierarchical notions about what 'counts' as reading, and it is quite possible that some of the child respondents to this question were taking a traditional view of reading and of themselves as readers. Nevertheless, the gap between the high attaining pupils who identify as reading for fun in question 5 and the lower attaining groups is significant.

Among the respondents who identified as reading for fun in their spare time there was some variance in the percentage of pupils from different attainment groups who said they read for fun most often in their spare time at school. The phrase 'spare time' was used in the survey to suggest a positive choice made when time was not allocated to anything else. It is not possible to be certain that all respondents understood the notion of 'spare time' in the same way, but nevertheless, the different responses for different attainment groups is worth noting. Only 9% of high attainers and 5% of middle attainers said that they read for fun in their spare time most often at school, compared with 33% of low attainers. Without further research it is not possible to explore why this might be the case, but it may be that school offers a wider range of resources for some low attaining readers than they have available at home, or that more opportunities are made available for free reading. The role of schools in supporting low attaining readers is implicated in responses to this question. Even among the respondents who self-identified as reading for fun, higher attaining readers were more likely to read every day or a few times a week than other groups, again supporting the National Literacy Trust (2017) findings that enjoyment is closely linked to achievement. Given the importance placed on reading for pleasure as a factor in attainment and academic success, it is significant that only 25% of the respondents in this study said that they read every day for fun.

Whilst reading for pleasure has succeeded in becoming part of a national conversation in England in which primary schools have policies in place to develop children's reading for enjoyment, libraries and community groups regularly organise schemes to encourage and incentivise children's reading and national newspapers run courses and conferences on reading for pleasure (The Guardian, 2017), the same cannot be said for writing. Despite the work of the National Writing Project (Wrigley, 2010) and the Arvon Project (arvon.org.uk), which develop teachers as creative practitioners, writing

for pleasure has not yet become a national conversation or priority. Writing, and the teaching of writing have been widely commented upon in the context of grammar and its role and function in the primary classroom, (Myhill et al 2012; Safford, 2016) but writing for pleasure remains under-researched. Cremin and Myhill (2012) have published research to support teachers in developing positive writing communities in schools, but nevertheless writing for fun has not achieved the status of reading for pleasure. In the most recent National Literacy Trust survey (Clarke, 2018) the data indicated that attitudes to writing amongst children have declined and that fewer than 1 in 5 participants wrote something that was not for school more than once a week. In the survey for my research project participants were asked to select from a number of leisure activities that they liked to do for fun, of which writing was one. Participants could choose as many of the options as they liked, and 35% of respondents chose writing. This was the least popular choice by almost 20%, but was evenly distributed across different attainment groups. Although it was not widely regarded as a fun leisure activity, those who did choose writing said that they wrote in a variety of forms and styles. The teachers in the project said that they only knew of one or two children who wrote independently at home, although the responses to the survey would suggest that many more were doing so.

In order to get a sense of the kinds of texts participants were reading children were asked to select from a list of genres that they would like to read, and then to select from a list of titles which reflected these genres. The titles were given as images of the front covers of books. Stories were by far the most popular choice in the genre choice question, and given that picture books and comics are also most often fiction stories it would appear that fiction is considerably more popular than non-fiction. However, when participants were asked to select from the list showing visual images of texts and asked to choose their top three preferences, non-fiction texts came in the top three for all attainment groups. This indicates, perhaps, that children's understanding of genre, and the types of texts which might be counted in each genre is not secure, but it was also interesting that the most popular choices in both fiction and non-fiction genres were those which had links to other media. Books which had television, film or computer game versions, or were themselves based on texts originating in other media were more popular than stand-alone texts. The influence of children's popular culture has been well studied (Marsh, 2005; Parry, 2013, 2014; Taylor, 2017) but it is important to note how far children's reading is integrated with and into their experiences in other media. The participants' pleasure in playing computer games such as *Minecraft* and in watching television shows such as *Horrible Histories* seemed to have encouraged them to read books which related to those experiences. For the children in this project encountering texts in a range of media was no detriment to their literacy development, in fact it appeared to enhance it. Popular opinion as reflected in the national press

suggests that children's online habits, including computer game use adversely affects the time spent reading, and has negative implications for literacy learning. In 2013 The Guardian (David, 2013) reported concerns that the '*continuous stream of entertainment*' available to children left them with little time for reading. However, my data indicated that children's online interests encouraged them to engage with related text. Their experience was very often multi-modal; books, games, television shows, films and online content combined to enhance and broaden the experience of a subject or phenomenon. Children who stated that they enjoyed reading *Sidemen: The Book* (2016) or *Girl Online* by Zoella, undoubtedly encountered the authors online, then chose to read the books. The child who reported that she liked '*books based on musicals*' when talking about her favourite, *Matilda*, by Roald Dahl was similarly enjoying texts multi-modally. Whilst high attaining readers were more likely to choose text-heavy titles, and lower attainers more likely to choose comics or magazines more closely associated with popular culture and media, the influence of wider media was apparent across all groups.

In choosing the texts for questions 10- 19 on the survey a number of factors were taken into consideration (as discussed in chapter 2.5.1) including publisher bestseller lists, retailer bestseller lists, surveys of children's preferences and 'must read' lists put together by organisations involved in promoting children's reading. The list could never be exhaustive but was intended to be representative of the kinds of books children would have encountered either through school or at home in their community. The books selected covered a range of difficulty in terms of reading challenge, including popular contemporary bestsellers, texts considered to be children's classics and highly regarded contemporary literary children's fiction. A small selection of non-fiction texts was also included. The most popular titles, as shown in tables 50 and 51 were books which were firmly part of children's popular culture, having television or film versions, and having been strongly marketed for children in this age group. As Squires (2009) showed, the children's book industry has grown phenomenally over the last 20 years, and children's texts are heavily marketed, along with artefacts, games and toys to tap in to the market of parents who have become aware of the 'reading for pleasure' agenda and want to support and encourage their children's reading.

The most popular texts such as *Diary of a Wimpy Kid* are also those that are widely available at supermarkets and in discount shops, meaning that they may be accessible to more families than those which are sold in the more specialist, and arguably more middle class, bookshops such as Waterstones or Blackwells. The series of books by David Walliams sit in this category as do the *Harry Potter* series by JK Rowling. It is possible that the increase in the popularity of reading among children, which according to the National Literacy Trust (2017) has risen by almost 10% in the 8-11 age group over the last 10 years (p6), is related to the rise in the accessibility of children's texts

through supermarkets, but more research would need to be done to explore this relationship.

Some of the popular texts also reflect choices made by teachers for classroom work. One of the schools participating in the project had recently made the change from teaching reading in guided reading groups to using a whole class text. *Harry Potter and the Philosopher's Stone* was one of these texts, and had therefore been read by two year 5 classes who took part in the survey. Other books which had been chosen as either whole class readers or to be read to a class by a teacher were *Horrid Henry* and *Charlotte's Web*. This reflects the important role that teachers have in introducing children to books which they might not otherwise access. As Collins and Safford, (2008), and Cremin et.al. (2009) showed, however, teachers are often conservative in their choices, due in part to lack of knowledge of children's literature. Where teachers are knowledgeable they can introduce children to texts beyond the bestseller lists and old favourites such as Roald Dahl and to the rich variety of new and classic literature for children.

3.2.2 Free text questions

Given that the texts listed on the survey could not be exhaustive and reflected a set of choices put together by the researcher, rather than the children themselves, three additional questions were included to find out about children's individual reading habits. The questions:

20: If there are any books you really enjoy that haven't been on the list please type them in the box; 21: What did you read most recently for fun?; 22: If you could recommend one really good book to a friend what would it be?

prompted a considerable range of responses. Some children listed several books for each question. For question 20 the majority of texts mentioned by respondents were titles written by authors on the survey; 82 additional titles were listed. The preponderance of titles by Roald Dahl and Enid Blyton reflect the enduring popularity of these authors, but also perhaps reflect the preferences of parents and others who give children access to books. As noted in chapter 2 (2.5.1) classics which were popular with parents remain popular with a younger generation of readers. It would seem that children are still enjoying these texts because many were also mentioned as books they would recommend to a friend in q22. 44 authors were listed who had not been represented on the survey. This list included a considerable range, from more sophisticated Young Adult titles such as *The Fault in our Stars* and *The Hobbit* to picture books such as *Where the Wild Things Are* and *The Very Hungry Caterpillar*. Series books were popular, suggesting that child readers develop loyalty to characters

and authors. Indeed, some respondents listed author names rather than book titles, indicating that they particularly liked an author and identified as a reader of their work. The fact that such a large number and variety of texts were listed suggested that children are engaging with reading, even if they do not see themselves as doing this regularly.

A significant category of books chosen in the free text questions were those specifically related to digital and visual media. Texts written by or about popular YouTube stars, pop musicians, computer games or films were listed by 33 respondents. This further emphasised the important role popular media plays in children's free choice reading and the ways in which children's culture influences their reading choices. It is notable that, as with the multiple choice answers, many of the most frequently chosen books also had film or television versions. Non-fiction texts which did not relate to a computer game or television show were less frequently chosen, although again the variety of choices was interesting. Ranging from cookery to coding and football to fascinating facts, children demonstrated that their interests and preferences were eclectic.

Despite the fact that 40% of children said they did not read for fun in their spare time, 148 of the 170 respondents were able to suggest a book for question 20, 162 were able to state what they had read most recently for fun in q 21 and 160 were able to suggest a book for a friend. This is significant because it indicated that children are actually reading quite a lot of different materials for pleasure, but that they did not see all the things they read as 'counting' as 'proper' reading. Reading has a prominent place in the primary school curriculum, but, despite the emphasis on reading for pleasure, reading lessons can be experienced as skills based. In my experience working with around 20 schools in my local area I have observed that in guided, individual or whole class reading lessons in upper primary school children are taught decoding skills, they are taught comprehension strategies, and they are supported in developing higher order skills such as inference and deduction through language study. Reading lessons may also include discussion of character, plot and language use, for the purpose of furthering children's understanding of the text. These kinds of activities and skill development are in line with the expectations of the National Curriculum for English (Key Stage 1 and 2, 2013). However, for many children the experience of a reading lesson will be a very different one to the kind of experiences they have when reading in their spare time. If leisure reading consists of reading the comments beneath a popular YouTube vlog or poring over the football results on a web page, or enjoying the cartoon strips in a weekend newspaper, it is not surprising that children perceive the reading they do at school differently. Similarly, traditional print narrative or non-fiction texts are most often used in reading lessons, and that was certainly the case in the schools in which the study took place. This means that children will not only

be experiencing the reading process differently, but may encounter very different text types, and associate the text types that most closely resemble school texts as more authentic examples of reading. For literacy researchers whose theoretical perspective is a socio-cultural one, and whose interests are in the ethnographies of children's cultural reading communities all instances are equally valid, valuable, and contributory to literacy development. A considerable body of literacy research supports this perspective, (as discussed in chapter 1) in particular the work of Street, Brice-Heath, Haas-Dyson, Pahl, and others, but the National Curriculum for England takes a more skills based approach. Although the curriculum states that children should gain '*familiarity with a wide range of books*' (2013) it is notable that the range listed are *myths, legends, traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions.*

A considerable number of the kinds of texts children in the survey reported enjoying reading- information texts, comics, popular cultural texts, explanatory texts, auto-biography, - are excluded from the list. If there is tension between policy positions on what reading is (or should be) and academic, research based understanding of reading as culturally located, then classroom teachers and children are caught in the middle of this.

If children are to be fully engaged in reading in school and make a success of school led literacy tasks, then their choices and preferences need to be recognised and valued in the classroom. When the OECD (2002) and the National Literacy Trust demonstrate that reading for pleasure is associated with cognitive and academic gain, it is not clear whether this includes all leisure reading, or leisure reading that reflects the kinds of texts represented in educational contexts such as narrative fiction and non-fiction. Although there have been calls for the inclusion of popular culture texts in the classroom (Haas-Dyson, 2003; Dowdall et.al, 2014; Marsh, 2005; Parry, 2014) and the recognition of all formal and informal literacy behaviours as important, the results from my survey suggest that children still see a difference between some of their reading choices and those sanctioned in educational contexts. Respondents from all attainment groups chose texts in each category, although low attainers were slightly more likely to choose texts associated with media.

The first research question that this study was designed to explore was '*Do children who self-identify as reading for pleasure produce writing that is judged to be higher quality than their peers?*' and the data from the survey would suggest that this is the case. Children who responded that they read for fun regularly, enjoyed reading and aligned their home and school reading habits were more likely to be judged by their teachers as high attainers in writing. These children had not necessarily read more than their peers but were more likely to make text-heavy choices than some of their lower attaining classmates. The survey responses suggested that the majority of

children were reading to some extent, but those who saw themselves as readers, who were positively engaged with reading and felt their reading was validated in school were more likely to be successful in literacy tasks in school. Children who were engaging with reading in a limited way, or were less likely to see the reading they did independently as valued in school, tended to do less well. General conclusions taken from survey data do not account for the experiences of every individual, and there were, of course, individuals for whom these conclusions would not hold true. However the results from this survey sit within a body of knowledge about the importance of valuing community language practices, and add to understanding about the role of attitude and self-perception in school based success.

3.2.3 Gender

Pupils were asked to select their gender at the end of the survey, which meant that the data could be analysed to look at similarities and difference that might be apparent between the two genders. Gender was not a focus for this study or in the research questions but preliminary analysis was conducted. Whilst boys and girls both reported enjoying reading, girls were more likely to say they enjoyed it very much. Girls were much more likely than boys to see their reading as being consistent across home and school settings (68% of girls compared to 46% of boys). Boys were twice as likely to say that they did most of their reading at school. Again this raises questions about the way in which the boys were interpreting the word 'read'. As discussed, children may interpret the kind of reading they do at home differently to the kind of reading they do at school. The school model of reading may be seen to be authentic, and may cause boy respondents to state that they do most of their reading (of the formal, narrative led kind) at school. Alternatively this may indicate that boys are culturally less likely to engage in reading as a leisure activity, or to feel that it is not a socially sanctioned leisure activity for them.

Girls were more likely to say that they read for fun in their spare time and were more likely to enjoy writing, drawing and crafts in their spare time than boys. These activities which develop fine motor skills have typically been associated with girls and also arguably develop literacy skills. Nichols (2002) argued that behaviours such as drawing and writing are culturally more positively associated with girls, and that constructions of gendered behaviour continue to influence literacy development. However, Sanford (2005) suggested that activities such as computer gaming and internet browsing developed boys' skills in literacy because boys were more likely to engage in these activities than girls. In this survey boys were slightly more likely to choose computer games as leisure activity than girls, but the growth of digital accessibility and culture over the last ten years means that the contexts for literacy

learning for all children are rapidly changing. Boys were also slightly more likely to choose watching television and sport than girls.

Stories were the most popular text type for all participants but were more popular with girls. Boys were much more likely to choose to read comics and information books than girls. Comics were selected by 31% of girls and 65% of boys; information books were selected by 29% of girls and 43% of boys.

Gangsta Granny and *Tom Gates* were most popular with boys and girls. It is notable that these contemporary popular texts have the ability to appeal to both boys and girls, partly because they do not seem to be directed towards any particular gender. The most considerable differences between genders were *The Story of Tracy Beaker*, *Minecraft Guide* and *Matilda* where the differences in preference were 43%, 42% and 46% respectively. Where boys were generally more likely to choose non-fiction and comics; girls were more likely to choose narrative fiction.

There were 16 titles out of the 45 on the list which showed differences of more than 15 (20%) between boys and girls. Titles which had been read by more by boys than girls were *The Hunger Games*, *Alex Rider: Stormbreaker*, *Percy Jackson and the Lightning Thief*, *The Adventures of Captain Underpants*, *Ferno the Fire Dragon*, *Marvel Comic*, *The Beano* and *Eyewitness Dinosaur*. Titles which had been read by more girls than boys were *Black Beauty*, *Charlotte's Web*, *Dork Diaries*, *The Story of Tracy Beaker*, *The Worst Witch*, and *Goth Girl*. Boys were more likely to have read non-fiction and comic texts than girls, but there was also a notable difference in the choice of narrative fiction which differs between boys and girls. Boys were particularly unlikely to have read books perceived as being marketed at girls. Where 1 boy reported having read *Goth Girl* compared to 25 girls, and 3 boys had read *Ruby the Red Fairy* compared with 36 girls, the data were slightly different for texts perceived as being marketed at boys. *Ferno the Fire Dragon* had been read by 11 girls and 45 boys; *Alex Rider* had been read by 16 girls and 39 boys. This indicates that where books are seen as having a gendered target audience, girls are less likely to be put off by a book seen as 'boyish' than the other ways round. There was no difference in the mean number of books read by boys and girls.

3.3 Interviews

In the second data collection phase ten children from the two participating schools took part in informal interviews (as discussed in 2.7). The children were invited to talk about things they enjoyed reading and, with reference to their writing journals, how they went about deciding what they were going to write. After transcription the children's comments were loosely grouped into those which referred to reading and those which referred to writing.

3.3.1 Reading

The comments referring to reading were categorised into sub-groups using in-vivo coding in the following categories; specific books or authors mentioned, references to other media, general preferences, habits relating to literacy behaviours, social contexts and emotional responses.

Examples of the type of comment placed in each category are given in table 24.

Table 24 Sunita's interview responses (reading)

Books	Other media	General preferences	Habits	Social	Emotional
Tom Gates Diary of a Wimpy Kid	Horrible Histories (TV show)	story books some pictures adventure books, funny books and mostly all books those mystery books with detectives read fairy tales	I like to read those story books to my little cousin and sister sometimes when I am free I read my own books by four, by four thirty and I read until six o clock, If I can't sleep then I just read some	my brother brought one book from his school every Saturday and Sunday I go to the library I like to read those story books to my little cousin and sister	it's very nice

			books, it helps me get to sleep		
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The results of the analysis of all the participants' responses is summarised below.

The respondents referred to 16 different books : *Diary of a Wimpy Kid* by Jeff Kinney (x6), *Tom Gates* by Liz Pichon (x5), *Midnight Gang* by David Walliams, *The World's Worst Children* by David Walliams, *Grandad's Great Escape* by David Walliams, *Gangsta Granny* by David Walliams, *Charlie and the Chocolate Factory* by Roald Dahl (x2), *Matilda* by Roald Dahl, *Harry Potter* by JK Rowling (x2), *Goosebumps* by R.L. Stine, *Magnus Chase and the Sword of the Summer* by Rick Riordan, *The Naughtiest Girl* by Enid Blyton, *Timmy Failure* by Stephan Pastis ,Pokemon the first movie 'mewtwo strikes back' (book version), *Carjacked* reading scheme book, *Survival* non-fiction text, author not identified.

General preferences for reading included story books (adventure, ghosts, magic), fairy tales, comics, non-fiction (information texts), books with pictures.

These results were consistent with the results of the reading survey.

The respondents made reference to 13 media texts: Pokemon the first movie, Horrible Histories (TV series), Black Beauty (film), Crossy Road (video game), Talking Angela (video game), Harry Potter (film), horror films, cbeebies (TV channel), Fifa 17 (video game), Destiny (video game), Mr Bean (TV show), Donkey Kong (video game), an app 'where someone reads a book to you'.

These results were consistent with the results of the results of the reading survey concerning general leisure activities.

Personal and social reading habits included library visits, books given or received as gifts, reading through a preferred series, reading and viewing book and screen versions of the same narrative, reading with friends or siblings. Only two participants expressed feelings about their reading.

3.3.2 Writing

The comments made in interviews relating to writing were categorised into sub-groups using in-vivo coding in the following categories: personal preferences, awareness of a reader, writing habits, influences, processes, and comparisons between school writing and free choice writing.

The results of the analysis of all the participants' responses is summarised below.

Personal preferences for 7 of the participants included writing something they, or someone they knew would like to read, for one participant it was to write about things they liked, and for another to help himself remember events that had occurred. Four participants made reference to a reader and the response of a reader when talking about their writing. Factors that influenced choice of writing topic included hobbies and interests, events, books, TV, film and video games. Two children stated that they liked to change and adapt narratives they already knew. None of the respondents said that they planned what they were going to write; the process was generally described as *'coming up with an idea'* and *'taking it from there'*. When asked whether it was easier to write in class or to choose their own writing four participants said free writing was easier, two said school writing was easier, three said it was the same and one did not comment. Five children mentioned specific requirements of school writing such as text types or language features. Six children referred to the freedom of being able to write *'what you want'* in the writing journal.

Lambirth (2016) examined children's views about writing using a discourse framework based on Ivanic's discourses of writing (2004), surveying 565 primary school age children about their views on writing. Ivanic's meta-analysis of theory and research about writing identified six discourses about writing that emerged from the research; skills, creativity, process, genre, social practice and social-political (Lambirth, 2016, p217). The skills discourse concerns the application of rules and technical accuracy, whereas creativity emphasises the quality of content over technical features. The process discourse positions writing as a process of the movement from composing and planning in the mind, to the actualisation of the text on a page. The genre discourse, describes writing as a set of text types generated by social and communicative need, and the social practice discourse regards writing as purpose driven and serving a social function. Lambirth added an additional discourse which he identified from his own data set which was the *'compliance discourse'* where children are motivated to complete tasks to gain approbation from the teacher and to give them a sense of having done the task correctly. In the analysis undertaken by Lambirth, the discourses of writing expressed in the children's responses were dominated by the skills discourse and the compliance discourse. School writing in my data set was typically described in terms of a skills discourse (Lambirth, 2016) in which certain technical skills needed to be used to complete writing tasks in school. Adnan said that in school writing *'You have to use loads of vocabulary'* and Jake said in the free writing *'we don't have to copy off the board or something'*. Mel commented that in the journal *'I didn't have to put like certain things in it I didn't have to put like loads and loads of adjectives in I could just write as like how I wanted to'*. Although Jake and Mel's comments are negatively framed, in that they talk about what they don't need to do when they have freedom to write, it is evident that they associate school writing with the use of

particular language features and skills. For two children the structured nature of school writing made it easier to complete because they liked the direction provided by the class teacher. Mel said *'I know what I'm doing then'* when talking about teacher led writing. There was some evidence of compliance discourse around writing, in the sense that the children felt they had to do the 'right' thing in order to succeed in class. It was interesting that in the comments made by the children about their free choice writing there were no references to technical skills. The comments were dominated by the feeling of free choice and not having to comply with rules. Joe said *'You can just do what you want. It's fun'* and Joshua also liked the fact that *'you can just think of any ideas you want instead of you have to do it on one thing'*. The responses were more concerned with content and were more closely aligned with the creativity discourse about writing. It was notable that the small number of children interviewed for this project made a distinction in the way they talked about school led and free choice writing, even where they enjoyed both. Children expressed positive and negative views about both types of writing, but in all cases the discourses surrounding school writing were similar to those identified by Lambirth's skills and compliance. However, the discourses evident in the comments made about the writing journals were more likely to reflect creativity and process discourses. Mandi said *'in this you can think of your own stories and everything'* and Jake felt that it was *'easier to write free writing cos you can think of more ideas'*. Joshua in particular talked about writing as a process *'I just like sit for a minute and then I come up with an idea in my head...and write it down quickly before I forget and just keep going till I've wrote it down, then I just like think, what would go with that'*.

3.3.3 Reporting the data

Having studied the data from the interviews I made the decision not to report it in further detail in this thesis, but to use it to inform the analysis of the phase three data which was the writing journals. The responses made by participants were of most value for this project when used in conjunction with the data from the survey and the writing journals because they provided contextual information about the social, cultural and literary environment in which the children in the project were creating their own texts. The writing journals were the primary source of data for this part of the project, and they have been rigorously and systematically analysed using Text World Theory (chapters 4 and 5). Within the conceptual framework of Text World Theory knowledge of contextual information contributes to knowledge about the part of the discourse-world in which the child author is writing. The Text World Theory concept of the discourse-world is different to the way 'discourses' are understood in Lambirth's analysis. Based on definitions of discourses by Fairclough (1989) and Gee (1990)

which position language as implicated in ideological and power structures in society, 'discourses' in Lambirth and Ivanics' research reflect ways of thinking and talking about writing. It would over-complicate my analysis to attempt to make use of both of these frameworks. The data from the interviews, therefore, has been used in the analysis of the writing journals to gain more insight into the children's writing and the way they use language. It would be interesting to use this interview data in the future to explore children's views about reading and writing, but it beyond the scope of the current study.

3.4 Summary

In this chapter I presented the data from the online reading survey in detail and demonstrated that children who responded that they read for fun regularly, enjoyed reading and aligned their home and school reading habits were more likely to be judged by their teachers as high attainers in writing. I was able to show that, to answer the first research question, children who self-identified as reading for fun were more likely to be successful in school based writing tasks. Importantly, the data indicated that children were reading from a wide range of text types and in different media, although some popular books and authors were highly represented. Key additional findings from this data set were that 93% of respondents said that they enjoyed reading, whilst 61% said that they read in their spare time for fun, and 25% said they read every day for fun. Writing was the least popular of all leisure activities and was chosen by 35% of participants.

By examining children's answers to the free text questions I showed that children's reading habits and preferences are highly influenced by their social and cultural context. Children's reading is situated in different social contexts including the classroom, peer group, family and wider community. By looking briefly at the interview data I demonstrated that children's comments about reading were consistent with the results of the reading survey and their comments about writing indicated that they conceptualised school based and free choice writing differently. I concluded that the interview data would be used as a resource to inform the analysis of the writing journals. In the following two chapters I present and analyse the data from the writing journals.

Chapter 4 Results and Analysis 2: Writing journals Part 1

Fiction and non-fiction prose

In this chapter the children's writing from the free choice writing journals is presented and analysed. The children's writing is presented as follows, with parts 1 and 2 forming separate chapters:

Chapter 4: Part 1 Prose fiction and non fiction	1A The Storytellers	Section
	Figures 11-21	4.2
	1B The Reporters	
	Figures 22- 34	4.3

Chapter 5: Part 2 Comics, poems, lists	2A The Graphic Artists	Section
	Figures 36-49	5.1
	2B The Poets and Players	
	Figures 50-60	5.2

In this chapter, **Part 1**, I analyse selected samples of prose writing from the writing journals. In Section A I focus on narrative fiction and divide the discussion into two parts. The first part is concerned with the ways in which children use and establish narrator voice in their writing and uses figures 11- 16 as data. The second part is concerned with the ways in which the children use world-building and function-advancing language and uses figures 17-21 as data. Section A concludes with a discussion of the relationships between the encountered text and the created text in children's narrative fiction.

In Section B I focus on narrative non-fiction and divide the discussion into two types of writing. The first part is concerned with children's personal narratives and uses figures 22-31 as data. The second part is concerned with information texts written by the participants and uses figures 32-34 as data. Section B concludes with a

discussion about discourse-world information which is in evidence in the children's writing.

In each chapter examples of children's writing are presented as photographs of the original texts, not as transcriptions. Each example is numbered as a figure and labelled with the pseudonym of the child author. The texts are annotated with letters which are referred to in the analysis, so a reference to (1b) would indicate that the piece of text being discussed is in figure 1, annotation b.

This analysis does not contain any reference to or assessment of handwriting, spelling or punctuation unless it is particularly pertinent to the discussion. Where direct quotations have been used in the text spelling and punctuation have been standardised for clarity. Original spelling and punctuation can be seen in the photographic images.

4.1 Key terms

A number of key terms associated with Text World Theory are used in the analysis of the children's writing journals. A brief explanation is provided here for reference. More detailed explanation is provided where appropriate in the analysis.

The key terms listed below reflect a working model of Text World Theory which developed through the analysis of the data. My intention in using Text World Theory was to provide insights into children's writing and the way their writing worked in the context of information that was available about their reading. Certain key elements of Text World Theory were particularly useful in achieving this aim, and these became apparent as I worked through the data analysis. I would not suggest that this is the only way that Text World Theory could be used to analyse children's writing, but that with my data set these were the most useful terms and reflected commonly occurring features of the writing. Text World Theory has been used in different ways, and changes have been made to the model since it was originally proposed by Werth (1999). It was therefore appropriate to make use of aspects of the theory which were most pertinent to the data set and to the aims of the study.

Table 25 Text World Theory key terms

Text-world	Mental representation through which language is conceptualised Written/spoken Read/heard
Discourse-world	Context in which a text-world is produced or experienced Participants bring different knowledge and experience to the discourse-world
Split discourse-world	For a written text, the discourse-world contexts of the reader and writer are split in space and time. The reader and writer occupy their own part of the split discourse-world
Enactor	Character within a text-world May be a version of the real world writer/speaker
Deixis	A word or expression whose meaning is dependent on context (here, this, that) Perspective from which the text-world is constructed, perspective of speaker/ writer
Focalisation	The perspective from which a narrative is told
Implied- reader	An imagined reader to whom a text is seen to be addressed
World-switch	Move from the original text-world to a different time or place
Modal-world	Text-world concerning attitude, belief or feelings May be initiated by a world-switch
Knowledge-schema	Patterns of knowledge formed through experience. Can be linguistic, cultural, perceptual or experiential
Mind-model	Process by which feelings are attributed to fictional characters Process by which feelings or motivation is attributed to an author by a reader Process by which particular knowledge or response is attributed by a writer to an implied reader

Prose fiction and non-fiction

4.2 Section A: The Storytellers

In this category there were 37 examples of narrative fiction, written either in the first or third person, by 23 different participants. Narrative fiction accounted for 21% of the writing samples (37/178) although 61% (23/38) of participants wrote narrative fiction. In the reading survey of the 38 children who maintained writing journals 58% (22/38) said they liked to read stories. 71% of the 170 total respondents stated that they liked to read stories.

4.2.1 Narration

The first six examples selected here have been annotated to reflect the ways in which children establish narrator voice. The voice and role of the narrator, and through this the relationship between writer and implied or modelled reader are a key means of understanding children's writing from a text-world perspective. In this section the concept of mind-modelling is used in the analysis of the way children use narration and narrator voice. Stockwell (2016) described mind-modelling as the process of holding an understanding of other people in our head. This can take place in real-life relationships in which individuals develop a sense of the feeling and motivations of other people based on their behaviour, on the things they say and the way those things are said. In everyday discourse, Stockwell argued, we mind-model fictional minds for real people. The things we think we know and understand about other people are actually imaginary constructions based on experiences of interacting with an individual and of interacting with other people more generally. In the case of a written text, where the author is not present in the discourse-world with the reader, the process of mind-modelling is further complicated. The idea that authorial intention is available to the reader through the text can be seen as a form of mind-modelling. Based on information gained from the text a reader forms an opinion about what the author was trying to say, what their message was and that there was a particular intention in the author's mind when writing that the reader can access on reading. Historically, the study of literary texts made connections between the work and the biography of the author, and the voice of the author was aligned uncritically with the voice of the narrator (Stockwell, 2016). In response to this other critical traditions took the opposing view, that the author was irrelevant to

the analysis and the text itself was the paramount source of meaning. Aside from literary criticism traditions, Stockwell argued that ordinary readers generally ascribe some intention to the authors of books they read, and mind-model a version of the author which is imagined and sometimes idealised. In addition, mind-modelling can be used to create an imagined or implied reader for a text. Within a text there may be assumptions, ideas and references to social or cultural artefacts that suggest a particular type of reader will be best able to access it. The concept of an implied reader for a text was developed by Iser (1978), and offers an explanation for the way that authors use language in particular ways for different purposes and audiences. Mind-modelling allows for a more flexible way of understanding this concept. Through a text a writer can be seen to have modelled a mind (of a reader) which may respond in particular ways to the text.

Within a text-world readers and writers, individually, mind-model fictional minds for characters in the text. Textual cues such as the speech and behaviour of the character allow a reader to attribute feelings, emotions and motivation to the fictional character and promote a sense of knowing how a character feels. As noted in chapter 1, the development of empathy through this process of mind-modelling has been explored by Nickolajeva (2012, 2013) and the capacity of a reader to understand their own feelings more clearly through mind-modelling a fictional character has been explored by Canning (2017). When the concept of mind-modelling is applied to analysis of children's written texts there are three considerations to bear in mind. Firstly, I have to be aware of my own position as a researcher and former teacher of primary school age children and be careful not to make assumptions about what a child is 'trying to say'. A teacher can often be in the position of trying to make meaning from a child's written text when that child is still developing the technical skills required to communicate clearly through writing. Once the child has become more technically fluent the habit of assuming meaning and intention can sometimes be maintained, and in the context of a research project it is important to avoid this. As an interpreter and analyst of children's writing I am engaged in the process of making meaning from their texts but also exploring the linguistic systems that they are using to make meaning. My response is therefore both textual (making meaning from the text) and meta-textual (providing commentary on how that meaning is arrived at). In both of these cases I need to maintain awareness of the way in which I may be mind-modelling the child writers, their intentions and assumptions, from my own perspective as an adult and educator. Secondly, when considering children's use of narration and narrator voice, the ways that children mind-model versions of themselves as writers is important. To avoid making the assumption that the author and narrator are the

same I use Text World Theory to explore the ways that child writers mind-model narrators and create writer personas for themselves. Thirdly the children's texts offer indications of the ways that they themselves are mind-modelling readers by referring to social and cultural information which is contextual. The process of mind-modelling is '*creative and active*' (Stockwell, 2016, p152) and is an important element in understanding the way that children use narration and focalise texts through different deictic perspectives in their prose writing.

In my world

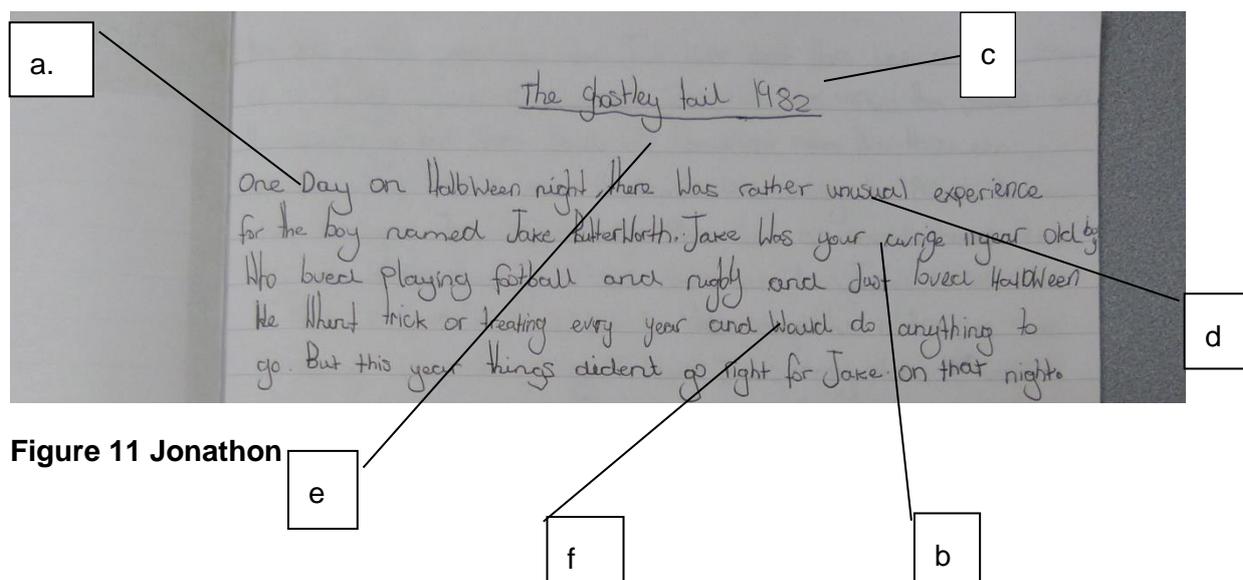


Figure 11 Jonathon

In Figure 11 and Figure 12, Jonathon and Marie chose to write stories about Halloween, which occurred at the time the journals were first given to the children. The content is inspired by the particular social and cultural events of the season, and both writers show that they are familiar with story-telling norms. By opening their stories '*One day on Halloween night*' (Jonathon, 11a) and '*Once upon a time*' (Marie, 12a) they signal that they are entering a story world, and that they anticipate a reader will be equally familiar with these norms. Both use a third person narrator and establish narrative voice by assuming shared knowledge and values with the reader. Jonathon describes his character Jake as '*your average 11 year old boy*' (11b.) The choice of the possessive pronoun 'your' rather than the article 'an', invites a reader into an informal relationship with the narrator, positions the narrator as a user of colloquial expressions, and aligns the reader emotionally with the character Jake.

The use of the second person 'you' as a form of address to the reader is common in the writing in this data set. Fludernick (1994) argued that the second person

pronoun is multifunctional in fiction, and is used in three particular ways. 'You' can be used as a form of address directed at the reader and may imply a response of some kind from the reader. Expressions such as 'Do you know why he did that?' or '*Do you know why you need a bike for this school?*' Figure 15 (Matthew) would fall into this category. In some cases this type of use has the effect of drawing the reader more closely into the events of the story and can promote an empathetic response by appealing to the real-life feelings and experiences of the reader. By using 'you' in this way some of the writers make assumptions about the feelings and experiences of the reader, and mind-model a reader and their responses. Further discussion of this type of use is made in reference to Matthew, Tina and Elias (Figure 15, Figure 16, Figure 17). 'You' can also be used as a colloquial replacement for the generic 'one'. There are fewer examples of this use in the children's fiction writing, but in non-fiction prose 'you' is used to replace the more formal 'one'. This is not to suggest that the children were consciously replacing 'one', but rather that their understanding of how to refer to a generic and multiple rather than specified and individual reader only included 'you'. Examples of this kind of use include '*If you hold a baby rabbit or a bunny too much it will not like you*' (Tilly, not pictured) or '*Do not have fireworks in your pocket*' (Tina, not pictured) and Edward (Figure 32). The advice being given here is directed at any and all people, although the use of 'you' does also function as a direct address to an individual reader. In the children's prose texts the function of 'you' is not always clearly delineated between these two types of use and they are sometimes used interchangeably within the same text. Fludernik said that the use of the second person is associated with ambiguity in terms of the way the self and other are positioned by a text. The evidence presented below from the children's writing demonstrates the ways in which children are experimenting with such ambiguity as they find ways to establish narrator voice in texts. The third use of 'you' identified by Fludernik is the internal self address, in which the narrator addresses themselves as a participant in the narrative. Herman (1994) defined this type of use as double deixis, in which reader, narrator and narratee are constantly repositioned within the text and which places the reader simultaneously inside and outside the fictional world. None of the child writers made extensive use of the second person in narration or in complex double deictic narration, although, as will be demonstrated they do use 'you' to explore some text-world discourse-world boundaries.

Jonathon's story is set in 1982, (11c) and in conversation, he explained that he liked to watch movies from (or set in) the 1980s. The assumption on the part of the narrator that '*your average 11 year old boy*' in 2016 remains the same as one from the 1980s, suggests that Jonathon has mind-modelled a reader who does not have

greater experience than himself about the period. In his text a liking of football and rugby are universally accepted as attributes of 11 year old boys, and the reader is aligned with this perspective through the second person address 'your'. Jonathon also positions his reader as being familiar with the traditions of Halloween and trick or treating, but by telling the reader that the events of that night are '*rather unusual*' (11d) he positions himself, inhabiting the narrator's role, as the controlling voice in the narrative. There is an assumption that a reader will have certain expectations about what might occur on Halloween, but even by those standards the events are 'rather unusual'. This deliberate understatement acts as a foreshadowing technique which alerts a reader to the coming events of the story, which goes on to contain disappearing children, parallel worlds and monstrous attacking trees. It also subtly signals differences in perspective between the narrator and the enactor, Jake, (11e) as the deictic centre shifts from that of the narrator to being focalised through the eyes of the enactor. By signalling a world-switch to a modal-world of the enactor's desires, '*he went trick or treating every year and would do anything to go*' (11f), Jonathon demonstrates skill in the use of narrator voice and familiarity with the ways in which storytellers direct the perspective of the reader using modal language. Jonathon enjoyed reading contemporary fiction such as the *Alex Rider* and *Percy Jackson* series, along with the popular David Walliams books, *Diary of a Wimpy Kid*, *Tom Gates* and Roald Dahl and mentioned *The Hunger Games* as a text he would recommend to others. Jonathon responded in the survey that he liked to read stories and picture books, so it is interesting that all the writing in his journal was lengthy narrative fiction in the style of the opening passage above. Jonathon had read 18 of the texts on the survey, slightly above the mean of 16. It is also notable that even in this short opening section he demonstrates facility in narration, focalisation and world-switching.

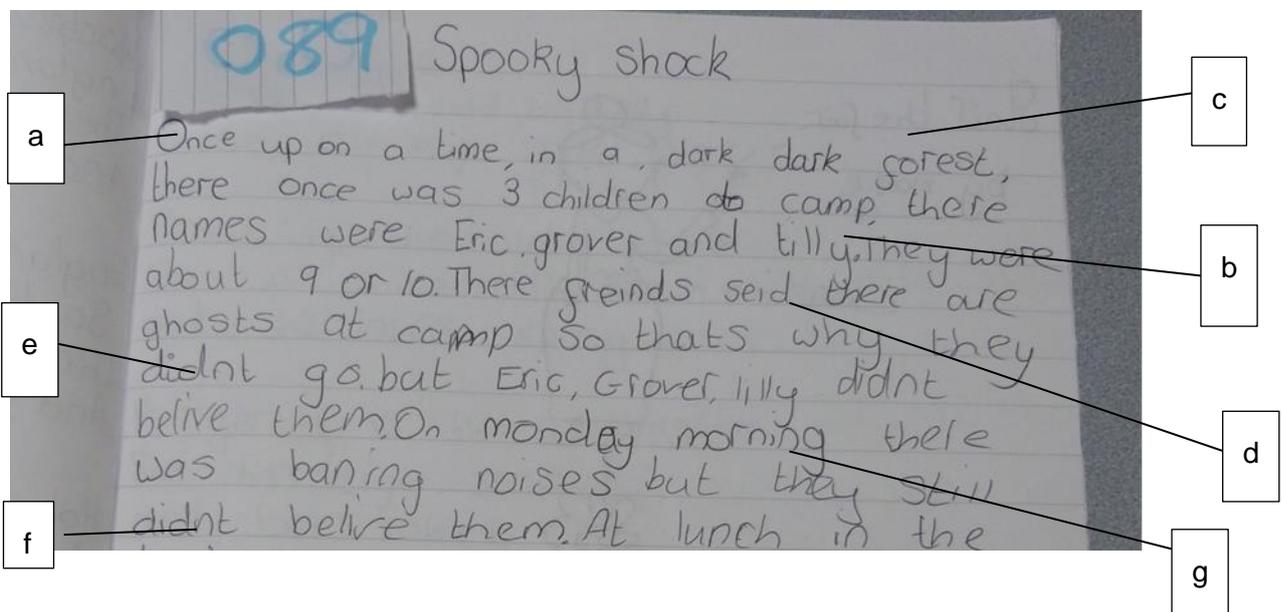


Figure 12 Marie

Marie, (Figure 12) similarly shows familiarity with the use of the narrator voice to world-switch. The enactors, Eric, Grover and Tilly (12b) are introduced in story time, preparing to camp in a '*dark, dark forest*' (12c), reminiscent of a setting from a traditional fairy tale. Marie explains that the protagonists have been warned by friends that the camp is haunted (12b), and this accounts for the lack of any other companions '*that's why they didn't go*' (12e). The absence of these other protagonists is foregrounded in two ways. The negative '*didn't go*' causes the reader to conceptualise the friends who have stayed away and potentially consider an alternative in which all the friends had gone to camp- a circumstance in which the camp is not considered to be haunted. This effectively brings the notion of the haunted camp, which is central to Marie's narrative, into sharper focus. The second way in which the absent friends are brought to the reader's attention is through the repetition of '*but still they didn't believe them*' (12f). The act of not believing by Eric, Grover and Tilly becomes more and more significant as it appears to contradict evidence; '*On Monday morning there was banging noises, but still they didn't believe them*' (12g). It is not only the banging noises that are important, but the protagonists' failure to believe the warnings of the absent friends who despite not being at the camp maintain a presence in the text-world by repeated references to '*them*'.

The shifting perspective from '*they*' (Eric, Grover and Tilly) to '*them*' (the friends who delivered the warning) requires a reader to move quickly, and not always easily between deictic positions. In her role as narrator, Marie has not fully appreciated the lack of knowledge of the reader in comparison to her narratorial position; it is clear to her from within the discourse-world who the different enactors '*they*' and '*them*' are because she has started to focalise from the perspective of Eric, Grover and Tilly. In inhabiting her role as storyteller, Marie does not consistently place herself outside the text-world to consider whether or not a reader has been able to understand the world shift as easily as she herself has.

Although Marie has chosen to name one of her enactors Grover, a character from the Percy Jackson series she was familiar with, on the reading survey Marie said that she did not like to read stories for fun, and selected picture books, puzzles and quizzes, and information texts from the list of genre choices. Her writing journal contained texts in a variety of genres and in fact she was one of the most prolific contributors, with 21 separate pieces of text, including poetry, comic, narrative fiction and nine examples of non-fiction. Marie embraced the freedom offered to her by the journal to write anything she chose, and seems to have used it experimentally and playfully to try out different kinds of writing. Even in these short

opening passages it can be seen that Jonathon's facility in effecting world-switch through narrative voice is more developed than Marie's.

In *One Child Reading: My Autobiography* (2016) Margaret Mackey provided a fascinating personal account of becoming a literate child through an examination of the texts, artefacts and locations that contributed to her own literacy development (see chapter 1). Whilst Mackey did not use the terms associated with Text World Theory, her account offers a number of insights which are pertinent to the current discussion. Mackey explored the ways in which children learn to move from a discourse-world which is immediate, real and located in their present experience, to one which is imagined and conceptual. Children need to learn to move away from the deictic centre of their personal surroundings and their experience of real-life, and to accept the deictic centre of a fictional text which is an imagined space. For Mackey, learning to read fiction involves learning '*to react to this now as if it were our own, which it is not*' (p133). She argued that in order for a child to be able to achieve this conceptual decentring, which allows them to experience the now of the characters in a story as if it were their own experience, a writer for children must scaffold the transition. Mackey states:

The writer summons up and then addresses a schematic reader who possesses sufficient repertoire to process the story being told (p115).

The use of the term 'schematic reader' implies a particular sense of a reader which is perhaps more general than the mind-modelling approach in Text World Theory, but the expressions 'summon up' and 'address' suggest that a writer is involved in both imagining (or mind-modelling) a reader, and creating that reader through the text. Stockwell (2009) argued that rather than the reader adapting themselves to become the implied reader in the text, the text can build readers, which is consistent with Mackey's approach.

Mackey's account refers to children as developing readers, and so differs from other accounts of mind-modelling in cognitive poetics. Mackey suggested that the writer of texts for children has a role in developing children as readers, because they use language in such a way that the text is accessible to the child. However, Mackey also argued that writers for children scaffold developing reading skills in the child. The writer creates a reader by supporting the child's skill in becoming a reader in general, and by giving them sufficient repertoire to access the text. In other words, writers for children are engaged in a complex process of attributing what a reader needs to be able to access the text, and also creating the capacity to access it in the developing child reader. The child reader, then, is not only reading the narrative, but learning how to read it, and being supported by the author in doing so.

If the concept of 'sufficient repertoire' is applied not only to the capacity to read and conceptualise fictional worlds, but also to the capacity to write fictional worlds, then it is clear that it is an important concept for this analysis. The repertoire of knowledge schemata children encounter and build up through their reading enables them to become writers with sufficient repertoire to develop text-worlds which are accessible to their readers. Similarly Oatley (2003) , argued that '*we assimilate what we read to the schemata of what we already know*' (p166). If what we already know is considered in terms of both knowledge content and language structures, then the relationship between the encountered and written text becomes clearer. Oatley further suggested that the text-world is a conceptual space '*that the reader constructs from the kit of parts supplied by the writer*' (p167), so through experience of constructing a text-world through the kit supplied by a writer, a child learns which parts of the kit are needed to create text-worlds of their own. A number of the children in the study, including in this instance Marie, do not yet have the sufficient repertoire, or enough pieces of the kit, to create effective text-worlds because they are still developing knowledge schema for different types of text and text-world.

In the next section I discuss the ways that Sunita (Figure 13) and Chanelle (Figure 14) use narrator voice.

This is my story

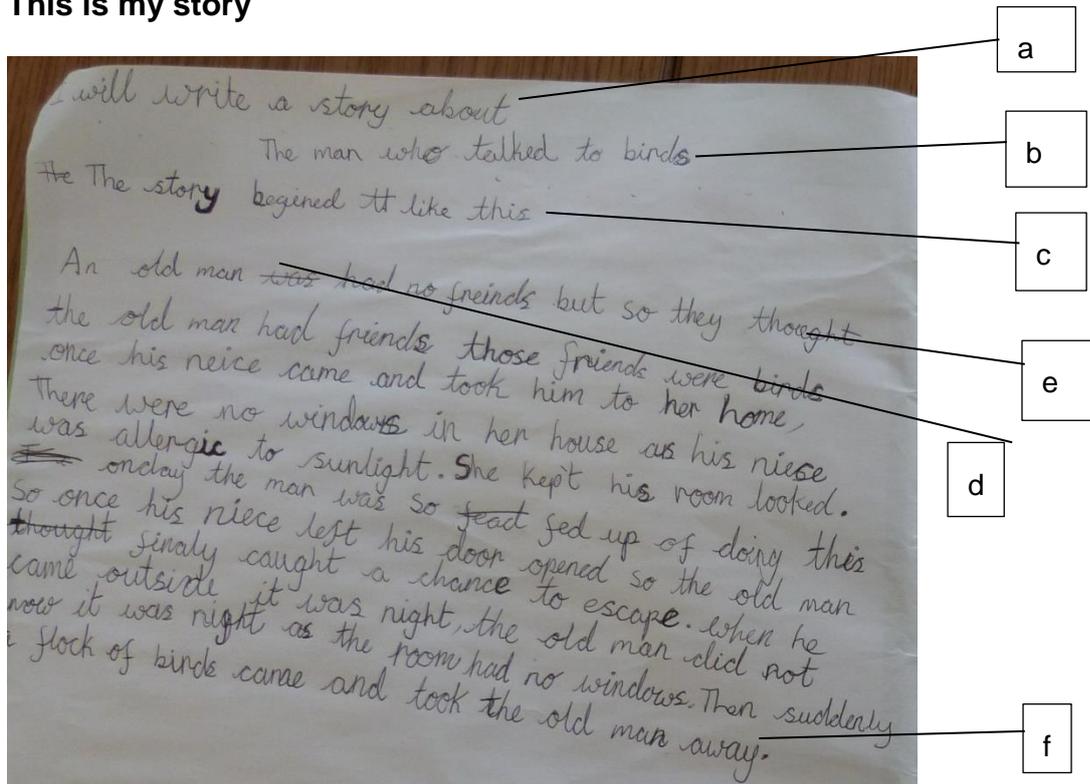


Figure 13 Sunita

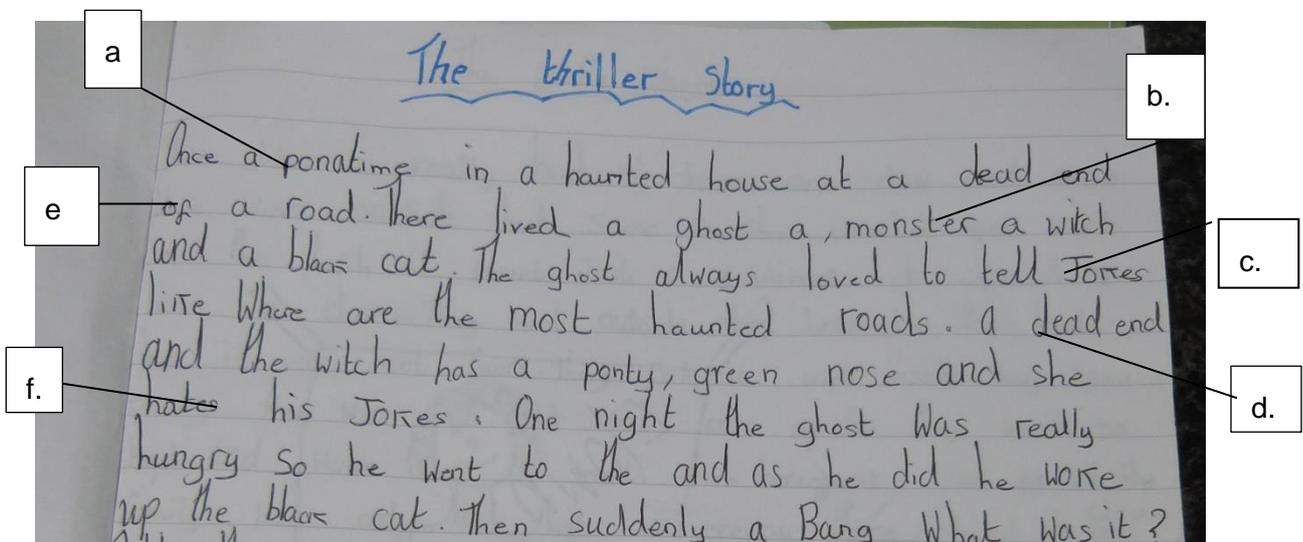


Figure 14 Chanelle

Sunita's (Figure 13) story is prefaced by three introductory statements: 'I will write a story about' (13a), 'The Man Who Talked to Birds' (13b) and 'The story began like this' (13c). In her first statement she takes on the role of writer within the journal

and signals her intention to create a text-world in which a defined story will take place. Sunita seems to be deliberately creating a text-world enactor of herself in which she is a writer. Her initial statement also references school practice in which children were required to write a 'learning objective' at the beginning of each piece of work which stated the intention of the activity. Examples might include 'To write a story using metaphors and similes' or 'To write a setting for a story'. It is interesting that whilst to some extent she alludes to school practice, Sunita also very clearly signals her agency over the piece of work by using the personal pronoun 'I' and the modal verb 'will' with the highest degree of certainty, within the future tense form 'will write'. This is quite different to the infinitive form 'to write', which, although it expresses purpose, does not reflect individual intent, wish or agency. In this initial statement Sunita creates a text-world narrator who signals agency in the creation of subsequent modal-worlds, and is positioned such that the deictic perspective can and will switch in the course of her writing. In other words, Sunita knows that she will inhabit different narrators and positions in the writing she plans to do, and she is clear that a reader should know it too. By creating a text-world enactor of herself as a writer at the beginning of the text Sunita can use this position to construct any further modal-worlds she wishes. She is ensuring that the reader has sufficient repertoire to engage with the writing journal as one text-world in which different modal-worlds will be visited.

In her second statement (13b) Sunita centres the title of her story according to textual norms, and gives information about the nature and content of the story she is about to tell. Classrooms, and in particular primary school classrooms, have particular expectations about how pieces of written work should be presented. Whilst there are no stipulations in the National Curriculum for the presentation of prose written work, schools often have their own expectations to ensure consistency and a degree of neatness which is generally required. Sunita knows that in her school titles are centred, and that learning objectives are not; the textual expectations of her teacher have the status of accepted norms. The third statement (13c) continues to foreground the voice of the narrator and alludes to a traditional storytelling style. The storyteller is distanced from the tale in the sense that they are retelling an established story, which both they and any listener/readers in the discourse-world know already exists as a textual entity distinct from the teller. Whether or not Sunita is retelling a folk tale that is known to her in this instance, it is clear that she wishes to present her narrator in this role because '*The story begined like this*' introduces the world shift into story time '*An old man had no friends*' (13d) but has a different deictic focus. 'The story' is a separate textual space which the narrator refers to, rather like a preface to reported speech 'and she

said to me', before entering and inhabiting the story space. The initial text-world contains an enactor of Sunita as author and an implied reader whom she is addressing. She then creates a separate text-world in which the story takes place. The initial text-world then effectively becomes redundant; it has been used as a device to set up the fictional status of the text-world containing the story. In Text World Theory such worlds are known as 'empty text-worlds' (Gavins, 2007 p133) and do not have any bearing on subsequent text-worlds. In this case however, the empty text-world further establishes the authority of the narrator in the text-world of the story because the text-world enactor of Sunita as the writer in the initial text-world asserts control over it with the statement '*The story began like this*'. When Sunita writes, '*An old man had no friends but so they thought*' (13e) it is immediately clear that the deictic perspective has changed to reflect the views of the enactors in the text-world, who hold an opinion about the old man. Like Marie, Sunita does not detail who 'they' are, but her control over the world-switch is more sophisticated than Marie's because she has already entered into a discourse with her imagined reader. During her interview Sunita decided that she would like to read the story aloud for the tape. In becoming a reader of her written text she discovered that in some places she had not provided enough information for a reader to fully make sense of the narrative. Having reached the final line in her story '*Then suddenly a flock of birds came and took the old man away*' (13f) Sunita realised that the escape from imprisonment in the home of his niece with the aid of birds needed to be more clearly explained and linked to the title of the story. As she enacted the role she had imagined for an implied reader Sunita said '*I forgot to write a line that erm he was old... and one bird came and it twittered and it called its friends and the friends took...all the birds*'. Sunita was a keen reader who reported going to the library every week to take out two or three books, and whose responses on the survey showed enjoyment of and experience in reading narrative fiction. Sunita also reported enjoying information texts. Like Jonathon, her use of the narrator voice indicates growing awareness of the needs of a reader, and of the effect of language choices on the reader's experience of a text.

Chanelle (Figure 14), chose, like Marie and Jonathon, to tell a spooky story for Halloween, but takes a humorous approach to the subject matter. Chanelle was the only participant who included jokes in her writing journal, along with other playful uses of language such as writing out a popular song with illustrations and a decorated Christmas poem. Chanelle's story begins by using a typical story opening '*Once upon a time*' (14a), and with enactors who might be expected to inhabit a ghost story '*a ghost, a monster, a witch and a black cat*' (14b); but the traditional style of the narration is soon undermined by the revelation that one of the

enactors, the ghost, '*always loved to tell jokes*' (14c). Chanelle subverts the ghost story genre by adding humour. She mind-models a reader who shares an understanding of the genre, and who will appreciate a more irreverent approach to the subject, which is not typically positioned as humorous. Chanelle proceeds to give an example of the kind of joke the ghost liked to tell '*like Where are the most haunted roads. A dead end*' (14d). There is an additional intra-textual joke here because enactors are described as living in '*a haunted house at a dead end of a road*' (14e). However, the lack of punctuation makes it difficult to know whether the narrator is conveying the joke as an example or reporting the telling of the joke in direct speech. In either case the world-switch is unclear. This could be read as a modal-world focalised from the perspective of the enactors hearing the joke, or the deictic centre could remain with the narrator, giving the reader more information about one of the enactors. The unstable nature of this world-switch is similar to Marie's use of 'they' and 'them' in the sense that Chanelle has not fully considered how her writing might be perceived by a reader. Her writing implies that any reader's knowledge is the same as hers, rather than mind-modelling the reader as 'other'. The world-switch becomes clearer when Chanelle writes that the witch '*hates his jokes*' (14f) creating a modal-world in which the emotions of the enactors are accessible. Chanelle uses the narrator voice to make some modal switches, though in a less complex way than Sunita, and with a less clearly defined sense of a relationship between the writer and the reader. In the survey Chanelle stated that she liked to read puzzles, picturebooks, comics and 'how to' books. Chanelle had read below the average number of books on the survey, though had read popular texts such as *Diary of a Wimpy Kid* (Kinney, 2007) and *Tom Gates* (Pichon, 2011). It is interesting that Chanelle took the opportunity to write in the journal; although not as prolific as Marie, she too experimented with style and form and was beginning to try out different narrator perspectives in her writing.

In the four preceding extracts Jonathon and Sunita said that they liked to read stories. They show developing facility in creating fictional text-worlds which use world-switches and are demonstrating a sense of the reader and what the needs of a reader might be. Both Sunita and Jonathon show developing understanding of the multiple mental representations that are required of a reader of a fictional text by writing texts which contain modal-worlds and focalising the texts from different perspectives. Marie and Chanelle did not select that they liked to read stories, and their written fiction indicates that they are still developing sufficient repertoire to write fiction texts, particularly where the deictic perspective switches from narrator to enactor positions. However, Marie and Chanelle were much more playful and experimental in their use of the writing journal as a whole. They were more likely to

try out different genres and styles in their writing, and liked a wider range of reading materials than Jonathon and Sunita. All four of these writers used third person narration. In the next two examples, Matthew (Figure 15) and Tina (Figure 16) use first person narration in their fictional texts.

Hey there reader!

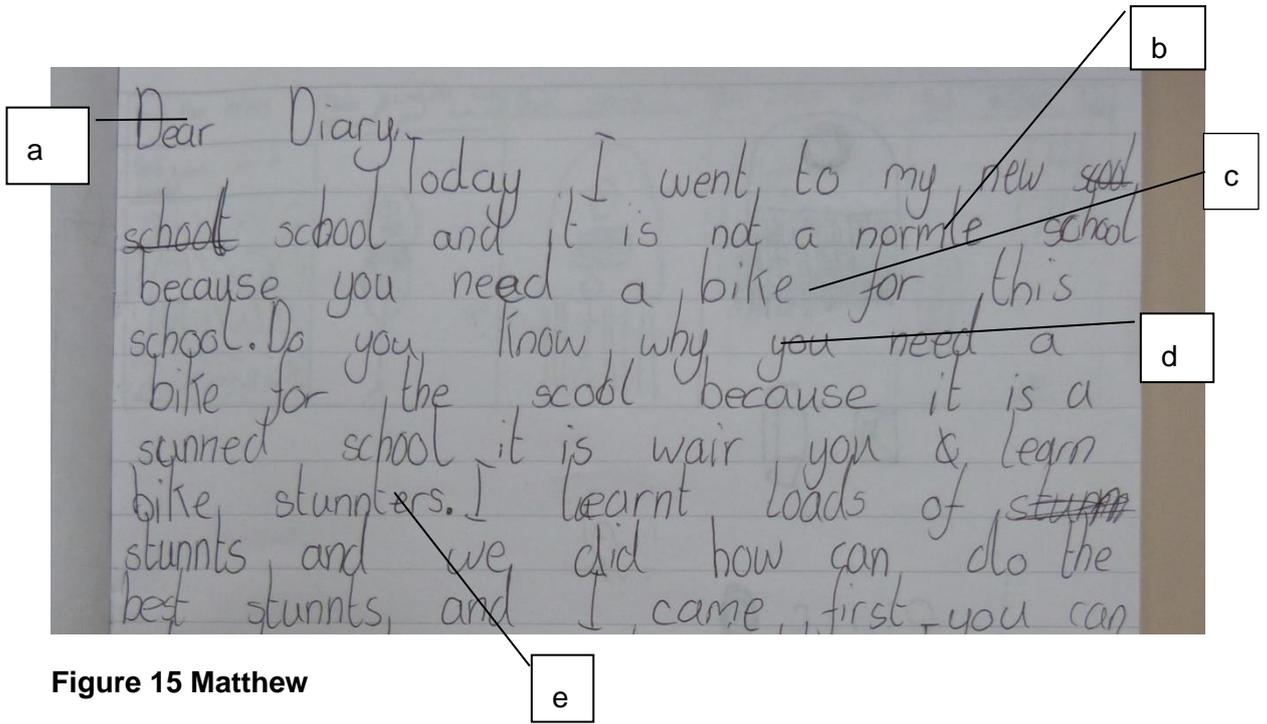


Figure 15 Matthew

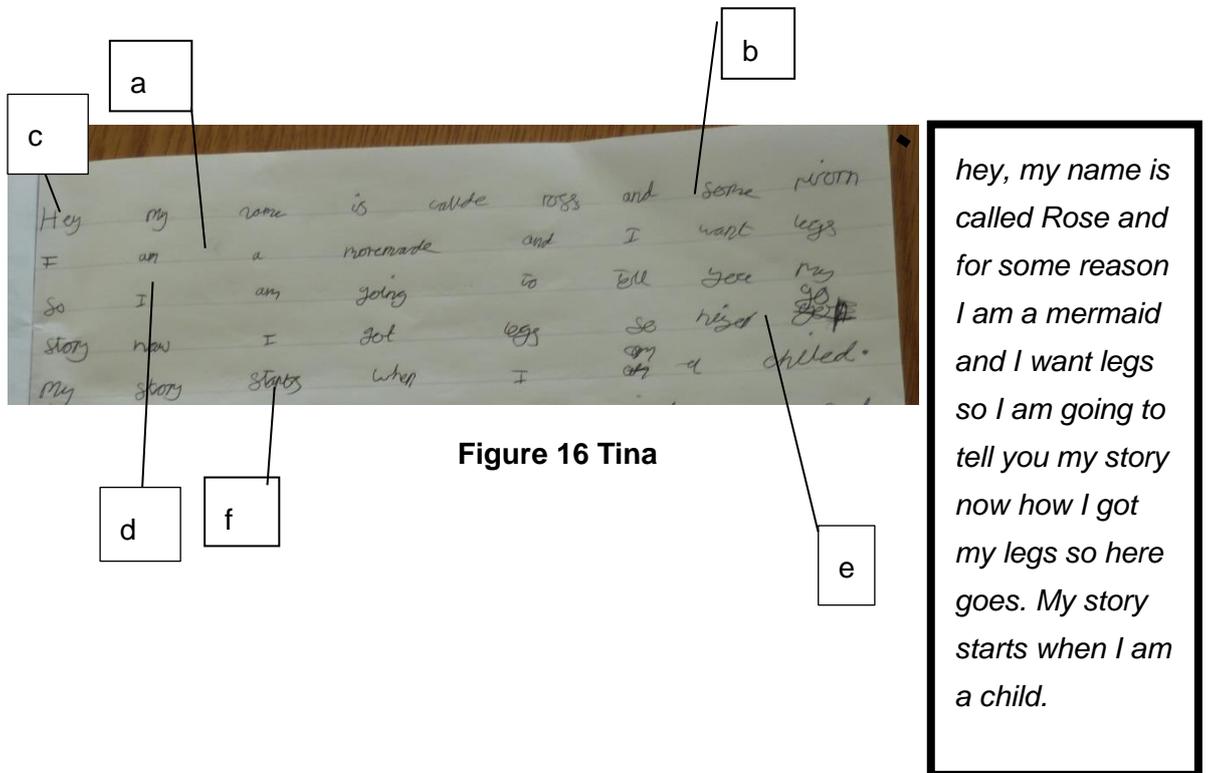


Figure 16 Tina

Matthew's text is a fictional diary entry in which he describes the first day of his attendance at 'stunt school'. He uses the textual norm '*Dear diary*' (15a), and could either be referring to the journal itself as the diary, or be creating a text-world in which the diary is a separate, fictional construction within the journal. The first person perspective of the narrator means that the narrator is an enactor in the text-world, but Matthew also uses the diary format as a means to address a reader and explain some of the assumptions in the text. He writes that '*it is not a normal school*' (15b), which suggests that there is common knowledge shared by a reader about what a normal school might be like, but he also gives some indication of the way in which the school is not normal by explaining that '*you need a bike for this school*' (15c). The question '*Do you know why you need a bike for the school*' (15d) reinforces the interactive nature of the relationship between the reader and the writer, in which Matthew addresses an implied reader directly. The use of the second person to address the reader functions both as a replacement for the general 'one' in the sense that 'one' (any person) would need a bike to attend the school, and as a more specific address to the reader as discourse-world participant. As previously explored, the use of the second person can be an ambiguous form of address, although in this case the conversational tone of the rest of the text foregrounds an informal relationship between the reader and writer. Sunita and Jonathon, as has been discussed, also use narrator voices that directly address a reader, but Matthew, by using first person narration creates a text-world enactor of himself that relays experiences directly to the reader. Matthew appears to assume common knowledge in the modelled mind of the reader when he writes that '*you learn bike stunts [stunts]*' (15e). He does not feel the need to explain what a bike stunt might be like because he has modelled an implied reader with a shared repertoire of cultural understanding. The diary format he is using, with the convention that a diary is a personal text, means that the narrator does not need to explain to a notional reader. The imagined reader may also be a discourse-world version of himself as a future reader of the fictional diary.

Tina (Figure 16) also presents a personal text, but one in which she explicitly inhabits the role of a known narrator. Her first person narration '*my name is called Rose*' (16a) immediately signals that the narrator is an enactor in the text-world, but her following statement '*[for] some reason I am a mermaid and I want legs*' (16b) indicates that she is not fully inhabiting the role of narrator. The comment aside to the reader 'for some reason' reflects her own sense of not being entirely able to understand the motivation of the character, and perhaps to some extent dissociating herself from the actions of the narrator she has chosen to create. Tina appears to be retelling the fairy tale 'The Little Mermaid'. In the longer section of writing her

account appears to be based on the Disney 1989 animated movie version, but it is interesting that Tina has chosen a new name for her narrator, Rose, rather than Ariel. In doing so she exerts some control over the text and the character, but not to the extent that she is able to sufficiently make the transition from her own real-world responses to the imagined motivations of the text-world character Rose. In telling a known story Tina can exert less control over the actions and motivations of an enactor than she would have been able to in creating a story of her own. It is well-known that the Little Mermaid wants legs, so in telling the story Tina needs to maintain the structure of the known events. The phrase 'for some reason' also acts in some ways like negation; in foregrounding the lack of a reason for the mermaid to want legs it highlights the fact that somewhere, in another version of the story a reason is given for this desire. The reason cannot be accessed either by Tina or her reader, but it does raise the question of what that reason might be, were it accessible.

However, Tina cannot imagine why, as a mermaid, she might want legs; she is not able to suspend her own sense of self enough to fully reposition the deictic centre of the text. As discussed, Mackey (2016) suggested that when reading a text '*We learn to react to this now as if it were our own, which it is not*' (p113). In other words, as readers we accept the deictic centre of the text-world which the writer places us in. Even where a reader might question, disapprove of or disagree with the action of an enactor, that action is still accepted within the parameters of the text-world as defined by the author. Mackey argued that for a developing reader this process is one in which a child learns to become the implied reader of the text. As a developing reader and writer Tina is learning to inhabit text-worlds that she accesses through her own reading, but is still learning to present herself as the 'other' in her writing. As a result of this process, Tina is obliged to navigate two narrator voices in the first lines of her text; the voice which says '*Hey*' (16c) and '*for some reason...I want legs*' and the voice which says '*my name is called Rose*' and continues '*so I am going to tell you my story*' (16d). Tina seeks to distinguish between her text-world self as writer and her text-world self as narrator, whilst maintaining the relationship between writer and reader which is created by a first person narration.

On the reading survey Tina responded in the free text questions that her favourite book and the book she had read most recently was from the Goosebumps series by R.L Stine. Tina responded with enthusiasm to the writing journal and contributed seven lengthy pieces of narrative fiction, mostly with a ghostly or horror theme and in one example based on the jump-scare video game 'Five Nights at Freddie's'. Whilst it is interesting that Tina's enjoyment in reading stories with spooky content

was also seen in the stories she chose to write, more interesting is the narrative style typically used in these texts. In the opening paragraph of 'Planet of the Lawn Gnomes' in the Goosebumps series by R.L. Stine, the narrator writes

I know I'm supposed to be careful. I know I'm supposed to be good. But sometimes you just have to take a chance and hope no one is watching. Otherwise, life would be totally boring, right?' (p5)

The conversational tone, in which the reader is invited to align themselves directly with the narrator and to accept the deictic centring, motivation and actions of the narrator, is reinforced by the question tag 'right?'. Tina uses a similarly conversational tone in her writing. The repertoires for narration that she has begun to build up through her reading are deployed in her writing. However, despite stylistic similarities, in this piece she has not been able to take the full imaginative leap required to wholly accept the deictic perspective of the narrator Rose. Having established that she does not fully identify with the narrator, however, Tina manages modal-world shifts to continue telling the story. Like Sunita with her statements '*I will write a story about*', and '*the story began like this*' she signals intent, using the phrases '*I am going to tell you*' (16d) and '*so here goes*' (16e). These textual markers prepare the reader for a world-switch to a modal-world which takes place in the narrator Rose's past '*My story starts when I am a child*' (16f). Like Sunita, Tina creates a text-world enactor of herself as writer, then proceeds to create a separate text-world which contains the story. Tina was considered by her teacher to be a child who was a low attainer in writing and had some difficulties in literacy. In the National Curriculum for English at KS1 and 2, the elements of writing are divided into two elements, transcription and composition. Transcription is regarded as including spelling, punctuation, handwriting and presentation. Children's feelings about themselves as writers can often be linked to their own sense of capability in transcriptional or skill focused elements. Lambirth's (2016) research (see 3.3.2) showed that a skills discourse dominated children's feelings about writing, and that technical skills dominated ideas about imagination and creativity. Levy (2011) showed that similarly, children's perceptions of themselves as readers tended to be skills based, rather than based on pleasure or interest. In other words they considered themselves to be good readers if they had mastered the decoding skills required in school; similarly children see themselves as good writers if they can write neatly, spell correctly and complete work in designated time. Composition in the National Curriculum is regarded as including the content of the writing and language choices made.

From the point of view of the transcription elements of writing it is evident that Tina's handwriting is quite difficult to read, spelling tends to be idiosyncratic and punctuation is erratic. However, Tina was an enthusiastic writer and in interview

commented that she wanted to write the sort of books her mother liked to read. Tina was a keen reader of popular texts, particularly the *Goosebumps* series, as noted, and texts by David Walliams. Although her writing was not always successful by the standards required in the classroom, when given the opportunity to write independently Tina attempts some quite sophisticated uses of narrator voice, inhabits different deictic positions and uses world-switching to re-centre the narrator perspective. She uses techniques which are familiar to her from her own reading through which she is leaning to become the implied reader and developing sufficient repertoire to do so. Tina has also built up repertoires for narration through her wider experience with stories in other media, such as film and video game, but the interesting aspect for this analysis is how she has made use of this knowledge to create text. She has transformed narrative experience from a range of media into a textual representation, using language in particular ways.

In each of these opening sections the writers establish narrative voice firmly in two key ways. Sunita, Tina and Matthew each directly address the implied reader using the personal pronoun 'you'. They create a text-world which includes the reader and writer in a relationship before there is a shift to a modal-world in which the story takes place. The need to establish the authority of the narrator is reflected in the autobiographical detail '*I am a mermaid*' (Tina) and reference to the story being under the control of the narrator '*the story began like this*' (Sunita) '*do you know why you need a bike for this school?*' (Matthew). Chanelle (Figure 14), Marie (Figure 12) and Jonathon (Figure 11) establish narrative voice by assuming shared knowledge and values with the reader, and by subverting or challenging that knowledge. The children create text-world enactors of themselves as writers, and go on to create separate text-worlds where the story takes place. In this way they are able to make use of different narrator perspectives and voices.

Whilst the establishment of narrators and text-world shifting seems to be managed in a way more accessible to the reader by children who stated that they liked to read stories and were familiar with narrative fiction, it is apparent that all children made use of powerful narrator voices to establish and move between text-worlds. This is interesting because the Programme of Study for English in year 5 and 6, the programme being followed by all the participants, makes no mention at all of a narrator, narrator voice or narration in either the Reading or Writing programme. This does not necessarily mean that the class teachers may not have mentioned or discussed such features, but it is significant that children are not expected to know or understand meta- language relating to narration, and that no direct teaching on the role or use of a narrator in a text is required. This makes the links to the texts children are encountering, which contribute to the discourse-world information that

informs the text and to the knowledge schema for language structures, even more compelling. If children have not been taught about narration, point of view and focalisation either directly or indirectly, then their knowledge about how to use narration techniques must have been acquired in other ways.

The requirements of the National Curriculum (2015) programme of study for English at Key Stage 2 state that children should

discuss and evaluate how authors use language, including figurative language, considering the impact on the reader (Reading, p34) and in narratives, describe(ing) settings, characters and atmosphere (Writing, p37).

All the children were participants in the programme of study and evidence of writing displayed on the classroom walls indicated that they had been taught to use figurative and descriptive language, and were able to do so appropriately. However, in their independent writing very few of the participant writers made use of figurative language, or chose to develop settings, characters or atmosphere, as is demonstrated in the following section. In Text World Theory world-building elements such as time, place, character and object, and function-advancing propositions which propel the action of the narrative are important elements in understanding the ways a text-world functions. These world-building elements relate most closely to the requirements of the National Curriculum, so in the following examples I look at the ways in which children have used world-building and function-advancing elements.

4.2.2 World-building and function-advancing propositions

The following six examples from the writing journals continue to explore instances of narrative fiction, but with a particular focus on the children's use of world-building and function-advancing language. This section also contains examples of multi-modal texts.

Words and pictures

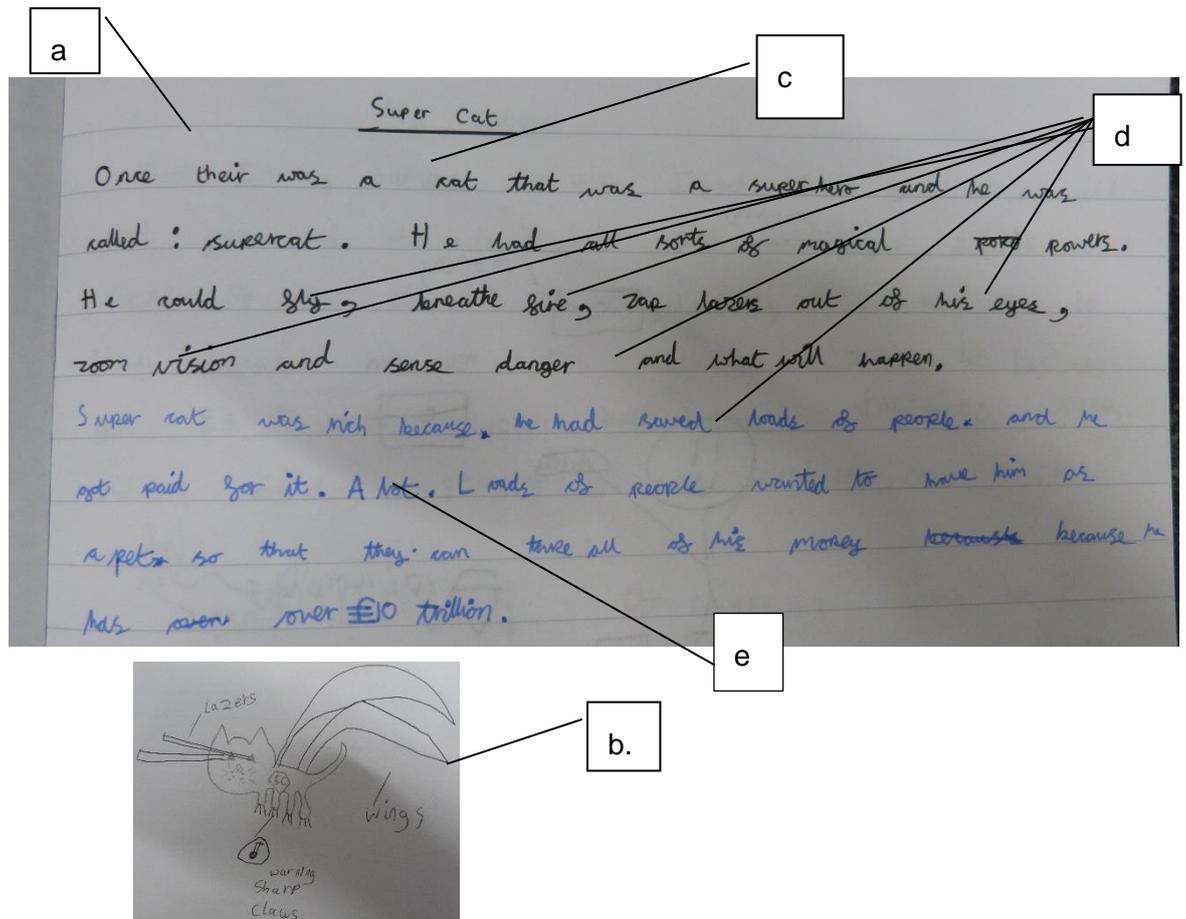


Figure 17 Elias

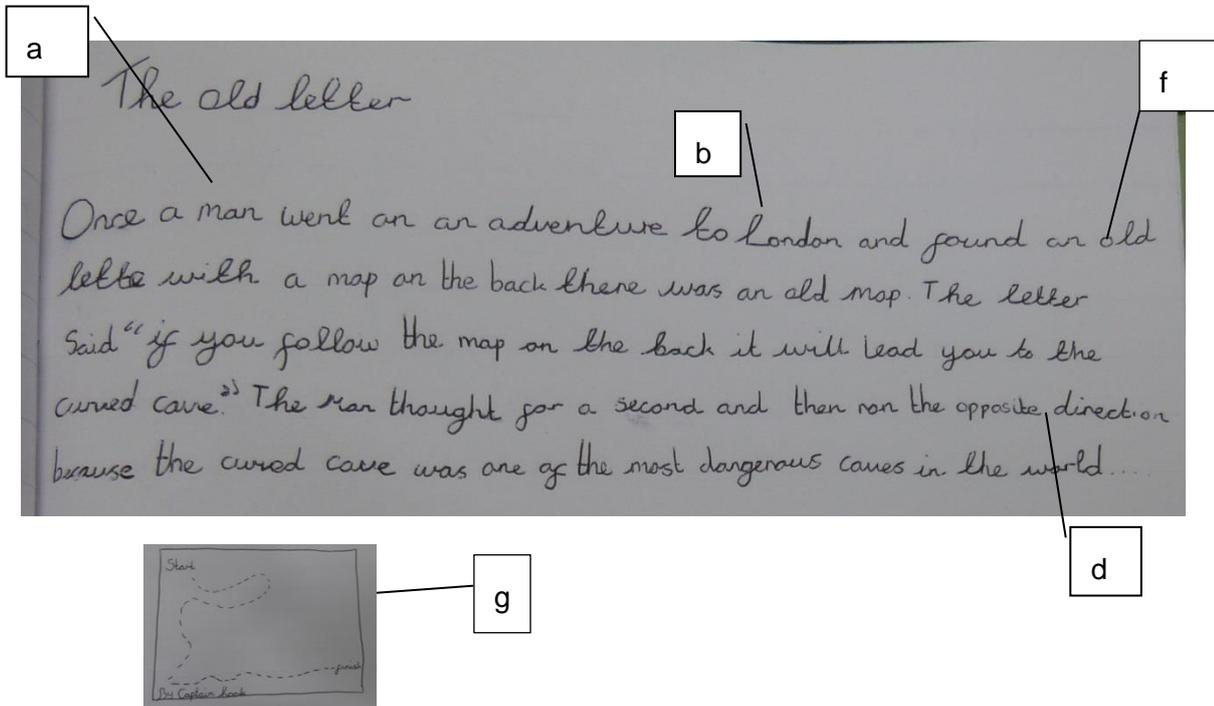


Figure 18 Mel

Neither Elias (Figure 17) nor Mel () provide very detailed world-building information in terms of time, place, object or enactor. Both position their texts within generic story time 'once' (17a, 18a) and do not expand on place or any further evocation of setting. Mel's piece takes place in London (18b), but it is the events which take greatest precedence in her humorous take on an adventure story. The actions of the enactor, referred to, again rather generically as 'a man' (18c), are the focus of the narrative. He rejects the opportunity for adventure offered to him on finding the map of the cursed cave, and '*ran [in] the opposite direction*' (18d). Whilst Mel does not further describe the letter with the old map (18f) which is the key object in the narrative, she has provided world-building information by taking a multi-modal approach to her text. The handwriting she has used in this piece is notably different to her usual style, and appears to have been deliberately used to evoke cursive, old fashioned handwriting, in the manner of the 'old letter' in the text. The change in writing style signals to a reader that this is to be a different kind of text and indicates an expectation that the visual impact of the text will contribute to the way in which the reader engages with it. Mel also includes an image of the map on the back of the letter (18g), which provides additional text-world information about the direction of the route to the cursed cave and the provenance of the map '*by Captain Hook*'. This rather tantalising intertextual reference to the infamous pirate from Peter Pan reveals assumptions Mel is making about the cultural understanding of her implied reader, and the conventions of a story world which includes maps, pirates and cursed caves. Mel's model of a reader is one who shares her cultural experiences and she appears to address a reader with

sufficient repertoire to understand her text. It is interesting that she has chosen not to include any of this information in the narrative text; there are no descriptive passages concerning the script of the old letter, of the circuitous route of the map or the piratical author. Further analysis of the participants' use of multimodal texts is provided in chapter 5. Mel, like Marie, was an enthusiastic and playful contributor to the writing journal with 20 pieces of text, and seems to have used the opportunity to experiment in her writing. Mel stated on the reading survey that she did not read for fun, and that her preferences were websites for information and puzzles and quizzes. Mel had not read widely from the fiction choices on the survey, but all her responses, aside from *Harry Potter* (which was being read in school) and *The BFG* were multimodal in approach. *Diary of a Wimpy Kid*, *Tom Gates* and *Horrid Henry*, which Mel had read, all narrate and world build through a combination of word and image.

Elias, similarly, includes an illustration which provides additional text-world information (17b). In his text (Figure 17) he does not develop the time, place or object elements in building his text-world, but focuses on the enactor (17c) '*Super Cat*'. Super Cat, however, is not described physically but according to his abilities, attributes and actions so that function-advancing language such as 'fly, breathe fire, zap, zoom, sense danger, saved people,' (17d) provides most of the text-world information. There are references to comic strip and adventure texts in the way Elias uses language; it is fast, active and visual, and the use of sudden short sentences (17e) recalls action and adventure stories. Listing the attributes in this way requires a reader to conceptualise the actions of Super Cat with very little additional contextual information. Using the character '*Super Cat*' Elias models a reader with similar experiences to himself, for whom super heroes are familiar cultural figures with particular attributes. He mind-models a reader with sufficient repertoire in this regard to be able to fill in any gaps in the text. Elias leaves these gaps for the reader because the pace and plot of the story are more important to him in this text, and he feels able to rely on the reader's genre knowledge. In the accompanying illustration (17b) additional information is provided '*Warning, sharp claws*' and a physical representation shows Super Cat's wings, his superhero logo and his laser eyes. Like Mel, Elias expects that the implied reader will make use of both text and image to read his text. Action is more important to Elias than description in narrating this text, because he knows he is able to fill gaps with visual information, should he wish to.

Watch what I do

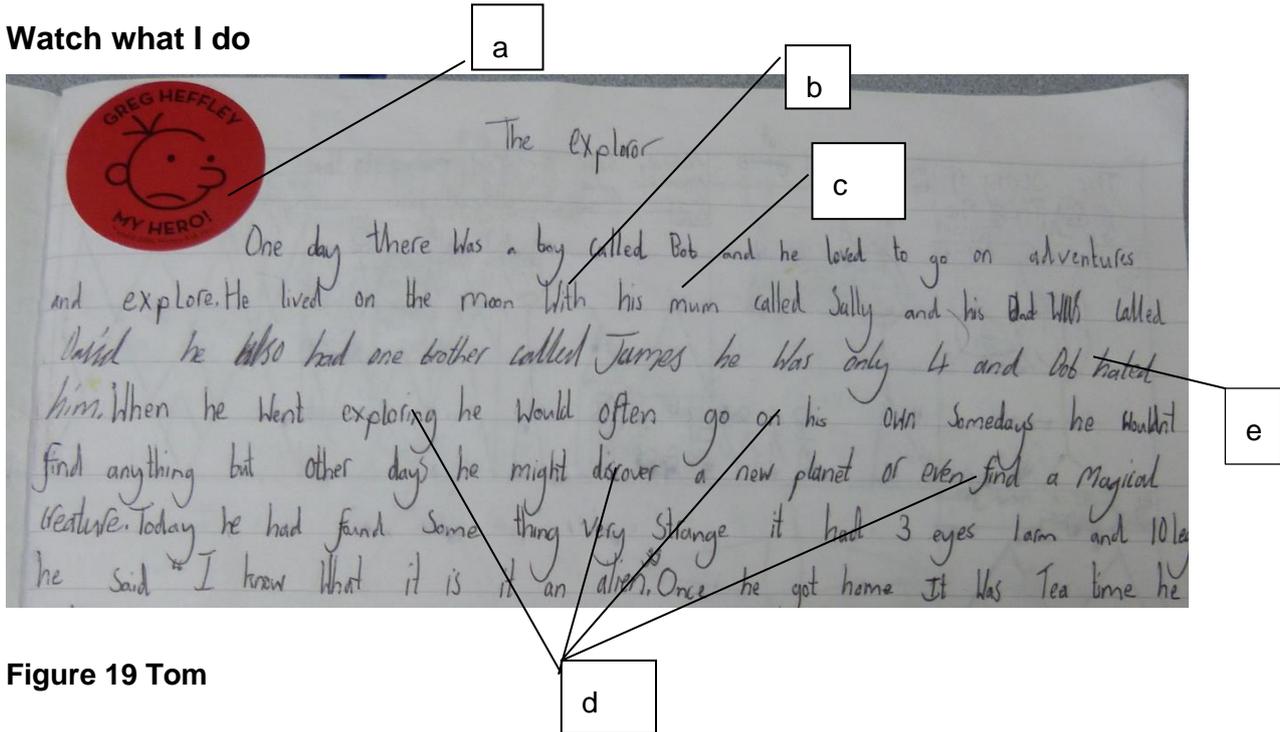


Figure 19 Tom

Tom (Figure 19), like Elias is more concerned with the actions of the enactor to further the plot than with establishing world-building elements in detail. Time is generic story time (19a) in the sense that time is not specified. 'One day' is more general than 'Last week' or 'yesterday' and is often used by child writers as a stereotypical opening to a story based on early story experiences (see 4.2.3). It can also have a more general context in the sense that the writer may be suggesting that the events in the narrative could have happened at any time because they were commonplace. The location of the story is given as '*the moon*' (19b). Whilst the moon is a specific location, which establishes the parameters for a text-world, Tom does not develop the exotic location by describing the immediate surroundings or practicalities of life. The title of the piece is 'The Explorer', which emphasises the importance of the enactor and his actions; Elias does the same thing with 'Super Cat'. The actions of Bob (19c) drive events of the text, and Tom uses a range of function-advancing language which relates to the theme '*explore, go on his own, adventure, discover, find*' (19d). Whilst Tom does not use image to add text-world information, his text is nevertheless multimodal. He overtly signals discourse-world influence by adding a sticker of Greg Hefley, the hero of *Diary of a Wimpy Kid* by Jeff Kinney to his text. This can be seen as both an identity marker reflecting the popularity of the character and as a textual reference. The annoying younger brother is very present in Kinney's series and makes an appearance in Tom's text. Tom's implied reader of the journal appears to be one who is familiar with the

character Greg. The presence of the sticker suggests that he wishes to be associated with the character, and as a reader of Kinney's books, in this writing context. Tom was a keen reader who had read 23 of the books on the survey compared to the average of 16. He enjoyed a variety of different text types, with a preference for fiction. His journal contained narrative fiction and comics.

Although Tom chooses not to include detailed descriptions of settings, he creates a coherent text-world through function-advancing propositions and deictic shifting, using narrator voice to reflect the perspective of the enactor '*Bob hated him*' (19e) in a similar way to Jonathon (Figure 11). Jake (Figure 20) also focuses heavily on function-advancing language.

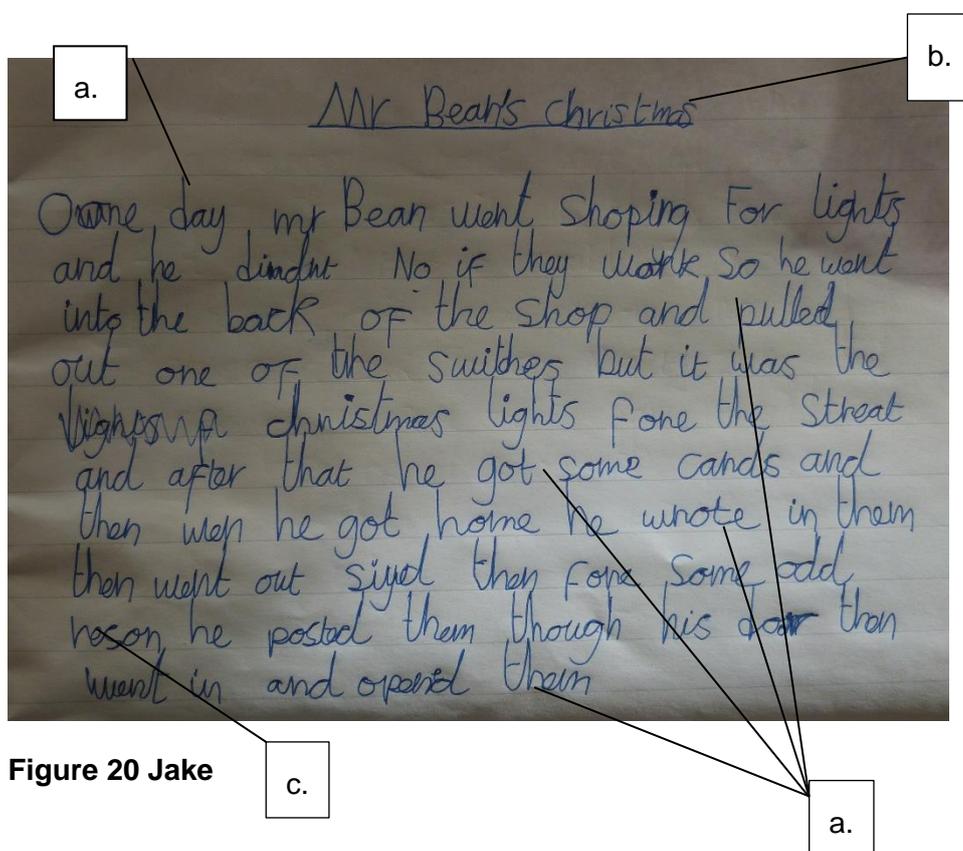


Figure 20 Jake

Jake uses function-advancing propositions to progress the action rather than to develop atmosphere or explore actions of feelings of enactors. The function-advancing language (20a) – '*went shopping, didn't know, went to the back of the shop, pulled out one of the switches, got some cards, wrote in them, went outside, posted them, went in, opened them*' reads a little like a set of stage directions, albeit in the past tense, defining the physical movements of the enactor during the narrative. Jake gives very little contextual information, perhaps because his title '*Mr.Bean's Christmas*' (20b) alerts a knowledgeable implied reader to the plot of the story which is to be told. Jake appears to position the reader as having access to the visual representation he himself

is recalling as he writes; he narrates what he can imagine seeing on the screen. In other words, Jake mind-models a reader whose perspective is the same as his own, and there is no sense that he is creating a text-world enactor of himself as writer. He does not place himself outside of the text or appreciate what a reader of his text would need to know in order to fully make sense of it because his experience of being a reader is quite limited, and he seems to envisage an implied reader who knows and understands things in exactly the same way as he himself does. Jake's narratives do not acknowledge any need of a reader or show awareness that a reader does not possess the same information that Jake himself has when conceptualising the events of the narrative. Jake stated in his interview that '*I felt like I was watching the story while I were writing it*' and he acknowledged that his influences in choosing what to write were from films or television shows he had watched. Jake narrates exactly what he would see happening on the screen if he were watching Mr. Bean's Christmas; he does not describe the setting because the modelled mind of the reader has access to the same information as he himself does. Jake can see the TV show in his mind as he writes and does not acknowledge that the reader cannot. A polite and friendly boy, Jake somewhat reluctantly acknowledged that he did not like reading and that he couldn't really find books that interested him, and it is evident from his writing that he does not yet have a sufficient repertoire of knowledge schemata for writing narrative to enable him to write a text-world which is fully accessible to a reader. Although Jake did not particularly enjoy reading, and said that he preferred information books or 'how to' books, he chose to write two pieces of narrative fiction in the journal, both of which were based on visual media texts he had encountered. Interestingly, like Tina, (Figure 16) he also finds himself baffled by the action and motivation of the enactor. Where Tina could not imagine why a mermaid would want legs, Jake cannot imagine why Mr Bean would write and post himself a lot of Christmas cards, noting that '*for some odd reason*' (20c) he put the written cards back directly through his front door. As a teller of a known tale Jake does not feel the need to try to fully inhabit the perspective of the enactor, or indeed of the narrator. He, like Tina, attempts to navigate multiple narrator voices by referring directly to the reader to dissociate himself from the strange actions of the enactor.

'You have to use loads of vocabulary'

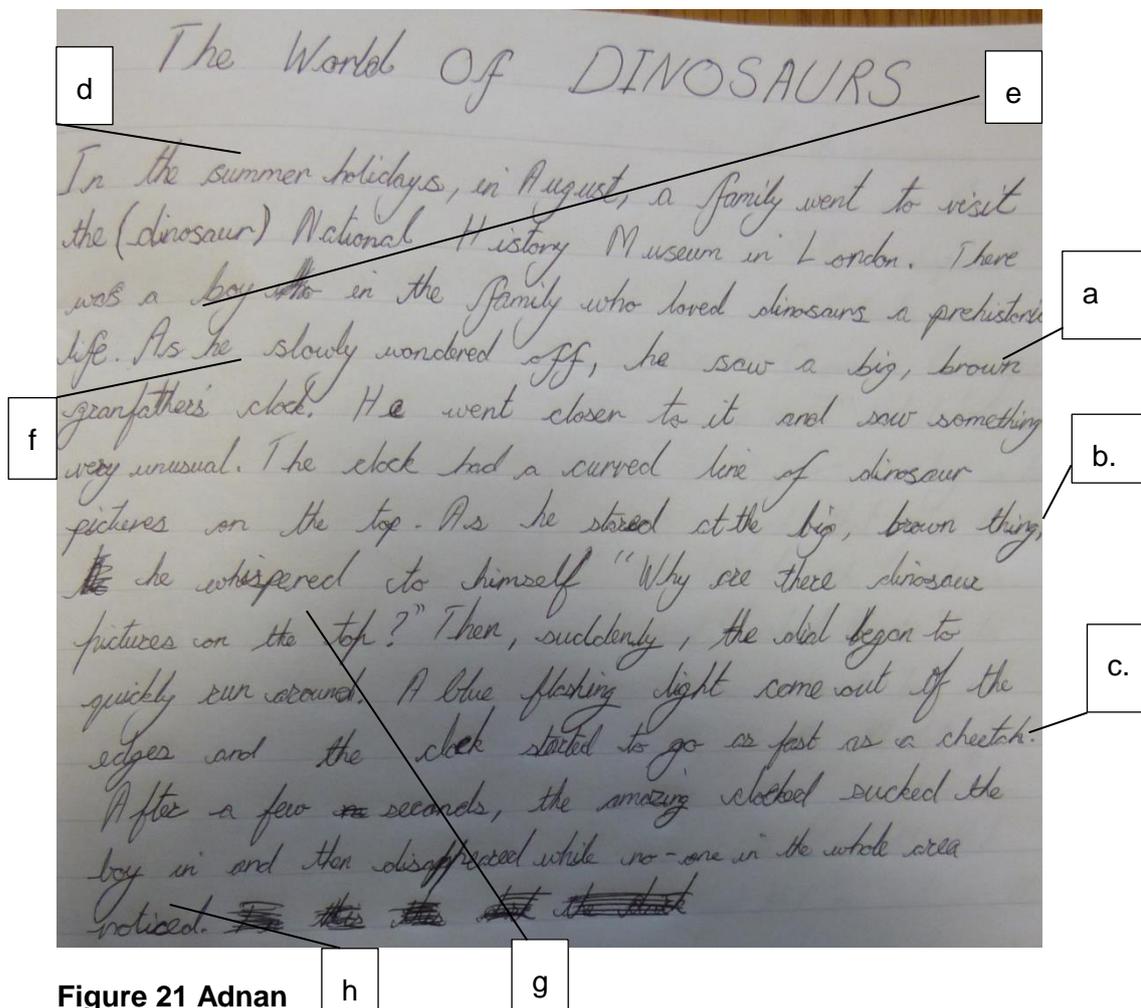


Figure 21 Adnan

Adnan was one of the small number of children who reported that they liked to write independently in their spare time, although he stated this in interview, not on the reading survey. He wrote two very lengthy pieces of narrative prose, one fiction (Figure 21) and one non-fiction. In interview he commented that school writing was different to writing he chose to do by himself because 'you have to use loads of vocabulary' such as 'adjectives' and 'phrases' and when I asked him whether he had used any of these things in his writing journal he replied that 'I did it in the story.' Adnan did not use what he believed to be school requirements in the non-fiction text, but did use them in his fiction text. There are three places in the text where Adnan appears to have deliberately included description (21a, 21b, 21c). The clock, which plays an important role in the events of the narrative, being an agent for time travel, is described as 'a big, brown grandfather's clock' (21a) and 'a big, brown thing' (21b). When the dial starts to spin before transporting the child enactor to an adventure in the

world of dinosaurs, Adnan writes that it '*started to go as fast as a cheetah*' (21c). It is interesting that he felt the need to add these language structures, because it shows that his independent writing was influenced by his own sense of what good writing looked like in school. One of the few children who included a specific time and place in the story world, (21d) Adnan also undertook some character development. Like Jonathon, he introduces a boy as his enactor but this boy is more specifically delineated as one who '*loved dinosaurs and prehistoric life*' (21e). Adnan's favourite book at the time of the project was the 'Miles Kelly Encyclopaedia of Dinosaurs and Prehistoric Life', and was the text he chose to recommend to a friend. By choosing an enactor with whom he feels an affinity, Adnan perhaps finds it easier to focalise the narrative from the perspective of the boy in the story. In fact he does skilfully world-switch using narrator perspective in the first two sentences, to a modal-world focalised through the enactor, signalled by the phrase '*As he slowly wandered off*' (21f) in the third. In comparison to the subtlety of the world shifting the descriptive vocabulary he has included seems quite jarring. The modal-world of enactor experience is maintained through the reported speech '*Why are there dinosaur pictures on top?*' (21g), which the enactor speaks to himself. The dinosaurs on the clock provide further textual clues about the direction the story will take, and repeated references to dinosaurs in the first paragraph prepare the reader for the adventure to come, in the world of dinosaurs. In the final sentence of the extract Adnan repositions the deictic centre of the text (21h) and returns to the narrator view with which he started the text. The reader is positioned watching as the boy disappears into the adventure, with privileged information over the enactors in the text-world because '*no-one in the whole area noticed*' (21h).

Adnan stated that he got the idea for the time travel clock from a programme he saw on cbeebies television channel, and it is interesting that like Jonathon he has used his viewing as inspiration for his written text, but has not (like Jake or Tina), tried to recreate the narrative he viewed. Adnan was one of very few writers of fiction who did not start their text with either 'once...' (or a similar variant) or with a direct address to the reader. Of all the 37 samples of narrative writing, only 2 did not begin in either of these two ways. Jonathon (in a piece not sampled in this chapter) and Adnan were the only writers who opened their stories by evoking a particular scene and without using a generic story opening or a direct address to the reader. Adnan was a very keen reader of non-fiction who responded in the survey that he read for fun every day at home. Like his peers he had read *Diary of a Wimpy Kid*, but in general preferred to read non-fiction. In many ways Adnan was an exception within the data set because he chose to write and was successful in a genre that he said he did not enjoy reading, though his

experience reading narrative non-fiction may have enabled knowledge schema to develop which were applicable across different narrative text types.

4.2.3 The encountered text and the created text

Most of the children who chose to write narrative fiction used a limited range of world-building language. Time tended to be generic story time 'once', 'one day', 'one Halloween', (17a, 18a, 19a, 20a) and in terms of world-building the children leave their readers to do quite a lot of work; they are more interested in the action in their narrative than in developing the world in which the action takes place. This lack of specificity reflects stereotypical storytelling language, particularly where a traditional tale, fable or fairy tale is being told. Fairy stories and traditional tales feature on the Reading curriculum for Year 1 and Year 2, in Years 3 and 4 fairy tales and myths and legends are featured and in Years 5 and 6 traditional tales and myths and legends. In Key stage 1 in particular the reading of such texts includes teaching about how stories begin and end, and many of the resources available for teachers (TES.com, twinkl.co.uk, and others) make use of the typical 'Once upon a time' or 'Once, long ago' opening phrases, as indeed do fairy story books for young children. Children may see this as an appropriate, or even expected way to open a story. Placing a story within a generic story-time in this way means that there is less need for detailed world-building in terms of the specificities of time and place. By writing in this way it seems that the child writers assume that a reader will share a common understanding of the nature of storytelling language and that this will signal a space for the reader to fill in their own notion of the generic story world. It is notable that the majority of writers using third person narration chose to begin their stories in this way, indicating that their knowledge schema for story writing retains the elements of early experiences of story telling, and perhaps also early experiences of being taught to write stories.

In the first part of this chapter I have argued that children writing narrative fiction develop sufficient repertoire through their reading to create text-worlds in their own writing. I have also shown that children in this data set prefer to make use of a charismatic narrator (4.2.1), and to use the second person pronoun to address the reader directly rather than to describe or to world build extensively. The examples have shown that in a number of cases children's texts address a reader whose experiences are close to their own and that as writers they have modelled readers whose assumptions, knowledge and understanding are close to their own. Given that a central aim of this research project was to investigate the relationship between children's reading and their writing it is instructive to look at some of the features of the children's books which were most popular with the child participants of the project. It is beyond the scope of this thesis to offer a detailed text-world

analysis of the children's texts in question, but it is worth examining some notable aspects. The reading survey data (chapter 3) indicated that the narrative fiction texts which had been read by the highest number of participants were *Diary of a Wimpy Kid* by Jeff Kinney, *Harry Potter* by J.K Rowling and *Billionaire Boy* by David Walliams. In the free text questions the most commonly cited authors of narrative fiction were David Walliams (21 times), Jeff Kinney (9 times), J.K Rowling (9 times) and L. Pichon (author of the Tom Gates series). *Harry Potter and the Philosopher's Stone* was being used as a class text for two of the classes at the time of the project and had been studied by two other classes in the previous year. For this reason I am going to refer to authors other than Rowling, whom children were reading in their leisure time.

The opening passage of *Billionaire Boy* by Walliams is as follows:

*Have you ever wondered what it would be like to have a million pounds?
Or a billion? How about a trillion? Or even a gazillion? Meet Joe Spud.'*
(p11)

Walliams employs the use of the second person pronoun to directly address the reader in the first sentence. The reader is asked for a personal response to the questions posed, and invited to meet the prosaically named protagonist, Joe Spud. Walliams neither sets the scene nor begins in the middle of the action, he opens the novel by creating a direct relationship with the reader and encouraging the reader to mind-model the protagonist by imagining what it would be like to be him. This approach is a feature of Walliams' writing, as is the use of meta-fictive devices (Myklevold, 2017) to create text-world enactors of himself which narrate modal-worlds in the course of the novel. In the introduction to *Billionaire Boy* he thanks

Tony Ross, for his illustrations. He could have coloured them in, but apparently you have to pay him extra

along with other humorous asides to the reader.

In the opening of 'Dog Days', the fourth book in the Wimpy Kid series, the narrator Greg Hefley writes:

For me, summer break is basically a three-month guilt trip. Just because the weather's nice, everyone expects you to be outside all day 'frolicking' or whatever. And if you don't spend every second outdoors people think there's something wrong with you (Dog Days, p1).

The conversational tone and the use of the second person pronoun address the reader directly and align the reader's experience with the protagonist's. Whilst it is clear that the narrator is referring to himself as the object of other people's disapproval, the modelled reader is one who understands and sympathises with his position. The narrator voice and the relationship between narrator and reader are foregrounded at the beginning of this novel, and like Walliams Kinney does not

provide extensive world-building information. Immediate engagement with the protagonist is emphasised over plot and description. Similar stylistic features were noted in the writing of R L Stine, author of the *Goosebumps* series in the discussion of Tina's writing (Figure 16) and are also evident in the *Tom Gates* series. In the opening of *Tom Gates Genius Ideas (mostly)* the narrator, Tom writes:

*If my writing looks a bit wobbly it's because I've just had a terrible shock.
So to help me calm down I'm searching for the special emergency
biscuits I keep hidden under my bed. (This is definitely an emergency)
(p2-3)*

Again, the immediate relationship between the narrator and reader is foregrounded, the reader is invited to mind-model the narrator based on his behaviour, and there is no descriptive world-building language. The *Tom Gates* texts are also multi-modal, a feature which is discussed further in the next chapter.

The authors of these books make use of the development of a charismatic narrator, who directly addresses the reader and positions certain thoughts, actions and behaviours as part of a common, shared understanding. The reader is invited to wholly accept the text-world positioning of the narrator. It could be argued that this approach supports developing readers in accepting the deictic centre of the text as their own. By emphasising the text-world perspective of the narrator-protagonist, and by focalising the narrative directly through narrator experience, these authors support their readers in accepting the 'now' of the text-world as if it were their own.

There is evidence in the data from this research project to show that children choose to write in a style and genre they are most familiar with from their own reading. They develop sufficient repertoire through the texts they have encountered to build up language schema for writing; their experience of the conceptual representations created through being a reader is reflected in the way they write for their own implied or modelled reader. The children in this study had, in the majority, read texts which provided them with repertoires for charismatic narrators speaking directly to an implied reader, and these repertoires for narration are evident in their own texts. As was shown in the results from the reading survey (chapter 3) fewer children in the study had read contemporary or classic literary fiction for children. It would be interesting to undertake further research into the independent writing choices of children who had read widely from literary children's fiction and to explore whether their knowledge schema for narration and world-building differs from the participants in this study. However, that is beyond the scope of the current project.

As part of school literacy lessons children are taught to recognise stylistic features of different texts, and can learn to write in the style of particular authors, as demonstrated by Barrs and Cork (2003) in the project 'The Reader in the Writer'.

However, this is different to the accumulation of individual repertoires of language schema which children choose to use in their independent writing. For some, the language schema will include the taught features of school literacy, where their own previous repertoire has accommodated the changes encountered through teaching. For others, their linguistic schemata have not been sufficiently close to the features of school literacy so their repertoire has not accommodated the changes. For example, it is common, anecdotally, for teachers to complain that many children do not use a particular feature, such as adverbial phrases, in their writing, despite it having been extensively taught. Evidence in school led writing tasks suggests that the child can use the feature in question correctly, but in independent writing does not do so. When considered from the perspective of sufficient repertoire of language schema, it can be argued that unless a child has had the opportunity to encounter a particular linguistic feature or construction sufficient times in different contexts the feature or construction will not become part of their repertoire, so will not be used automatically by the child in their writing. In *Discourse and Literature* (1994) Cook argued that texts can cause schemata change in three ways. Texts reinforce existing schema, preserve and add to them, or disrupt and refresh. Cook suggested that the primary function of some innovative and literary texts is to effect schema disruption and in doing so cause cognitive change and development in the reader. It could be argued that texts chosen for use in the classroom should be those that can affect schema change, or are judged to have the potential to do so. However, the evidence from this data set suggests that for developing readers and writers, schemata change is incremental. One of the teachers in the study had been using *Harry Potter and the Philosopher's Stone* by J.K. Rowling to develop children's descriptive writing. Although the children had all successfully written descriptive passages in the classroom, in their free writing they did not choose to write descriptive passages. This may indicate that the descriptive writing they had encountered was not enough to affect schema change in their language schema for story writing. For schema change to have occurred the children would have needed to encounter several different examples of descriptive writing, over time. Whilst it is not possible to measure schema change, children's writing is used here as evidence of knowledge schemata for particular language structures types of text.

Giovanelli and Mason (2015) argued that an authentic reading of a text is one which is "*born out of an individual's own process of unmediated interpretation*" (p42). They suggested that a child or young person reading a text for the first time should be given the opportunity to experience that text individually; if they are told by a teacher how they should interpret the text then the response is manufactured, not authentic. With this perspective in mind it is possible to view the writing produced

by children in school as manufactured, and that produced independently as authentic. Written texts produced in primary classrooms tend to be structured and directed by the teacher with the intention of developing a particular set of language or textual features and do not always allow for an authentic response. For teachers this is often born out of a need to meet particular assessment requirements, which can, as Giovanelli and Mason suggest, stifle authentic response. This is not to suggest that manufactured written texts are without merit or value, but it is important to acknowledge that they are different kinds of texts to those produced independently and provide very different information about children as writers.

It is not possible to explore the discourse-worlds in which children develop the repertoire of language frames necessary to become literate because they are of course multiple, multi-faceted and constantly changing. However, it is possible, through the data collected in this study, to explore some common contexts encountered by the participants which have an impact on the way they choose to use language. Print based texts have been referred to in this discussion in most detail because the research questions focus particularly on reading from print media. However, children's fiction writing in the examples discussed draws on other media that they have encountered. The ways in which children transform texts across media, making use of the affordances offered by one medium to represent another will be discussed further (chapter 5). Many samples in the writing journals made innovative use of form to cross media, but it is notable that Jake (Figure 20) and Tina (Figure 16) chose to retell narratives that they had seen on screen. Despite the difference in media, both children maintained the narrative function of the form when transferring it from screen to page. Jonathon (Figure 11) and Adnan (Figure 21) made slightly different use of visual media, by using it to spark ideas for their own writing, but nevertheless used influences from narrative films and television programmes in their own narrative forms.

In summary, then, when considering children who chose to write narrative fiction in the writing journals, either in first or third person, I showed that all the writers found a powerful narrative voice which gave them control over the events of the narrative, and used their voice to directly address the reader, to present a narrator persona, and to make text-world and modal-world-switches. I demonstrated that children tended not to use world-building language extensively, but relied on the power of the narrator and the events taking place, as expressed through function-advancing propositions. I argued that children who stated that they liked to read stories and had read widely from fiction texts were more likely to show developing skills in creating text-worlds through deictic shifting. I also suggested that the popular fiction for children which had been widely read by the participants tended to use

powerful narrator persona and include accompanying illustrations, and that this had an impact on the children's own writing.

4.3 Section B: The Reporters

In this category there were 43 examples of non-fiction writing, by 29 different participants. Non-fiction texts were produced by 76% of participants and accounted for 24% of the total number of writing samples. In the reading survey 'Information books' were selected by 36% of respondents, and 'Books which tell you how to do or make something' by 47% of respondents. In total these two non-fiction genres were selected by 82% of respondents, however, as this was continuous data, and the participants could select as many categories as they liked, it is possible that some children selected both of these non-fiction genres. An examination of the data from the survey for the 38 children who maintained writing journals, indicates that 27 of the 38 selected one or more non-fiction genre in their survey choices, which is 71%.

Writing included in this category is narrative non-fiction, and although some also has illustrations the written text is the predominant feature. The category has been subdivided to reflect the types of non-fiction narrative produced by the participants. The sub-categories are '*All about me*', '*Retelling experience*' and '*Informing*'. Personal texts in the '*All about me*' category were written by 9 participants; '*retelling experience*' texts were written by 13 participants; and texts to inform about a subject were written by 9 participants. In all of the following examples the voice and role of the narrator and through this the relationship between writer and implied reader are a key means of understanding the ways in which children are creating text-worlds. Although these are personal accounts, the narrator is still a textual creation of the writer and children take on roles as writers in these examples. Like the children writing fictional narratives, the writers create text-world enactors of themselves as writers within the journal. The text-world selves who become the 'I' of the non-fiction texts are indicative of the ways that children use texts for identity development and represent themselves in text.

The writers sought to establish the authority of their narrator voice in two key ways; firstly by appealing directly to the reader as a co-participant and secondly by positioning the reader as sharing knowledge and values within the discourse-world. As with the examples of narrative fiction, these writers of non-fiction demonstrate that they can create a powerful narrator voice within their text-worlds. The narrators are authoritative, they seek to influence the response of the reader by including discourse-world information and assuming common knowledge and values about the content and type of text they have written. In a number of cases, as will be demonstrated, the writers provide quite a lot of world-building information, which is more specific than some of the general world-building information provided by the

writers of narrative fiction. Writers of non-fiction narrative were more likely to provide specific time, place and object information; however they were less likely to specify enactors other than the narrator than the writers of narrative fiction.

When retelling experience children have a conceptual representation of events that have already occurred to draw upon, meaning that they can use world-building and function-advancing language to develop a text-world which is accessible to a reader. These text-worlds were in some instances more developed than those created by writers of narrative fiction which relied on narrator voice, although it is notable that enactors (other than the narrator) were less developed by writers of personal accounts. In the total data set of writers of personal narratives, approximately half specified an enactor other than the narrator at some point in the text. This compared to almost all the writers of narrative fiction, even those writing first person fictional narratives.

4.3.1 Personal narrative non-fiction

All about me

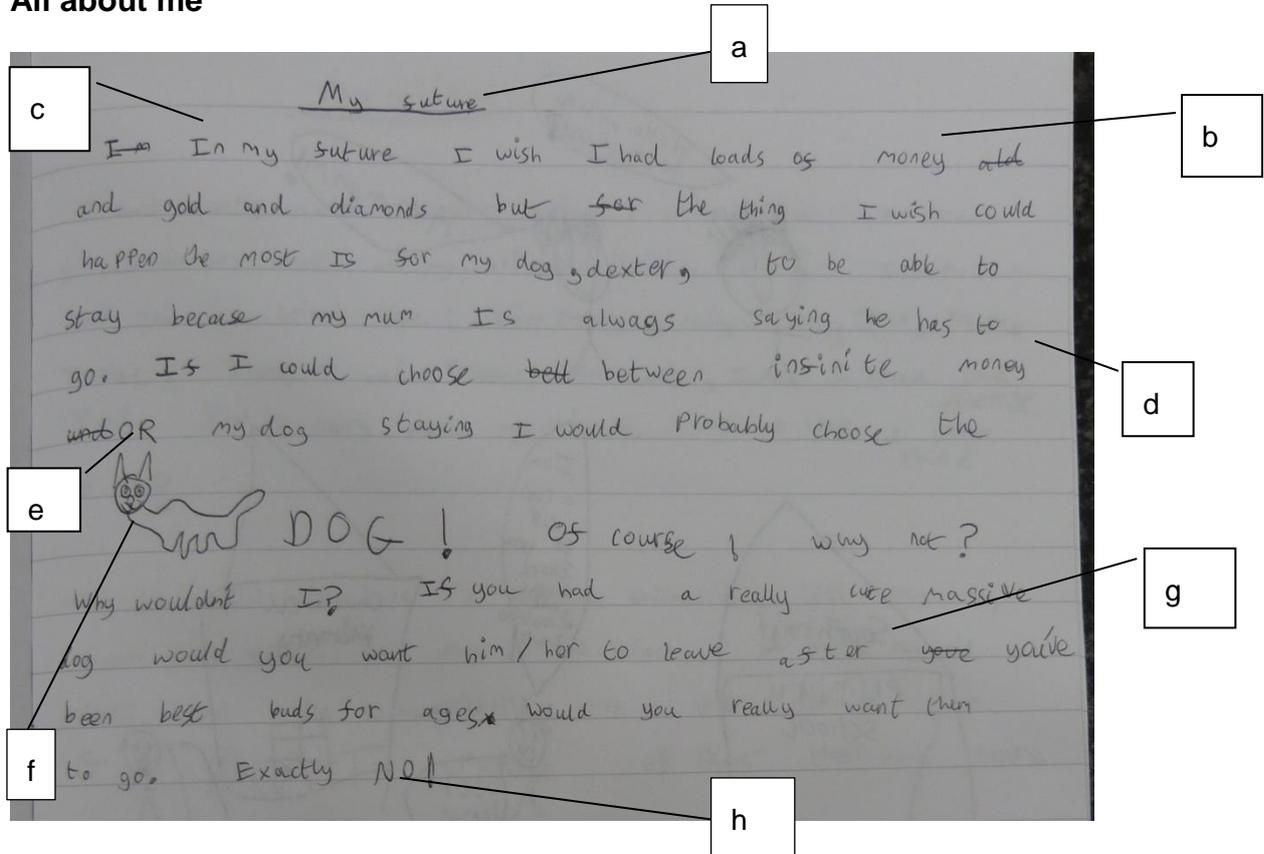


Figure 22 Elias

In choosing particular stylistic approaches to their personal narratives, the child writers position themselves as writers by aligning themselves with particular authors and styles. In other words, it is not just what the children write, but how they choose to write it that contributes to identity creation through texts, and the texts with which children identify are also those that they have sufficient repertoire to both read and write. Elias (Figure 22) and Viki (Figure 23) make reference to discourse-world information, including texts, to construct and develop text-world narrators. By using the possessive pronoun 'my' in his title 'My Future' (22a) Elias (Figure 22) signals ownership of and control over the text, in the same way as Sunita (Figure 13) and asserts agency in choice of subject matter and style. Elias creates a text-world enactor of himself as author of the journal, choosing the informal immediacy of journal style texts such as *Diary of a Wimpy Kid* or the *Tom Gates* series. He takes advantage of the freedom offered by the opportunity to write independently to construct a narrator persona which aligns with the narrator personae in these types of books. Starting off as a typical text about thoughts for his future, Elias shifts to a

modal-world of desire *'I wish I had load of money and gold and diamonds'* (22b), but following this rather generic set of desires reveals his true wishes. Either to challenge the assumptions of a reader about his future wishes, or perhaps through his writing considering what he really does want, Elias states *'the thing I really wish for the most is for my dog, dexter, to be able to stay'* (22c), followed by a world-switch through indirect speech *'my mum is always saying he has to go'* (22d). Rather touchingly he declares that he would choose his dog over infinite money, but it is interesting that he chooses to emphasise this point by capitalising the word 'or' (22e) and the word 'dog', and by providing a visual representation of Dexter (22f). By using multimodal means of communication, by including both the word DOG and the image, Elias draws attention to the physical nature of the text, drawing the reader away from the conceptual text-world to one which requires negotiation between the conceptual and the physical images on the page. (This subject is discussed further in chapter 5). Immediately following is an interrogative passage in which Elias appeals directly to an implied reader and asks the reader to examine their own response *'Would you want him/her to leave after you've been best buds for ages?'* (22g) is met with the reply *'Exactly, NO!'* (22h), as if the reader is taking part in a discourse-world exchange about the beloved dog. In this instance Elias uses the second person pronoun to address the reader and elicit empathy, because the reader is required to mind-model the feelings of the writer and compare them with their own.

It is notable that Elias uses the features identified in popular children's fiction, particularly the charismatic narrator who engages directly with the implied reader in this non-fiction. Perhaps because a number of the popular fiction texts present fictionalised journals, Elias has developed knowledge schema for writing in a personal, confessional style which suits his needs in this personal text. It also suggests that Elias has a sense of the writing journal as an artefact which should be written in in a particular way. His understanding of what that way should be has developed through encounters with journal style texts.

Viki, (Figure 23) similarly, evokes a particular kind of confessional personal text, but one which is more closely embedded in popular cultural identity markers than Elias'. Where Elias aligns his text-world narrator self with the style of popular print texts, Viki uses discourse-world information to build up her narrator persona. Viki's text-world self is carefully constructed to present her as a consumer of popular culture and someone who is familiar with the language of popular culture. She presents shared understanding with the implied reader with the expectation that the reader will be familiar with Minecraft, Roblox, and Movie Star Planet, and the cultural references associated with them (23a).

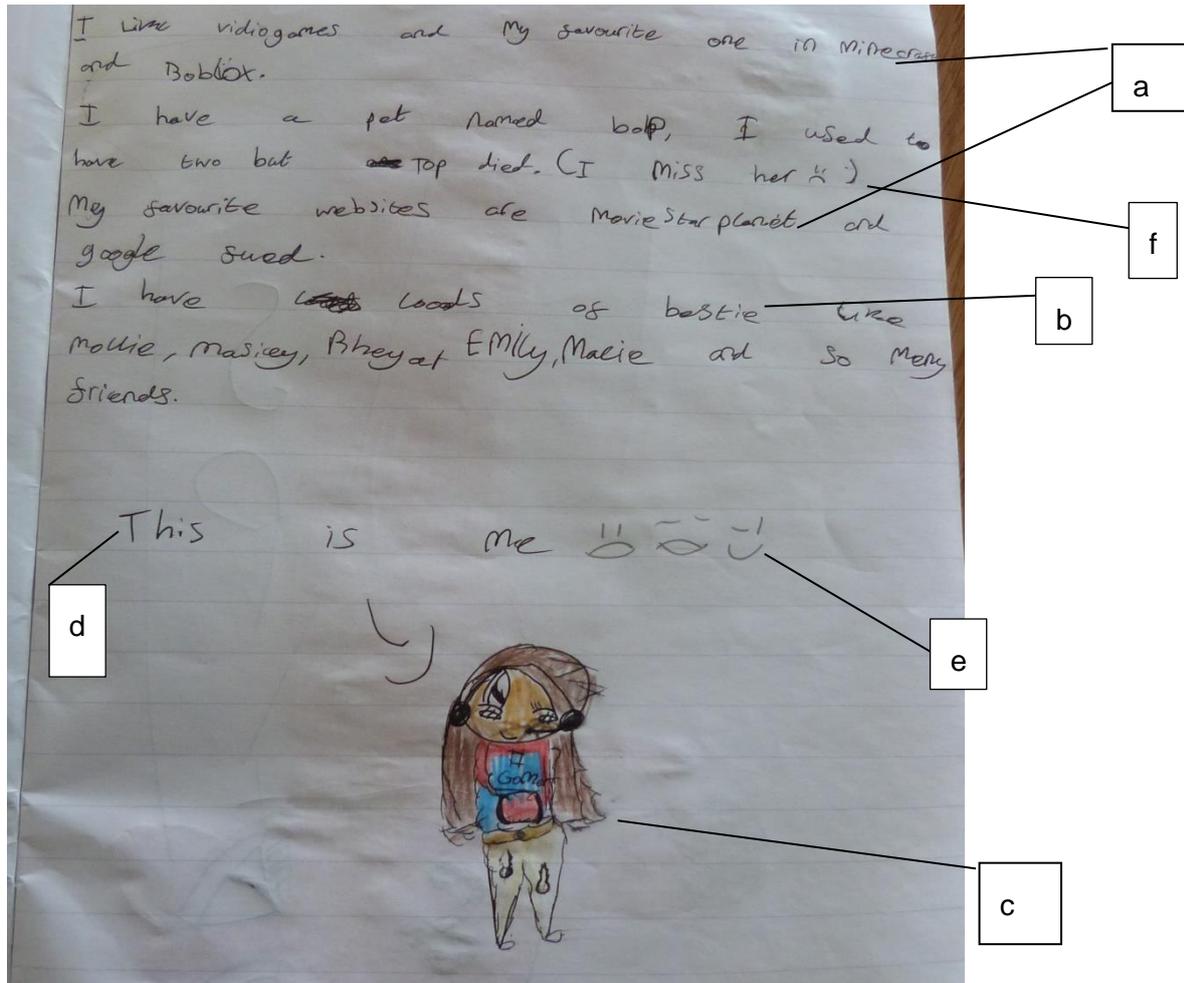


Figure 23 Viki

By referring to her friends as ‘besties’ (23b) and emphasising the fact that she has a lot of friends, Viki’s narrator voice is aligned with cultural narratives of friendship and popularity associated with teen popular culture, You Tube stars and vloggers. She mind-models a reader who will be familiar with these references and the way she is signalling her (desired) place in popular culture. Viki also seems to assume that a reader will be familiar with the contraction ‘bestie’ to mean best friend, and suggests a sense of an audience with sufficient repertoire to engage with this kind of colloquial language. Viki includes an illustration (23c) of her text-world self which further emphasises her identification with markers of physical and cultural status such as big eyes, long hair and headphones. Although the illustration is not integrated in the way that Elias’ was, it is important that the illustration is labelled ‘This is me’ (23d), with an arrow indicating the illustration. The image serves to reinforce the textual messages about popular culture and image creation; Viki adds detail in her drawing that is not included in her text. She draws what, it seems reasonable to suppose, is an idealised version of herself, which becomes part of her

identity in the text-world of the journal. The clothes on the illustration would probably evoke further cultural references for a reader of Viki's own age and interests. In the reading survey Viki responded that a text she had really enjoyed was *Girl Online* by Zoe Sugg (the You Tube star Zoella) and her writing suggests that she aspires to the kind of identity presented by Zoella. Although Zoella's protagonist is a teenage girl, the books have been marketed at a pre-teen audience. Spin off texts include a 'lifestyle' book for girls which contains craft and baking ideas, differing from the girls' craft books of previous generations only by the fashionable cover and the types of craft items (blueberry bath bombs, emoji cookies). It is notable that after the statement '*This is me*' Viki adds three emoji style symbols showing two smiling faces and one winking face (23e). Whilst Viki's text is primarily concerned with identity creation, contextual information is added in a world-switch into a text-world past, which allows the reader some access to her emotions. When she writes about her pet '*I used to have two but Bop died. (I miss her ☺)*' (23f) Viki chooses to use an emoji style symbol to emphasise the emotion, rather like Elias in his use of the illustration to emphasise the importance of the dog.

Use of the three semiotic systems of text, symbol and illustration to world build indicates that Viki experiences communication as multimodal. In the survey she stated that she played computer games (as did 66% of the participants), but also stated that she regularly joined in with chat on games, which rather fewer participants selected (25%). Having responded that she liked writing, one of the types of writing Viki selected as a preferred activity was text messaging, chosen by 18% of participants. This discourse-world information demonstrates that Viki was engaged with digital communication and entertainment, and that this engagement may have had an impact on the way she identified as a writer and the ways she chose to communicate. Discourse-world information is essential for Viki to establish her narrator voice because it depends on cultural context.

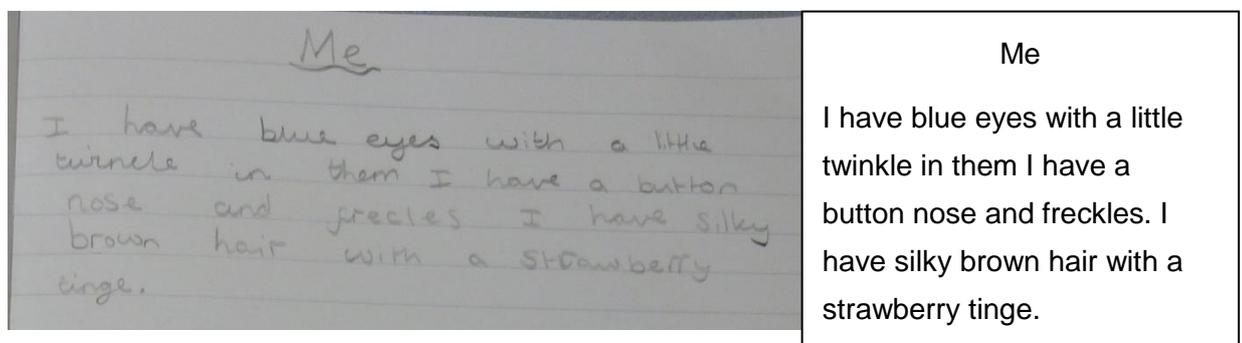


Figure 24 Anna

Anna's description of herself, (Figure 24), relies less overtly on discourse-world information and cultural context in terms of alignment with cultural status items, but nevertheless relies on discourses about female attractiveness. The text '*I have blue eyes with a little twinkle in them I have a button nose and freckles I have silky brown hair with a strawberry tinge*' conforms to a model of attractiveness for girls which could come from a Disney movie or a similar children's film. It is interesting that Anna's identity is, in this text, closely dependent on how she looks, but particularly how she appears to others. The observation that her eyes have 'a little twinkle' suggests a comment made by someone not present in the text-world, but whose opinions have become part of the text-world self Anna is creating. Indeed both Anna's texts (Figure 24, Figure 25) appear to be dependent on external appearances, with a concern for what others might think.

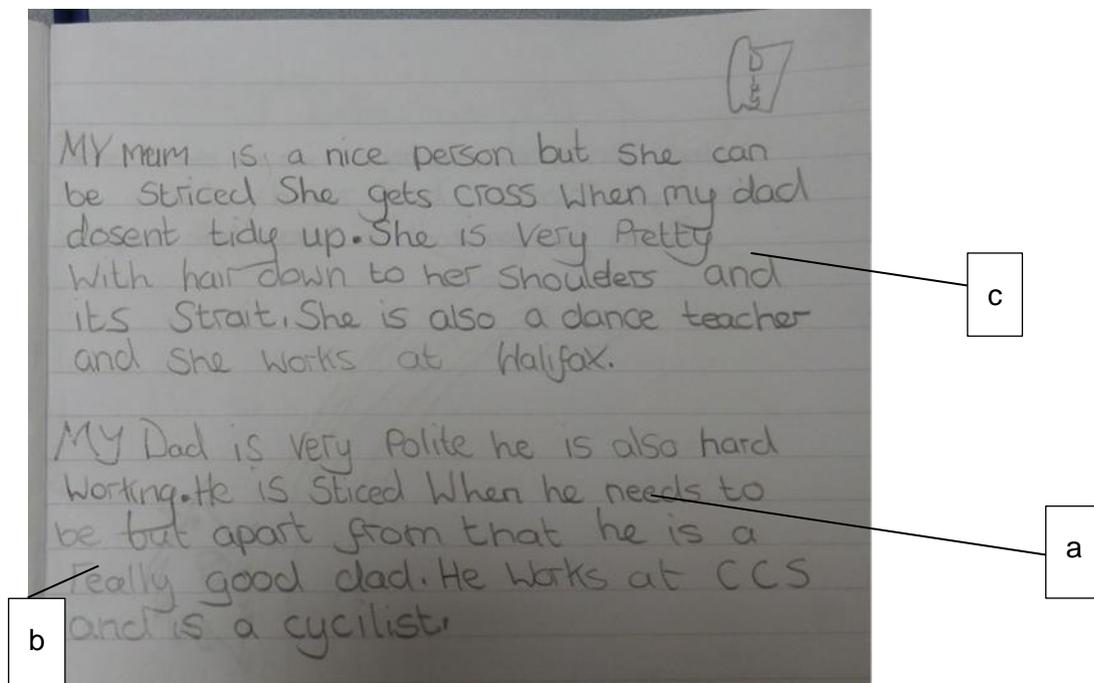


Figure 25 Anna

In Figure 25 her narrator perspective is closely aligned with the adults in the family. In this text the implied reader shares values with the narrator. When describing her dad as '*strict when he needs to be*' (25a) but nevertheless '*a really good dad*' (25b), Anna models a mind for a reader who would understand the meaning of 'strict' and of when it would be considered culturally appropriate for a father to behave in this way. She also seems to accept that there is a set of shared values that defines what 'a good dad' is. Notably, Anna refers to her mother's appearance, (25c) '*She is very pretty with hair down to her shoulders and it's straight*', and it is an important part of Anna's own identity creation through the text-world to have her mother

viewed as conforming to norms of attractiveness. As narrator Anna's control of modal-worlds gives reader access to the motivations of her parents as she perceives them; the only suggestion that the text-world narrator's perspective might not be that of the writer is in the use of the word 'but'. Mum is 'nice...but strict'; dad is 'strict...but a good dad'. The qualifying 'but' suggests that there is some tension for Anna between what she feels is the right, expected behaviour for parents (strictness), and her personal experiences of that behaviour.

The three personal narratives above all, as might be expected, make use of a charismatic narrator voice. Elias' narrator conforms to the style of popular children's texts written in journal form, particularly in the use of multimodal communication, with an immediate, conversational tone. Viki, similarly, draws on encountered texts, and her preference for digital texts is reflected in both the multimodal elements of her writing, and the culturally embedded content. Her journal is a site for identity creation in which her text-world self has been curated to conform to popular ideals. Anna, similarly seeks to conform to popular ideals, but is concerned to show that her family conforms to social expectations of behaviour, assuming these expectations are commonly understood.

In their accounts of personal experience, below, the child writers also develop strong narrator voices, but also use world-building language to develop and maintain the narrative.

This is what happened

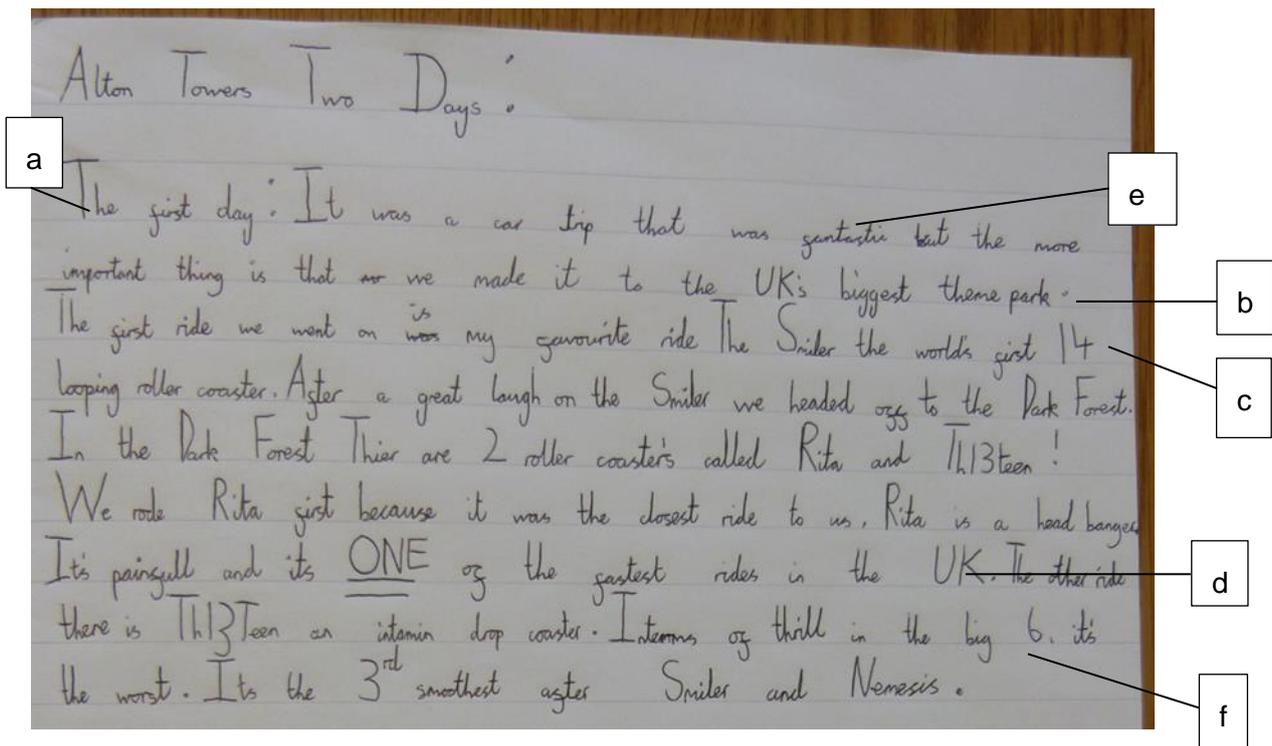


Figure 26 Carlo

Carlo (Figure 26) wrote a lengthy piece about his trip to Alton Towers, of which this is the first section. Each section starts with a subtitle locating it in time 'The first day' (26a), followed by a passage which is a mixture of personal experience and information. Although Carlo stated in the survey that he did not read for fun, his reading preferences were for non-fiction texts including websites for information. His text draws on the textual features of non-fiction texts which seek to entertain as well as inform, in the use of superlative adjectives to describe the rides at Alton Towers, and using phrases from the discourse-world of the theme park. Expressions such as 'the UK's biggest theme park' (26b); 'the world's first 14 looping roller coaster' (26c); 'ONE of the fastest rides in the UK' (26d) could have come directly from the attraction's promotional literature, but also indicate a writer who is keen to assert the factual nature of his account. Carlo chooses to add weight and credibility to his experience by including real-world information that can be verified. He also demonstrates his interest in facts and information, creating an identity for himself as a writer in which information is privileged over experience. Despite this, Carlo does include emotional responses to the activities; even the journey was 'fantastic' (23e), rides are 'my favourite' and 'a great laugh'. There are frequent world-switches between official information and personal experience. For example 'It's painful and it's one of the fastest rides in the UK' (26d); 'my favourite

ride *The Smiler the world's first 14 looping roller coaster* (26c); *'Interns of thrill [is] in the big 6, it's the worst'* (26f) show how Carlo's narrator perspective shifts between personal response and sharing commonly available information.

The enactors in the text-world are an unspecified 'we'. Carlo includes himself as narrator in the group, but it is left to the reader to consider who 'we' refers to; clearly it is other members of Carlo's party, but they are not named. This perhaps implies an assumption that a reader will understand that the events took place with family or friends; there is a cultural assumption of shared experience. It may also suggest that the personal narrative is positioned as having a different implied reader to that of the fictional narrative. If the children are in role as writers in a journal the implied audience could be themselves as a future reader, so knowledge of other enactors is assumed. Ellie (Figure 27) similarly does not specify the enactors in her text, other than to note that she has *'a lot of friends there'* (27a). Enactors are either 'I' or 'we', and the account is very much concerned with personal experience, specifically located in time by the date in the left hand corner.

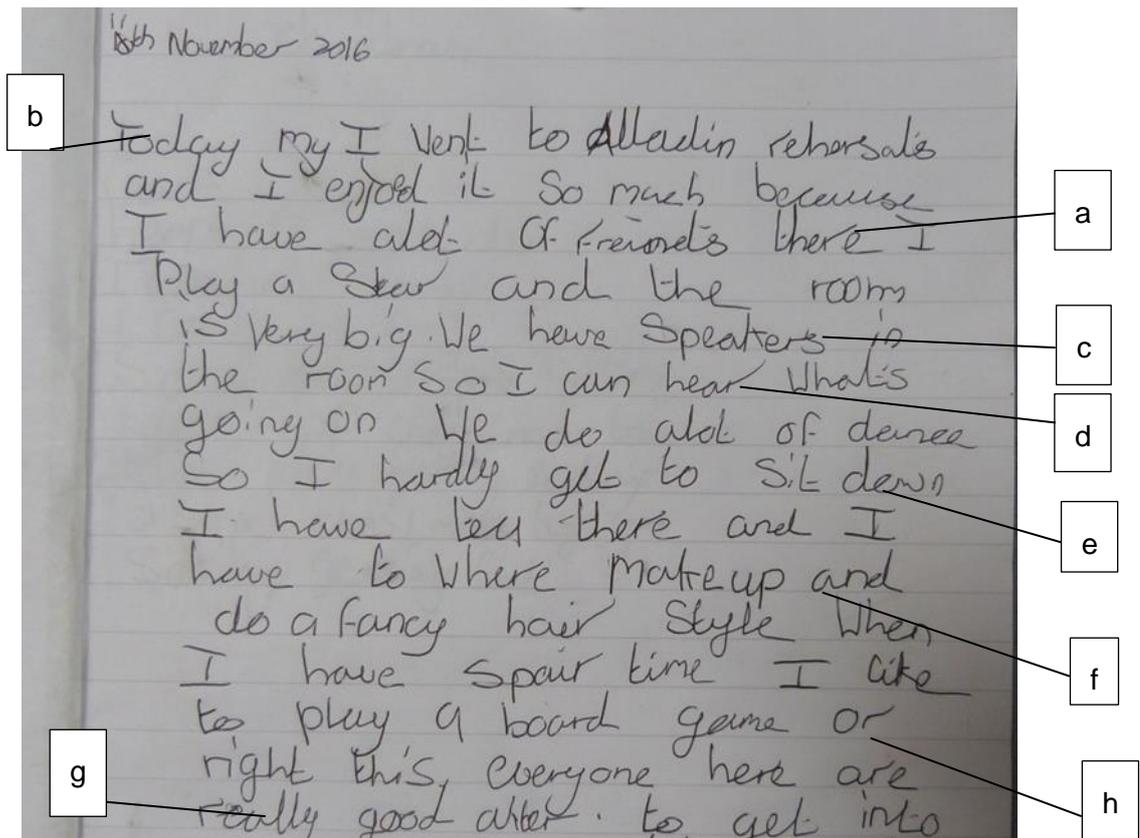


Figure 27 Ellie

By including the date Ellie references both classroom practice and the notion of a journal as diary in which events of the day are recorded. Although Ellie begins her

account in the past tense '*Today I went to Aladdin rehearsals*' (27b) from the third line she uses the present tense, creating a world-switch into an immediate and active present in which things are going on around her as she writes. Phrases such as '*We have speakers*' (27c) '*I can hear*' (27d), '*I hardly get to sit down*' (27e), '*I have to wear make up and do a fancy hairstyle*' (27f) convey her physical experience of the event but also locate her text within continuous time so that whilst she is narrating one experience of an Aladdin rehearsal, the experience is a common, familiar one. This is what Aladdin rehearsals are like, and Ellie's text-world self is placed at the centre of the activity, as she deliberately establishes identity within the text through participation in communal events. Unlike Viki whose identity within the text is built on aspiration to participation in a socially desired community, Ellie demonstrates that she is part of the community she identifies with by specifying acts and events she has been involved in. Her sense of being part of the group is emphasised by her praise of other group members '*everyone here are really good actor[s]*' (27g) reflecting the pleasure she feels at being part of the group, and the mutually positive reinforcement being a member gives her.

Interestingly Ellie also makes explicit reference to the writing journal itself, although she refers to it as '*this*', stating that if she has spare time at the rehearsal she might '*right this*' (sic) (27h). This deictic shift changes the 'now' of the text-world, and the object in which the text-world is being created has become simultaneously an object within that text-world. In a further level of complexity, the text-world describes the discourse-world in which the writing of the text-world took place. There is a metafictional aspect to the reference in the way Ellie writes about her writing, placing the writing of the narrative within the narrative itself. Like Elias, Ellie is conscious of the journal whilst she is writing in it, but seems to be more deliberately conscious of the act of writing and when it occurs. Ellie did not select writing as a preferred activity in the survey, so it is perhaps the novelty of choosing to write independently that has inspired her to include it within her text.

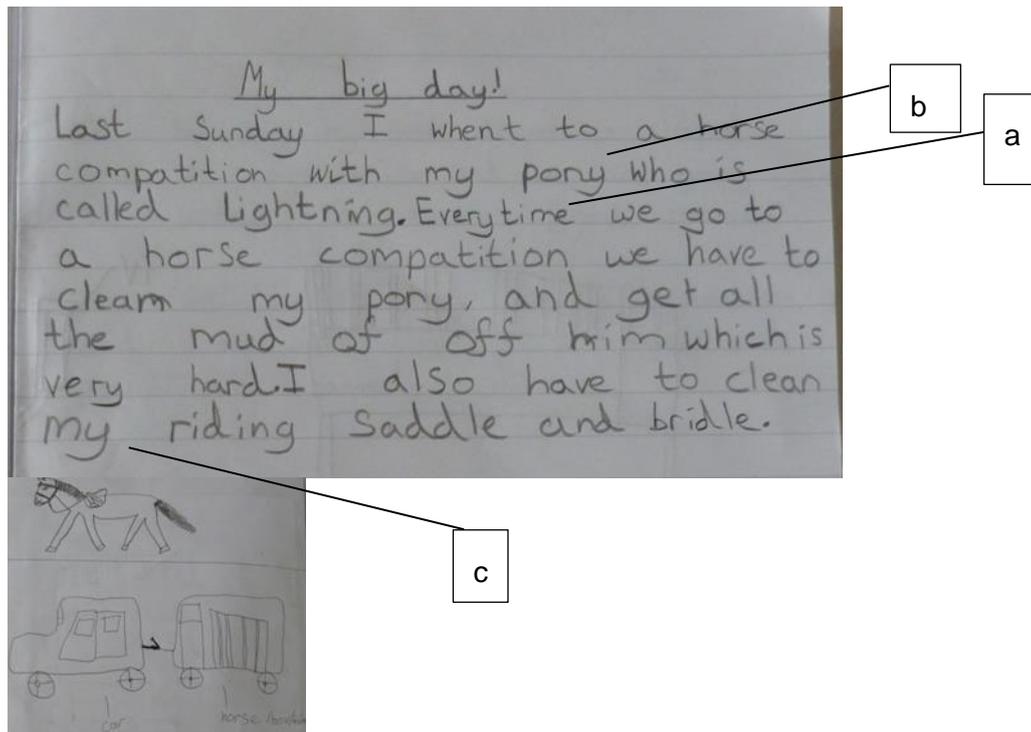


Figure 28 Mandy

Mandy (Figure 28), like Carlo and Ellie, recounts her experience without specifying enactors. The extract is part of a longer passage detailing her experiences at a horse riding competition. The 'we' in her text does not contain the same sense of group participation and community as Ellie's; the sense of habit and routine is evoked by the use of the word 'everytime' (28a). Mandy does not explain who 'we' are; the pony, *Lightning*, (28b) is the only named enactor. Later in the same text (not shown) Mandy includes her friend Molly as an enactor, but she expects that her reader will be able to fill in the gaps and assume that 'we' includes members of her family. The implied reader of the text is not, therefore, clearly focused. In a personal text such as a journal there might be no need to explain either who *Lightning* was or who 'we' are, because the author writes for herself as implied future reader. In an account for a reader who is not familiar with her social and family situation, more information about who 'we' are would be helpful. Like Anna, Mandy is positioning herself as part of the family unit with the group 'we'. Unlike Viki, whose identity markers are from a wider cultural discourse, Mandy's identity within the text is developed through participatory activity with her immediate social/familial group. Mandy's text soon makes a world-switch from a specific past event 'last Sunday' to more regular experience in continuous time, and moves away from the focus of the title '*My Big Day!*' (28c), to a more general explanation of the trials of being the owner of a pony. Mandy uses the technical language associated with horse ownership '*clean my riding saddle and bridle*' (28c), placing

herself within the group of experts for whom such items are commonplace, and like Ellie at her rehearsal, identifies herself with membership of the group.

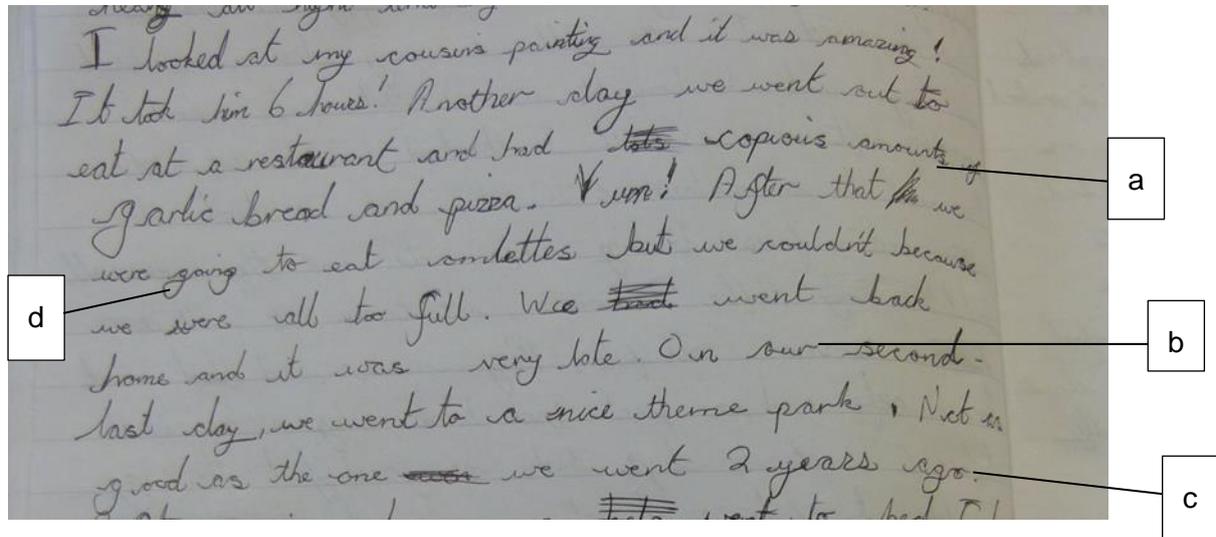


Figure 29 Adnan

Adnan's account of a family holiday in India (Figure 29), which continued over several pages, similarly shows the ways in which he identifies a member of the family group. Identification takes place partly through participation in events, but also through an invitation to the reader to share group language and experiences. Adnan shares the language of family discourse when he describes '*copious amounts of garlic bread and pizza*' (29a). The use of the possessive pronoun '*our*' (29b), rather than '*the*' last day further emphasises the importance of group experience and presents a deictic perspective that is group, rather than individual. The text implies a commonality of experience and response to experiences, which the reader is aligned with. The reference to the theme park as being '*Not as good as the one we went 2 years ago*' (29c) is a group response, there is a sense that 'this is what we all think' and that being part of this group response is important to the narrator. The colloquial '*Yum!*' positions this as both a personal narrative, and one which reflects the group enjoyment of the large amounts of food. Specifically locating the events in time, Adnan uses a series of world-switches to recount a series of different events. In a modal shift to a world that might have been '*we were going to eat omelettes but we.... were all too full*' (29d) Adnan still maintains the focus on group experience and group decision making.

The final example in this section is another piece by Elias, this time recounting his experience of coming to a new school.

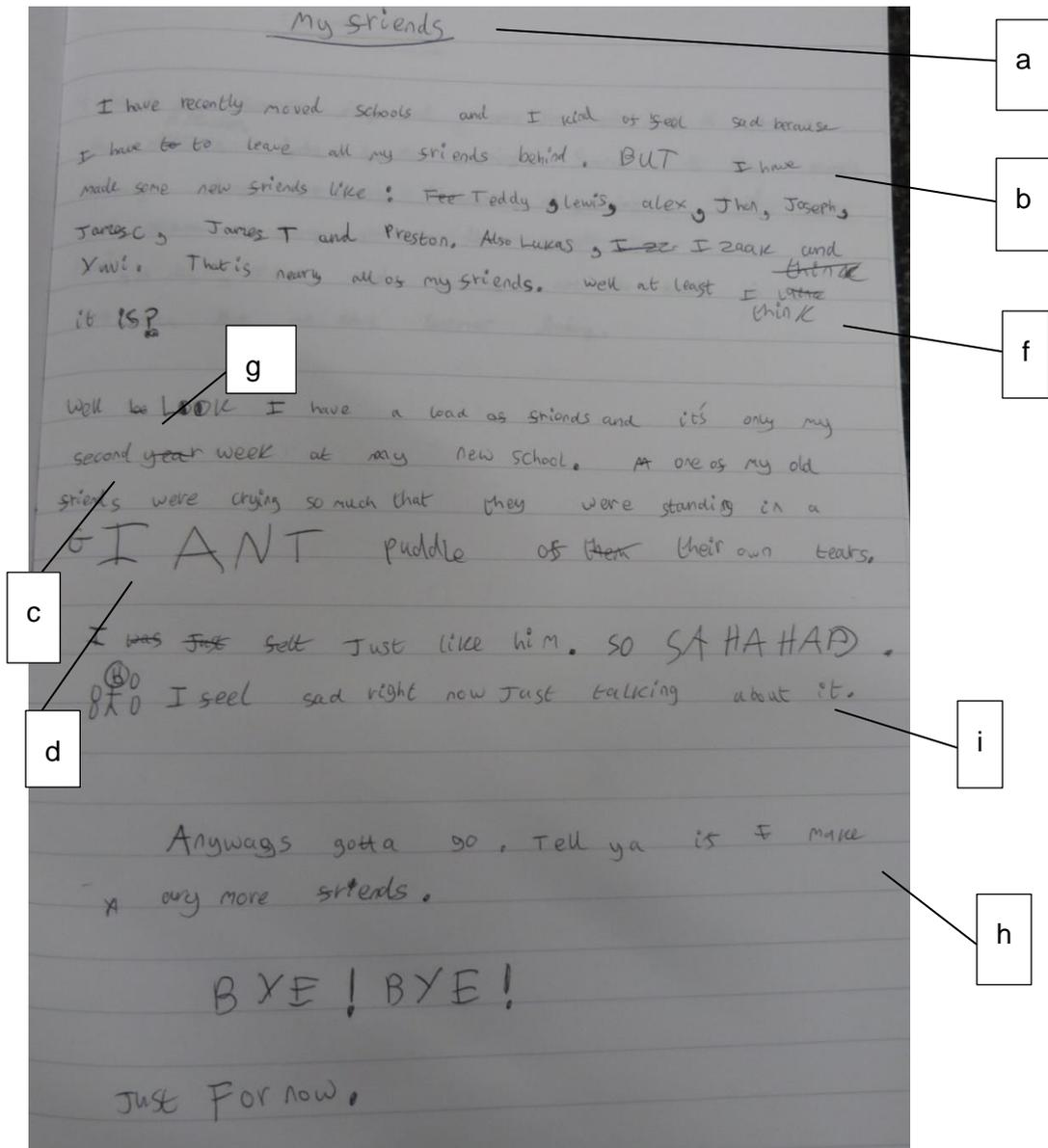


Figure 30 Elias

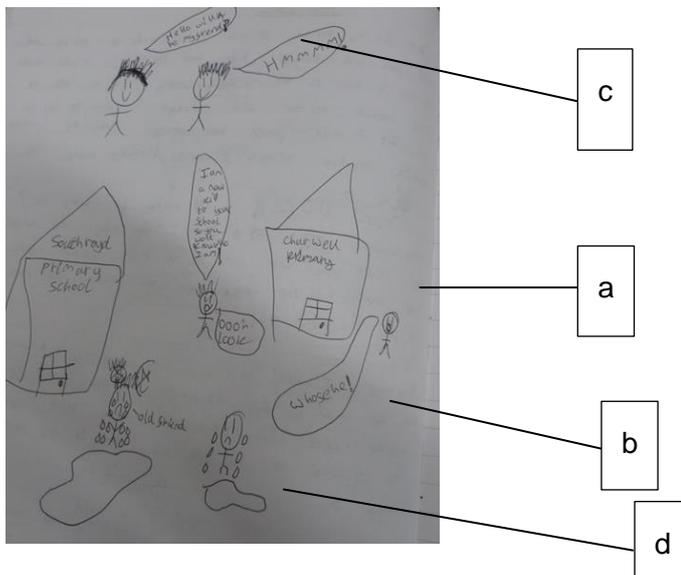


Figure 31 Elias accompanying illustration

The title emphasises the main focus of the experience, namely that of friends and friendship (30a). Elias demonstrates that he is familiar with textual norms by placing the title in the centre of the page and underlining it, but he also positions his text in the genre of popular children's first person narratives such as *Diary of a Wimpy Kid* in which capitalisation for emphasis, illustrated lettering and small illustrations are commonly part of the visual nature of the text. Elias' world-building work takes place in both the language of the text and the accompanying illustration. In the text Elias only states that he has 'moved schools' without specifying place, but the illustration depicts and labels both schools so contributes world-building information (31a). In the text Elias says that he has '*made new friends*' (30b), but the illustration gives more information about the responses of other children to the new arrival. Enactors in the illustration have speech bubbles saying '*Whose he?*' (sic), (31b) '*Will he be my friend?*' (31c) and '*Hmmm*' at the same time as two other characters cry what it is clear from the text are puddles of tears (31d). In the illustration two time periods are depicted simultaneously, and it is only possible to understand the narrative sequence by reading the text. The two modes of expression, visual and textual, depend upon each other to create meaning in the text-world. Further discussion of the ways in which children use word and image to world build is in the following chapter (5.1 'Graphic artists').

The time element of world-building is initially a fairly general '*recently*', which is further specified with the information that Elias is in his '*second week*' (30c) at the new school. Time elements are important to Elias in so far as they relate to the finding of new friends which is the focus of the text. Elias navigates between two text-worlds, the present one of the new school, and the past one of the old school such that the two text-worlds co-exist, as in the illustrations. The function-advancing propositions further emphasise the movement between the past and present for the narrator, and facilitate movement between text-worlds. The fact that only one object is mentioned, the '*giant puddle of their own tears*' (30d) signals the emotional context for the text-world. However, the visual style seems to reflect a more light-hearted or even irreverent view of the situation; the exaggerated use of upper case letters for GIANT and SA HA HAAD (30e) implies some desire for comic effect on the part of the narrator. It also, of course, demonstrates understanding of the nature of visual effect in the multimodal context he is working in, and places his text within the genre of popular multimodal texts for children.

As first person narrator Elias is an enactor in the text-world and creates an informal narrator voice which directly addresses the reader as co-participant in the discourse. Expressions such as '*Well at least I think it is?*' (30f) '*Well look*' (30g), '*Tell ya if I make any more friends*' (30h) and the phrase '*I feel sad right now just*

talking about it (30i) are examples of the construction of reader as co-participant, and the style of immediate narration that was common in the writers of fiction. By referring to the written text-world as talk he signals the potentially confessional nature of the personal narrative, and constructs an imagined reader who is engaged in reciprocal talk. Additional enactors are his old friends and new friends. Whilst the new friends are listed by name, the old friend whose sadness is illustrated both visually and linguistically as 'standing in a GIANT puddle of their own tears' goes un-named.

In writing non-fiction narratives about themselves or their experiences the children in the study made use of knowledge schemas developed from their reading of both non-fiction texts and fictionalised journals. In some cases multimodal strategies were used to build text-worlds, and for many of the respondents the text-world selves created as narrators served as identity markers. Whether they were engaged in developing new identities through the text or in reaffirming membership of a group with which they identified, children made assumptions of sufficient repertoire in an implied reader. In the next section examples are given of the children's writing of informative narrative.

4.3.2 Informative narrative non-fiction

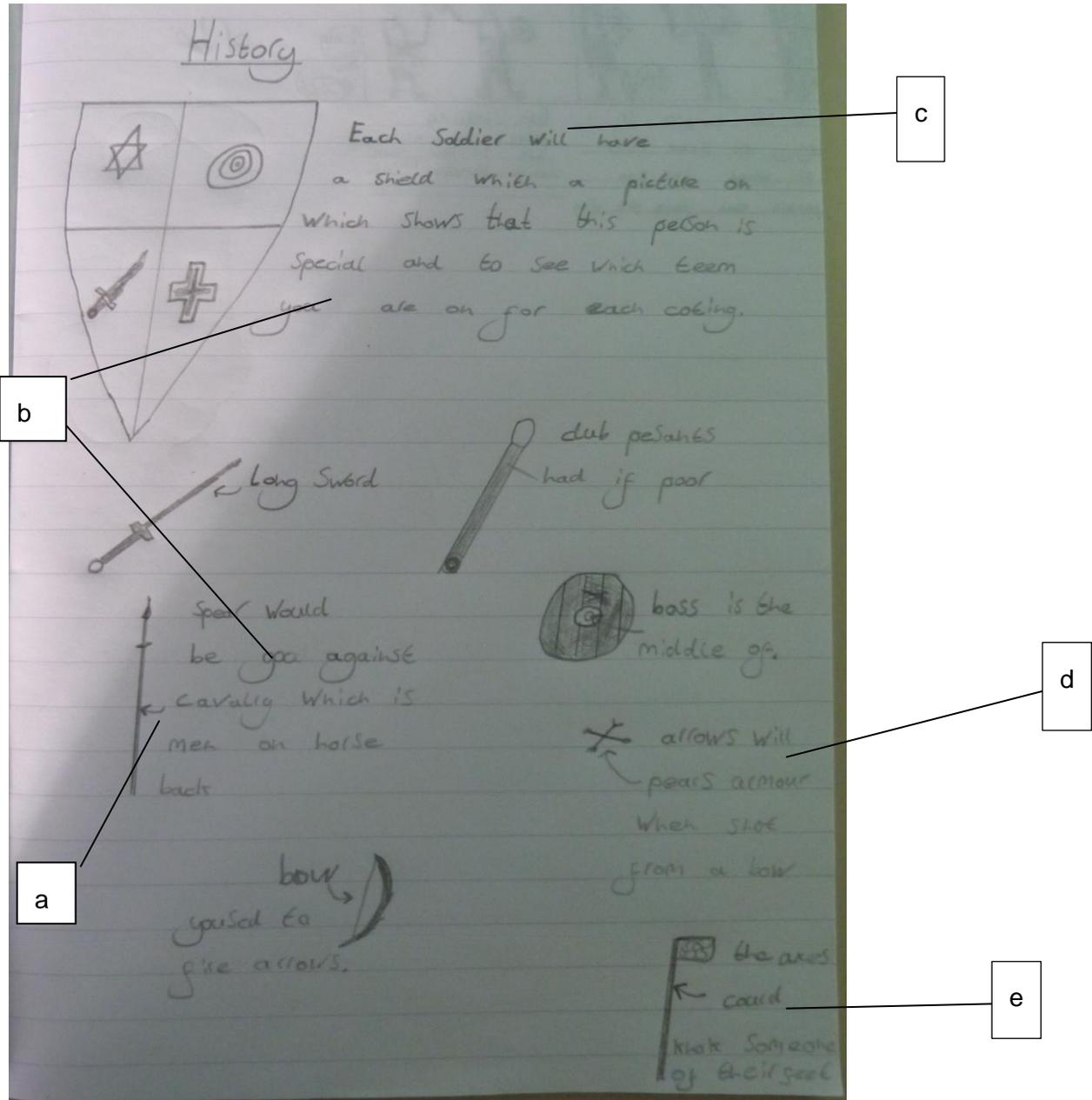


Figure 32 Edward

Edward (Figure 32) creates a text-world enactor of himself as the technical expert. He positions the reader as lacking knowledge by using simple explanatory language. This also reflects his knowledge of the expectations of the type of text he has chosen to write. In the free text question on the survey Edward responded that a book he had particularly enjoyed was '1000 Facts about History', and his general reading preferences were comics, information texts and websites for information.

The book of facts seems likely to have been one of the Miles Kelly series, as these were mentioned by other participants and are widely available at low prices. A collection of 10 Miles Kelly books, for example was available for 9.99 from the online bookseller 'The Book People' at the time of the project.



Figure 33 Images from the Miles Kelly series

The Miles Kelly series (Figure 33), and other similar non-fiction series such as 'I Wonder Why' (Kingfisher) are designed to be visually appealing, engaging and make use of text and image to communicate meaning. Short paragraphs of text are accompanied by illustrations, making the text appear accessible to young readers. In addition there are often 'break-out' boxes which comment on a piece of information which is likely to be shocking, strange or hard to believe (33a). Such 'unbelievable' facts are, anecdotally, very popular with children, and it is particularly interesting that the author of this text chooses to use the first person pronoun 'I' in '*I don't believe it!*' because it aligns the text-world narrator voice with the response of the reader, but also pre-empts a reader response by signalling that the fact is going to be hard to believe. Whilst the constructions 'I wonder' and 'I don't believe' imply an agentic child reader who is seeking to find answers to their questions, it is of course the adult author whose narrator voice seeks to develop a relationship with the child reader and maintain their interest in the text. The narrator voice is informal and accessible, but also clear and authoritative.

Edward adopts a similar position in his text. It consists of a page of illustrations of historical artefacts, labelled in an informal, yet knowledgeable style. Edward explains the meaning of technical vocabulary '*cavalry*' (32a), but also uses the second person pronoun '*you*' (32b) to address the reader directly in his explanations. 'You' is used in both general and specific ways. In a general sense it refers to any person '*to see which team you are on*' (32b) meaning that generally soldiers used the shields to identify comrades. More specifically the use of 'you' also signals a world-switch in which Edward as narrator and the reader become enactors in the 'team' represented by the illustrated shield. The text-world position in time shifts between a 'now' of the historical period, in which the reader is told '*Each soldier will have a shield*' (32c) and '*arrows will pierce armour*' (32d) and a

'now' of the present in which the reader is told the axe '*could knock someone off their feet*' (32e). These modal shifts mean that the text-world is not always consistent, but it also indicates that Edward is attempting to negotiate the dual positioning he has encountered in non-fiction texts. Edward is developing knowledge schema for non-fiction texts which include a knowledgeable narrator which provides information, whilst simultaneously building up an accessible narrator persona which responds to the information presented. Illustrations are a necessary part of the way in which Edward establishes narrator voice, because the knowledge display relates to the artefacts that have been illustrated, and allow him to comment on the artefacts in an authoritative way.

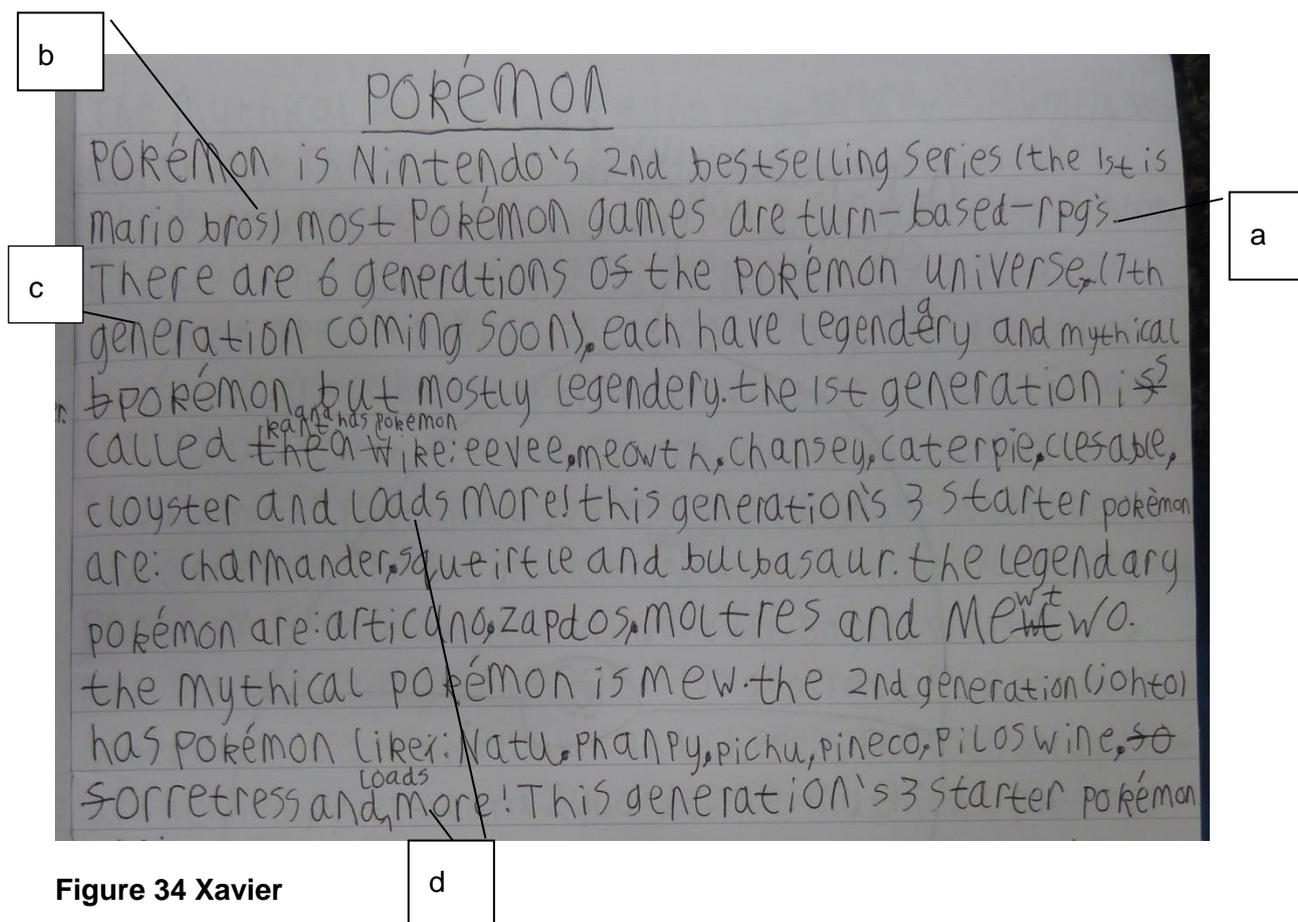


Figure 34 Xavier

Xavier (Figure 34) similarly uses technical knowledge to establish the authority of his narrator. The sample shown is an extract from a considerably longer piece which continues in the same manner in great detail. The technical knowledge of Pokémon which is displayed in this text positions the narrator as an expert and makes some assumption of the knowledge that the implied reader will bring. Xavier does not explain the meaning of '*turn-based-rpgs*', (role-play-games) (34a), but does give some extra information in parenthetical addresses to the reader, with some expectation of what the reader may not know. The narrator voice within the

parentheses (34b, 34c) clarifies and comments on the information being provided by the narrator of the main body of the text. By informing the reader that '*the 1st is Mario Bros*' (34b) and '*7th generation coming soon*' (34c) Xavier makes adjustments for his reader's benefit, without compromising the authority of the text. Like Edward, and in common with non-fiction texts for this age group, he uses both a knowledgeable, informative narrator and a more accessible commentator voice. The commenting narrator responds to a list of Pokémon with an enthusiastic '*and loads more!*' (34d). By demonstrating his level of expertise in this popular game Xavier makes a similar bid for popular cultural status to that made by Viki, but in a rather different way. Xavier shows detailed knowledge of the game, which gives him insider status; he has group membership with other well informed individuals. Viki prefers to align herself with images and behaviours associated with the popular cultural icons that interest her, rather than needing to assert detailed knowledge.

4.3.3 Discourse-world information

In Churchill School 92% of participants chose to write in genres they said that they enjoyed reading. Given the options 'What do you like to read?' stories, picturebooks, information books, newspapers and magazines, comics, websites for information, puzzles and quizzes, books which tell you how to do or make something; children chose as many from the list as they liked. In Ashwell School 81% of participants similarly chose to write in a genre that they said they liked to read. Whilst children did not necessarily write in every genre they said they liked to read, there were far fewer instances of children writing the types of text that they did not select as a reading preference. This relationship is important because it does not just reflect preference in the sense that liking stories makes a child want to write one, but also confidence and competence, in the sense that having read stories means a child knows how to write one. In the case of stories, of course, some of the proficiency in the genre may have developed through classroom teaching, but given that many of the children chose to write in genres which primary classrooms do not routinely teach, such as comics, direct teaching is not an adequate explanation for children's proficiency with language.

Discourse-world information, in addition to that already discussed regarding reading preferences, is particularly apparent when children are writing non-fiction narrative which relates to their own lives and experiences. They make reference to things which are real and present to them in their half of the split-discourse world in which they engage with the reader, making their social and cultural contexts present in the discourse-world. They refer to objects which have status and value in the varied worlds in which they are living and learning, and to social values which inform the discourse-world in which they are writing. Ellie, Carlo, Mandy and Adnan situate their text-worlds within discourse-worlds in which children have leisure time to use in enjoyable activity. Carlo's discourse-world includes familiarity with the notion of a theme park and the kind of experiences people might have there. Mandy is part of a community in which the keeping, caring for and riding of horses is the norm, expressed through the text-world she creates and Ellie is participating in a discourse-world in which children perform music, song and dance in regular theatrical events. Adnan's writing is rooted in family habits and preferences, he writes about participating in discourse-worlds with adults and where adults and children in a wide family network enjoy eating together. The fact that none of the children feel the need to explain any of the cultural assumptions in their text-worlds indicates that the discourse-worlds in which they participate are powerfully culturally located.

Xavier and Viki use information from their social and cultural experiences to establish themselves as authoritative narrators by identifying with key cultural markers. Knowledge is displayed to enhance the status of the writer/narrator, and suggests an assumption of common knowledge on the part of any reader, by mind-modelling an imagined reader who participates in the discourse-world. Anna's discourse-world knowledge allows her to position herself as a participant in a family group in which certain behaviours and beliefs are the norm; she aligns herself with the dominant narrative and mind-models a reader who will understand and do the same. Elias and Edward demonstrate discourse-world knowledge through their awareness of the affordances of different text types. Both use image and text to make meaning and assume familiarity, on the part of the reader as co-participant, with the features of the kinds of texts they choose to write.

4.4 Summary

In this chapter I presented, analysed and discussed examples of prose writing taken from the children's independent writing journals. Using Text World Theory I examined the children's texts, exploring narration, world-building, world-switching, modal-worlds, and mind-modelling. Through the evidence presented I demonstrated that children develop knowledge schema for writing through their reading and I showed some of the common features of encountered and created texts. I argued that through reading children develop sufficient repertoire to engage with texts and to create their own text-worlds. I also showed that independent writing offers children opportunities to build identities through texts and that through such identity texts children's writing is embedded in the social and cultural contexts in which the writing takes place.

Chapter 5 Results and analysis 3: Writing journals Part 2

Comics, labelled illustrations, poetry and word games

In this chapter the second group of children's writing from the free choice writing journals is presented and analysed. Part 2 of the data from the writing journals is presented here which includes all non-prose writing.

Part 2 Comics, poems, lists, wordplay	2A The Graphic Artists	Section
	Figures 36-49	5.1
	2B The Poets and Players	
	Figures 50-60	5.2

In this chapter, **Part 2**, I analyse selected samples of writing from the independent writing journals that took forms other than prose. In Section A I focus on multimodal texts and divide the discussion into two parts. The first part focuses on text written as comic strips and uses figures 36-45 as data. The second part focuses on labelled illustrations and uses figures 46-49 as data.

In Section B I focus on poetry and playful texts and divide the discussion into two parts. The first part focuses on poetry and takes figures 50-52 as samples of data. The second part focuses on lists and word play, and uses figures 53-60 as samples of data.

5.1 Section A: The Graphic Artists

In the writing journals there were 38 different examples of comics which told narratives, either in the one line cartoon strip form or longer comic book style. 15 children produced these kinds of texts, often producing a number of different ones. In the survey 12 (32%) of the pupils who maintained writing journals reported that they liked to read comics, although in total 48% of all the participants said they liked to read

comics. There were also 10 instances of labelled drawings, in which the illustration tended to take precedence over the written text, but where the written text nevertheless contributed to the meaning of the whole text. 8 children produced texts of this kind. Writing samples in the Graphic Artists category accounted for 27% of the total produced, and 47% of participants included comics or labelled illustrations in their journals. The children seem to have responded with enthusiasm to the opportunity to use the writing journals for types of writing that were not associated with school work, and were keen to share their comics with each other. Both comics and illustrated drawings have been included in this chapter because in both types of text the child participants integrated text and image in various different ways to create meaning.

In her exploration of cognitive approaches to multimodal texts Gibbons (2012) discussed two key ideas which are pertinent to the analysis of children's graphic texts which follows. One of the premises of Text World Theory, Gibbons argued (2012, chapter 5) is that the words on the page enable a reader to become immersed in an imagined, conceptual space. The words on the page are not physically significant, but are transparent in that the reader sees through them to the world being created. In multimodal texts this process becomes more complicated because the physical presence of the words and images need to work with the imaginary to fully create meaning. Gibbons said:

Multimodal texts demand a dynamic reading strategy in which the reader must 'toggle' between the mediating textual surface and cognitive worlds (p114)

Children are already adept at this kind of toggling because a number of the most popular texts for this age group make use of multimodal approaches. In the extract from a Tom Gates book, *Excellent Excuses (And Other Good Stuff)* by L. Pichon (Figure 35) the extent to which the story is being told in a multimodal way is evident. The images do not add to the meaning of the narrative, they are an integral part of it. In Gibbons' analysis

concrete realisation of word and image upon the printed page participates in the narrative (Gibbons, 2012, p114)

Child readers negotiate a complex series of semiotic systems to gain meaning from this text. They must read the 'transparent' text which gives them access to the imagined space of the text-world and they must read and interpret the visual signals such as the arrow drawing attention to the letter from school (35a), and the enclosing of specific words in boxes or thought bubbles for emphasis (35b). They must also interpret the visual cues such as the angled eyebrows on mum's face to denote anger (35c), and the changing typefaces of the text which indicate different speakers and the manner in which they speak (35d).

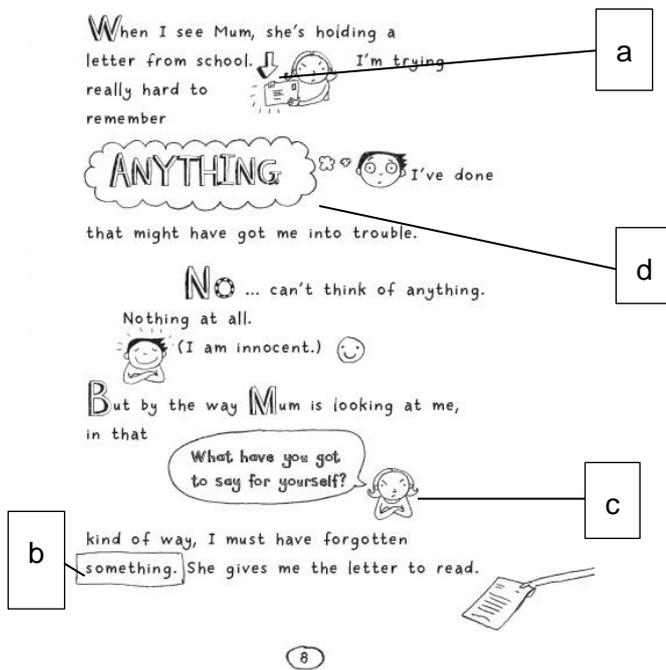


Figure 35 Extract from Excellent Excuses (and other good stuff)

This complex positioning of a reader of a multimodal text, as Gibbons described, in which “*textual surface contributes to textual comprehension*” (p121) has interesting implications when considering children as creators of multimodal texts. Although Gibbons did not include cartoon or graphic novels in her analysis, the notion of the double vision required to read and conceptualise different modes of communication is applicable to the multimodal texts created by the children. They demonstrate that they understand the reader’s need to ‘toggle’ by working multimodally in quite sophisticated ways.

Neither children’s writing, nor graphic novels nor or cartoons have previously been analysed using Text World Theory. Although Gibbons’ multimodal analysis was an essential foundation for my understanding of the way Text World Theory could be used with multimodal texts, I needed to make decisions about how to apply Text World Theory in the context of these writing samples. As discussed, (section 4.1) I developed a working model of Text World Theory based on key themes that arose from the data. From a Text World Theory perspective, direct speech initiates a world-switch, but when this occurs in a multimodal context, in which world building information is contained in both text and image, this becomes considerably more complex. A world-switch in a comic strip can be initiated by the visual representation in the image, by a symbolic image (such as stars for an explosion) and by language. I concluded that there was not scope in this thesis to develop a theoretical framework which addressed the issue

of world-switching in different modes, though this will be an important aspect to develop in future work. For the purposes of this analysis, which sought to examine children's texts and the way they work using Text World Theory as an analytical tool, I decided to focus on the ways children were narrating, and in particular using multiple narrator voices in their texts.

A further important idea Gibbons raised relates to multimodality and multimediality. A multimedia text would be one in which different media co-exist, but a feature of intermediality studies concerns the transposition of one media into another (Gibbons, 2017) . In creating multimodal texts a number of the child participants in this study transposed a text such as a computer game into a comic strip and in doing so demonstrated sophisticated understanding of the affordances of different text types.

The following examples from the writing journals are presented in three sections. In the first section I give examples of comic strips with analysis of the ways children develop a narrator voice and world build using multimodal approaches. The second section looks at some examples of the comic strips in which the authors have been less successful in working multimodally and I consider the reasons why this might be the case. In the final section I analyse some examples of illustrated drawings.

5.1.1 Comic strips

It's the way I tell it

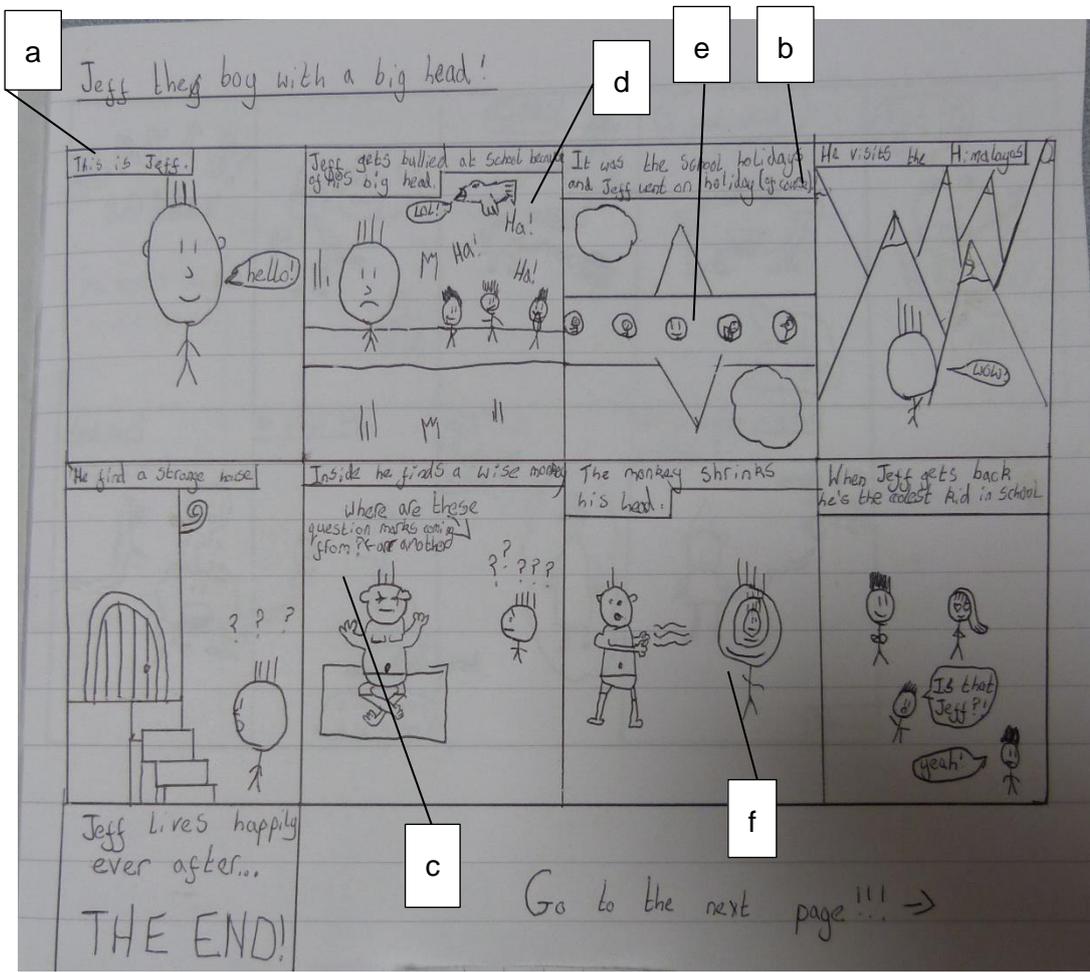


Figure 36 Joe

Joe's comic (Figure 36) is entitled 'Jeff the boy with a big head!' The title, and the instruction at the end of the comic 'Go to the next page!!!' form part of a relationship with the reader which is outside the text-world of the comic strip. This is signalled by placing the text physically outside the delineated boundaries of the comic strip, and by the use of the imperative form 'go' in contrast to the present tense narration within the comic strip. Joe makes reference to the journal as an object with which the reader needs to interact physically and this creates a distinction between the text-worlds of the comic strip and of the journal. By giving an instruction to something which may seem self-evident, i.e. one would always expect to turn the page in a book, Joe draws attention to the fact that each text, whilst standing alone is also part of a greater whole. Although this and the following comic strip are presented here in isolation, in fact Joe's journal contained several different comics, so that the journal as a whole functioned as

a book of comics. Joe narrates each strip individually from within the boundaries of the comic strip but also as author of the whole journal, addresses the reader directly and gives guidance about how the journal should be approached. This narrator voice, however, also appears in the text-world of the comic strip, passing comment and shifting the deictic centre of the text. The story of the comic is narrated through the text in the defined boxes at the top of each illustrated panel (36 a) and the narrator voice is one which provides basic information about the events, leaving world-building detail to be supplied in the images. However, in the third panel the narrator comment in brackets 'of course' (36 b) shifts the focus outward to the reader, because it invites the reader to share the assumption that in the school holidays an individual would go on holiday and passes comment on the obvious nature of the narration. Joe's narrator voice engages in a dialogue with his reader *about* the text-world, rather than solely positioning his reader within it. This meta-textual awareness, such that both reader and writer are simultaneously within and outside of the text-world, functions as a form of toggling between conceptual and physical elements of the text. He uses this approach in Figure 37, panel 10, (37a) in which an interaction between the text-world narrator and the writer as narrator plays with the notion of the unfinished narrative '*THE END Or is it? (yes it it!)*'. Similarly in Figure 36 in panel 6 (36c) an additional comment appears outside of the narration panel asking '*Where are all these question marks coming from?*' The comment is not given a speech bubble or thought bubble, which Joe uses in other panels to indicate that the words are being spoken by enactors in the text-world. This comment appears to refer directly to the reader, commenting upon the physical aspect of the text. It draws attention to the semiotic systems at work in the text, in which the question mark symbol is used in illustrations to indicate bafflement, lack of understanding and questioning. It is important because Joe deliberately foregrounds the textual surface and invites the reader to toggle, not only between the multimodal elements of the text-world but between the text-world and a meta-textual understanding of how the signs and symbols work within the text. Joe mind-models a reader who possesses sufficient repertoire (Mackey, 2016, see chapter 4.2), in terms of discourse-world information about how comics work, to understand the signs used in his text.

Joe's narration shows skill in deictic shifting, and the way in which he uses image and text together to world build demonstrates a subtle understanding of the form. The visual images convey the events which take place within the text-world and give information that is not available in the narrated text. In the second panel, the text reveals that Jeff is bullied for his big head, but it is the images which demonstrate the specific form the bullying takes (36d)- being pointed and laughed at (even by a passing bird). The third panel, which shows Jeff going on holiday, adds information; he is in an

aeroplane so must be travelling a long way, but also adds a visual joke, where Jeff's head is shown taking up the whole of the aircraft window, unlike the other passengers (36e). Similarly in panels four and five, Joe narrates a basic version of the narrative '*He visits the Himalayas*' '*He finds a strange house*', whilst providing visual information to develop the modal-worlds referred to. In panel four the visual perspective allows the reader to see the mountains as Jeff sees them, looking at and beyond a back view of the character, whilst being given an insight into his emotional response through the speech bubble text '*wow*'.

In the seventh panel the wise monkey shrinks Jeff's head and Joe uses visual metaphor to demonstrate this (36f). Several concentric circles represent the way that the head is becoming smaller, and the wavy lines show the power coming from the monkey's hands which cause the head to shrink. Joe has represented movement in a static visual image through the use of repeated images, a common approach in comics and graphic novels. Hudson Hick (2012) described the way that comics use a complex symbol system which includes specific visual metaphors (such as seeing stars) and Joe clearly experiments with and shows understanding of such visual metaphors in both of the comic strips reproduced here. In the second strip (Figure 37) Joe uses several similar devices to denote movement. Dotted lines are used to indicate speed and trajectory (37b), and exclamation marks over the head of the alien facing both Greg and future Greg denote surprise.

In the final panel of Figure 36 Jeff returns to school with a now average sized head, and the text '*When Jeff gets back he's the coolest kid in school*' is elaborated in the images. A female figure looks towards him with heart shaped eyes, and again the physical characteristics of the text contribute to the overall meaning. Whilst Figure 36 combines narrator voice with world-building information through images, Figure 37 shows more use of function-advancing propositions within the text-world, through speech given to the text-world enactors, Greg and future Greg. The narrative is moved on through the speech of the characters '*hey I'm you from the future*' '*I need your help, come on*' and through the images, rather than through the narrated sections in the top of the panels.

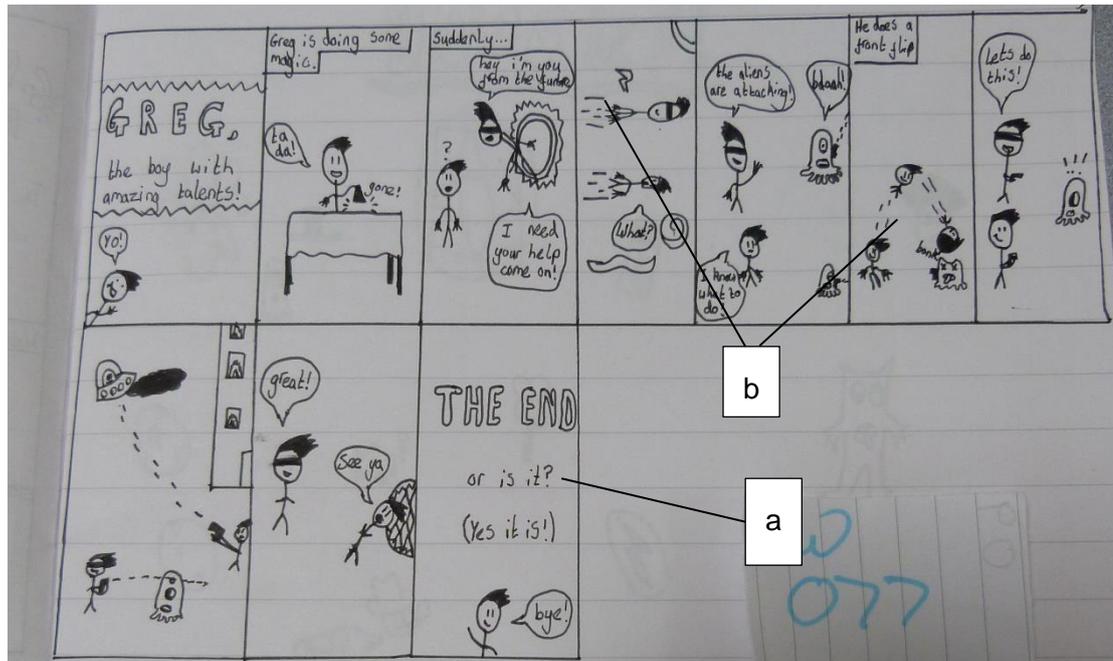


Figure 37 Joe

Like Joe, Xavier (Figure 38, Figure 39) creates a narrator voice that directly addresses a reader, but also seems particularly engaged with ensuring that the reader has adequate information to understand his text. He does not assume sufficient knowledge in the reader, nor does he assume that his means of communication is always adequate. The comic below is one of a series which took Pokemon as a theme. In the top strip (38a) Xavier includes four panels showing a character playing a Pokemon game and two Pokemon, *ditto* and *magikarp*. In terms of narration, the most interesting part is the comment underneath which is linked to the second panel by an arrow 'just so you know, ditto transformed into a magikarp' (38b). Xavier speaks directly to an implied reader as the creator of the text-world and the journal, providing explanatory commentary and acknowledging the need for such commentary.

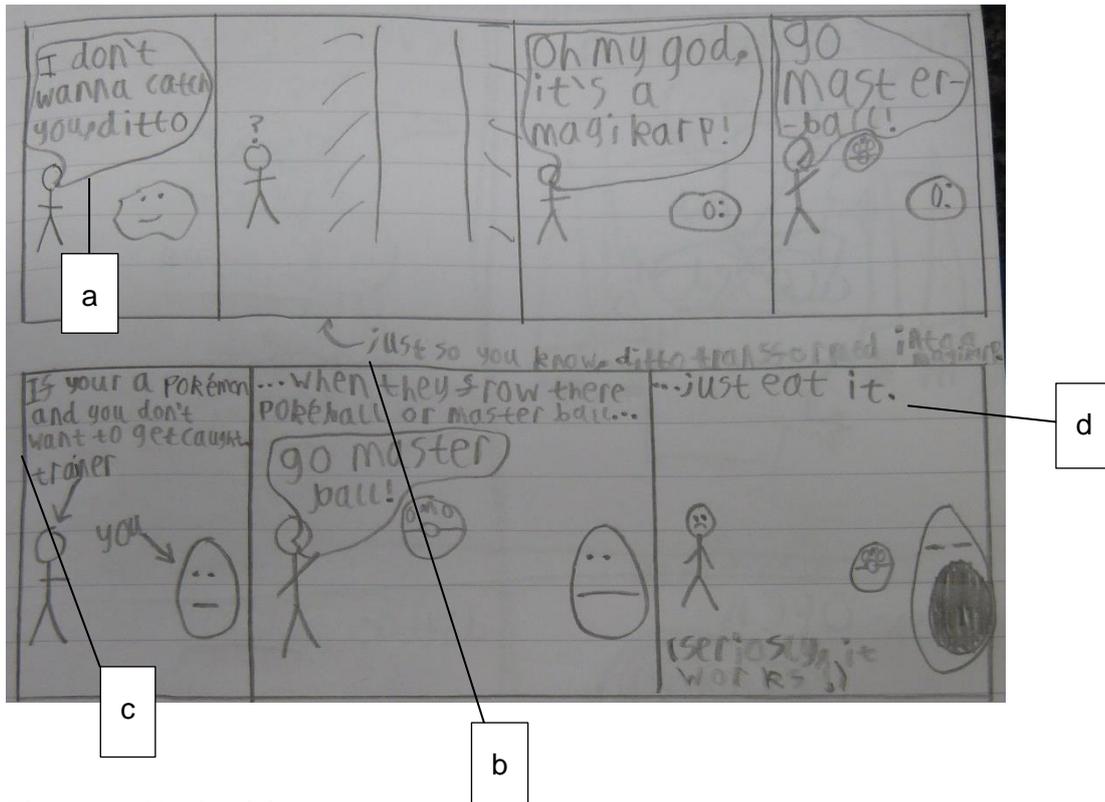


Figure 38 Xavier (a)

In the first strip Xavier's narrator is positioned outside the text-world; the additional commentary is clearly outside the defined boundaries of the strip, and the action within the comic is progressed by the enactor's speech. In the second strip in Figure 38 the narrator is positioned within the text-world, but rather than narrating events, offers advice to the reader about playing the game (38c). The advice is offered to Pokémon characters, telling them how to avoid capture by the trainer; the reader is invited, by the use of the word 'if' to enter a modal-world in which the perspective is that of the Pokémon. The recommendation '*When they throw their pokeball or master ball... just eat it*' (38d) includes an additional, parenthetical '*seriously, it works*' which creates a modal shift which refers to the reader, no longer positioned as a Pokémon.

In Figure 39 Xavier also makes use of the double narrator voice, narrating within the boundaries of the text-world, and commenting from outside those boundaries. The narrator within the comic, whose words are not surrounded by the speech bubbles which denote the words of the enactor, states that '*Scyther can not learn to fly... but pidgey the small bird pokémon can!*' (38a). The word 'can' has been written outside the boundaries of the comic strip, and Xavier provides a gloss on this '*I couldn't fit it in ☹*' (38b). His comment indicates that this is not a deliberate transgression from the borders of the comic strip, but does draw attention to the physical surface of the text. For analysts and creators of comics, the frame of each panel is important, because it

offers the creator of the comic a range of choices regarding, angle, distance, and perspective (McCloud, 2006). The decision to break out of the frame acts as an equivalent of breaking the fourth wall in theatre and alters the boundaries between text and reader. McCloud states that this tends to be used in action comics to suggest speed and movement, and Xavier's comment suggests that he is aware of this and wants to clarify that the transgression of the border is by accident rather than design.

Xavier shows sophisticated appreciation of the affordances of the comic form. He uses perspective in panel 3 (38c) to show the character riding 'pidgey' in the distance, with the 'scyther' in close up. The use of the 'sad face' emoji positions an implied reader with sufficient discourse-world repertoire to interpret the symbol. It also reflects a consciousness of his role as author within the whole journal, and that the text-world of the comic strip is defined by the borders he gives it.

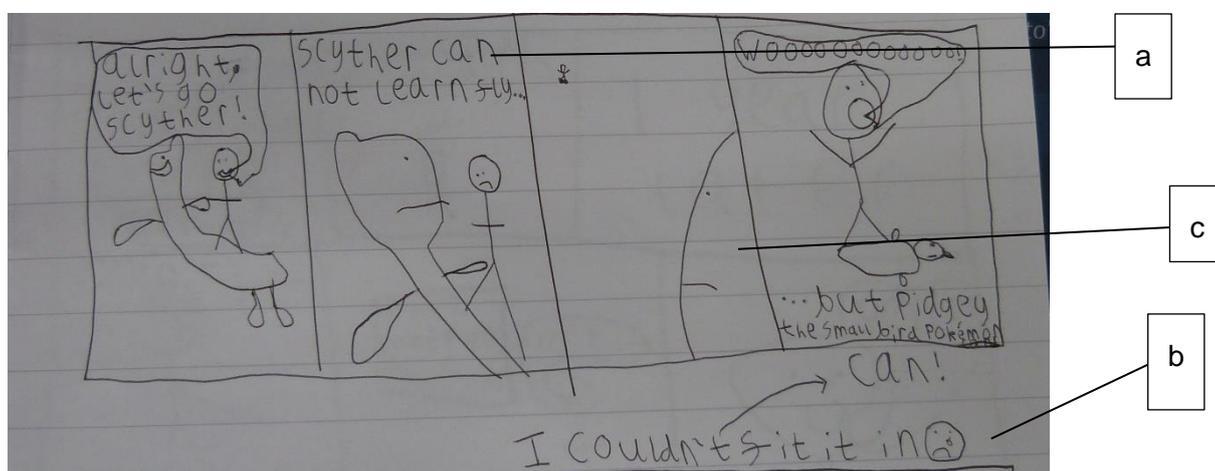


Figure 39 Xavier

Both Joe and Xavier make effective use of narrator voice and use the narrator to shift the deictic centre of their text-worlds, whilst maintaining a text-world persona outside the boundaries of the comic strip. They both show the ability to tell a story using image and words and create texts which invite the reader to toggle between the conceptual text-world and the physical nature of the text. Comics and multimodal texts had not formed any part of the school literacy curriculum that the participants were engaged in; their own literary experiences enabled Joe and Xavier to understand how to write these texts. Because they were both enthusiastic readers of comics they had developed knowledge schema from the encountered texts which they were able to use in creating texts. Joe took an interest in reading and writing, and had a particular love of comics and cartoons. His choices reflected his stated preferences for comics, cartoons and illustrated books such as *Diary of a Wimpy Kid* and *Tom Gates*. In interview, Joe said that he enjoyed reading *The Beano* and annuals with 'popular characters'. Xavier had

also read these popular texts, and another similar one called *Timmy Failure*. He commented that '*pictures I think are very good in books*' during his interview, and was reading a book version of a Pokemon movie at the time of writing his journal. All the pieces of writing in Joe's journal were comics. He had enjoyed making the comics and said in interview '*I prefer doing comics... you can just do what you want it's fun*'. The degree of independence and agency afforded by the option to write freely was clearly something he enjoyed. In the writing journal Xavier in particular showed skills in transforming one media to another and in experimenting with the affordances of each form. Both Andy (Figure 40) and Xavier (Figure 42, Figure 43) take texts that they have encountered on screen in the form of computer games, and transform them into written comic texts. If, as Eisner suggests

Reading in a purely textual sense was mugged on its way to the twenty first century by the electronic and digital media (Eisner, 2008, xiv);

then these child writers are at the forefront of developments in reading and writing which benefit from new technologies. In the following section transmedia texts by Andy and Xavier are discussed.

From screen to page

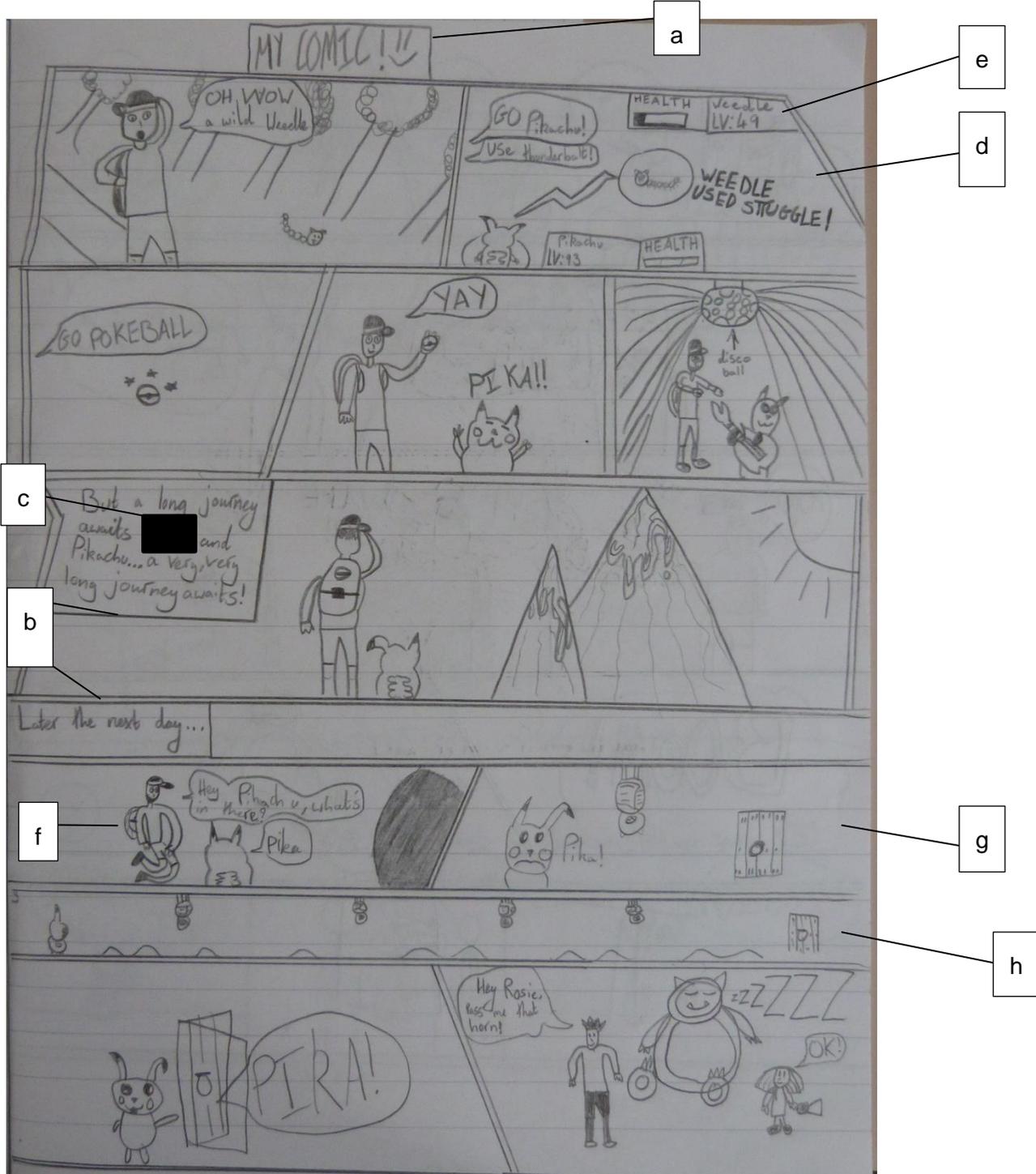


Figure 40 Andy

For many of the children in the project interaction with digital media, whether in the form of video games, websites, entertainment accessed through the internet, or social media platforms, was commonplace. The impact of digital technologies on children's developing literacies continues to be widely researched (Marsh, 2005; Potter, 2012;

Bailey, 2016; Merchant, 2009, 2013) and the influence of digital practices was evident in some of the writing journals. In Figure 40 Andy's comics about Pokémon create a hybrid of the different media in which Pokémon can be encountered in order to present them in a written form. Pokémon can be played as a trading card game, in video games and in the much hyped *Pokémon Go!* which involves hunting virtual Pokémon which appear, via an app, in real places. Pokémon adventures can also be read in print or online in comic strip form. Like Joe, Andy creates a journal which functions as a book of comics. He provides commentary on the relationship between the different texts which refers to but is not part of the individual text-worlds delineated by the physical boundaries of the comic strips. Additional information about the texts such as '*stick man style*', '*kind of stick man style*' (not illustrated), and '*This all links up with my comic strips on the last page*' (Figure 46) demonstrate that Andy inhabits different narrator roles within the journal. He is both the author/narrator of the whole journal and a narrator of the events in the text-world of the comic strip. As author, Andy announces the title 'MY COMIC!' (40a) echoing the importance of ownership of, and control over, the text that was evident in Sunita's journal (Figure 13). Events are narrated, though not extensively, through text which is enclosed within a box in panels six and seven (40b). Andy does not use the two narrator perspectives to shift the deictic centre during the course of the comic strip, but does position himself in the text-world as an enactor. The enactor introduced in panel one is subsequently given Andy's name in panel 6 (40c, redacted). In the Pokémon video game a player has an avatar that represents them, but maintains a physical appearance designated by the game- a generic male or female. Andy has drawn himself into this world in the style typically associated with the game, complete with back pack and baseball cap (Figure 41).



Figure 41 Boy character from Pokémon game

Andy, in role as a character in the comic strip is engaged in a game, perhaps *Pokémon Go!*, in which he spots a Pokémon to catch and says 'OH WOW a wild weedle!'. The carefully delineated double lined edges for the panels and dynamic images suggest a comic book style similar to Manga. However, in the second panel there is an interesting deictic shift in which the reader, narrator and enactor are all viewing a

representation of a computer game screen, in which a Pokémon battle is taking place between Pikachu and the wild weedle (40d). The panel shows the 'health bar' (40e) for each character, as would be displayed on a screen. Andy does not choose to draw a battle as it might appear in a comic strip, but creates a hybrid text using elements of the computer game and elements of comic strip, where he considers them to be most effective. Speech bubbles show the words of encouragement, presumably called by the text-world enactor from panel 1 'Go *Pikachu!* Use *thunderbolt!*' and the information on the screen tells us that 'Weedle used Struggle'. Struggle and thunderbolt are weapons that can be deployed in a fight in this game; the thunderbolt is shown being directed by Pikachu towards the weedle. As the enactor Andy's avatar is both watching and participating in the battle. The second half of the comic similarly uses features of comic strip and video game experience.

Under the title '*Later the next day*' Andy has divided the page into two panels, divided by a diagonal line leaning to the right (40f). In the left hand panel the enactor kneels in front of a dark cave or tunnel entrance and asks '*hey Pikachu what is in there?*' In the right hand panel Pikachu has entered the tunnel, placed by Andy on the line between the two panels so that both the character and the reader have to pass through to reach the next panel. Andy builds the text-world using the affordances of comic book form to draw attention to the physical nature of the text (the drawing of the tunnel interrupted by the panel edge) and the conceptual world created by the question '*what's in there?*' The comic book form allows Andy to both show and tell what is going on in the narrative, and to use the different modes of text and image to build the text-world. Scott McCloud's book *Making Comics* (2006) details five choices that a writer of comics has to make (p37). The choices of moment, frame, image, word and flow all contribute to the way the comic can be presented. A moment is defined as a panel in the sequence that furthers the plot, without which the plot would be understood differently or not at all. The frame refers to the angle, distance or perspective that an image appears at; the image itself can foreshadow events in the plot or add detail to the information provided in words. The choice of words can add detail or compress the story time with phrases such as '*two weeks later*'. Flow is considered to be the layout of the panels in terms of the direction that they should be read for the story to be clear. Andy makes good use of such affordances, particularly frame, image and flow to tell his story in a way that would not be possible in a different type of text. Andy's use of flow is particularly notable, especially the long panels stretching the width of the page which draw the reader's eye through (40h), as if through a tunnel. The tunnel motif has been prefigured in the left hand panel above it (40f) without textual explanation.

There is a door in the right hand panel which Pikachu has to pass through, but before it is an obstacle hanging from the ceiling (40g). Andy gives no explanation; he makes

the assumption that a reader familiar with the conventions of adventure video games will know that where there is a door it should be reached and opened, and where there are obstacles they should be avoided. Below these two panels is a long thin panel stretching all the way across the page. This effectively elongates the previous panel in a way that might occur in a video game when a task has to be performed. Pikachu is shown at the left of the page ready to embark on an attempt to reach the door whilst avoiding the hanging obstacles, his bouncing motion indicated in the wavy line on the floor (40h). Andy positions a reader with sufficient repertoire such that they will understand the nature of video games and the semiotics of comic strips when representing movement. The reader is positioned in a dual role as both reader of the text and viewer of the game as represented in the text. As author Andy positions himself both as creator and narrator of the text, but also as an enactor in the game that is being represented. In the reading survey it was evident that Andy was a keen reader of a variety of texts, including comics, but the text he had read most recently for fun was *'Pokémon Go! Field Guide'*. His comics demonstrate fluency in different media and sophisticated use of multimodal approaches to create his own texts.

Xavier, in a further series of comics, (Figure 42, Figure 43) creates a similar hybrid text which draws on comic strips and computer games.

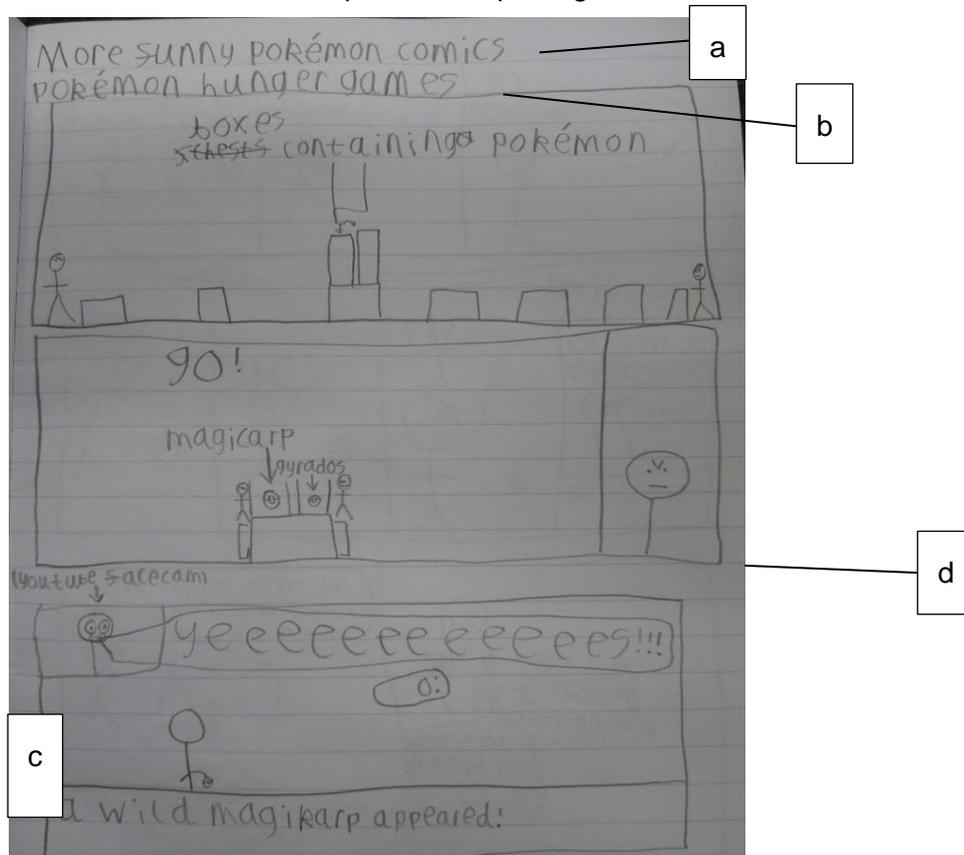


Figure 42 Xavier

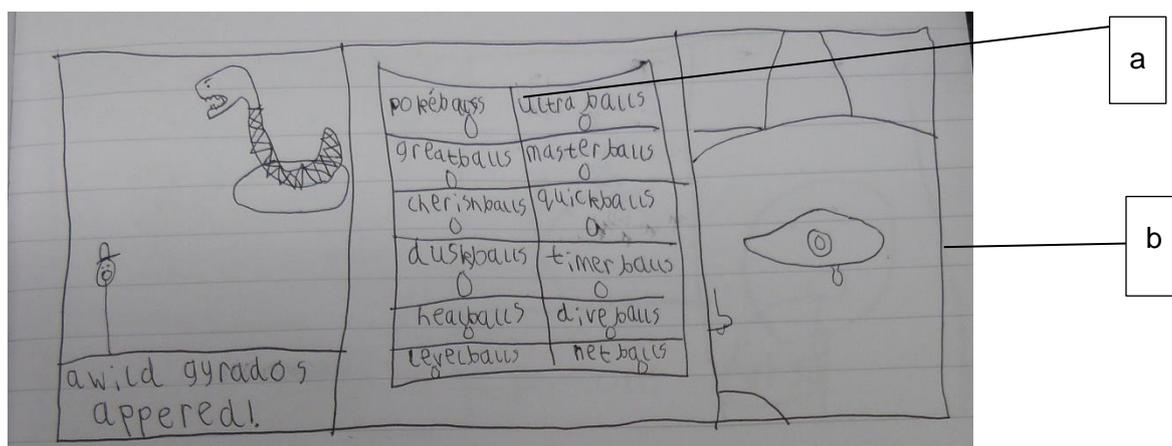


Figure 43 Xavier

For the benefit of the reader he announces ‘*More funny Pokémon comics*’ (42a) in the title, as if to clarify that the texts he plans to create are not designed to replicate a Pokémon comic or adventure, but to play with the form and ideas the Pokémon characters afford. The intertextual ‘*Pokémon hunger games*’ (42b) which is the title of Figure 42 demonstrates a transmedia response to three different text types; the Hunger Games books, the Hunger Games movie, and the Pokémon video game. A particularly interesting feature of this comic is in the third strip, (42c) in which a character appears in the top left hand corner of the panel. Outside the frame of the strip Xavier adds the label *YouTube facecam*, in parenthesis and linked to the image with an arrow. This may refer to the practice of players of video games, particularly children, of watching other people playing the games they enjoy on YouTube. Alternatively it may be the face of another player who is playing, in an interactive way, with the character in the right hand panel of the second strip (42d). The face of the player and their commentary on the game can be seen in the corner of the screen; in this case the player is shouting an enthusiastic ‘Yes’ at the appearance of a wild magikarp. By including the face of the YouTuber Xavier creates a modal shift; the reader is no longer watching the narrator playing a game of Pokémon Hunger Games, but is watching the narrator watching a game of Pokémon Hunger Games, or collaborating in a game. In either case it is interesting that in representing the game Xavier also chooses to represent the players as they might appear in a screen version.

In Figure 43 Xavier also presents a game as it appears on a screen. In a similar way to Andy, he shows a score board in the centre panel which reflects the progress of the game (43a). At the same time he demonstrates skill in the use of perspective to add world-building information through the images, offering a close up of one of the participants in the battle showing a tear in the eye. However, Xavier does assume that any reader of his comics is relatively well informed about the games that he has

chosen to recreate. Although on occasion he provides an explanatory gloss, this is not always the case. When he was being interviewed for the project Xavier reflected on this and decided that if he could 'upgrade' the journal '*I'd have a character, aka me that would just guide you through the entire book*'. He felt that there was a need for an additional narrator perspective for less experienced readers (like myself) and seemed to have quite a strong sense of the needs of a reader when making sense of a text. He also demonstrates awareness of the different ways in which a writer can inhabit narrator perspectives by describing the character as 'aka me'; stating an explicit intention to write himself into the text-world and acknowledging the ways in which he could write in role.

Xavier and Andy both experiment with textual forms and show some skill in transforming texts from one media to another. Like Joe they are able to communicate using multimodal techniques and use narrator perspectives to make modal shifts in their texts. All three of these writers were keen readers of comics, along with other texts, and their developing knowledge schema for these kinds of multimodal texts was evident in the way they wrote. For some of the participants, however, multimodal texts proved to be more challenging.

Experimenting with form

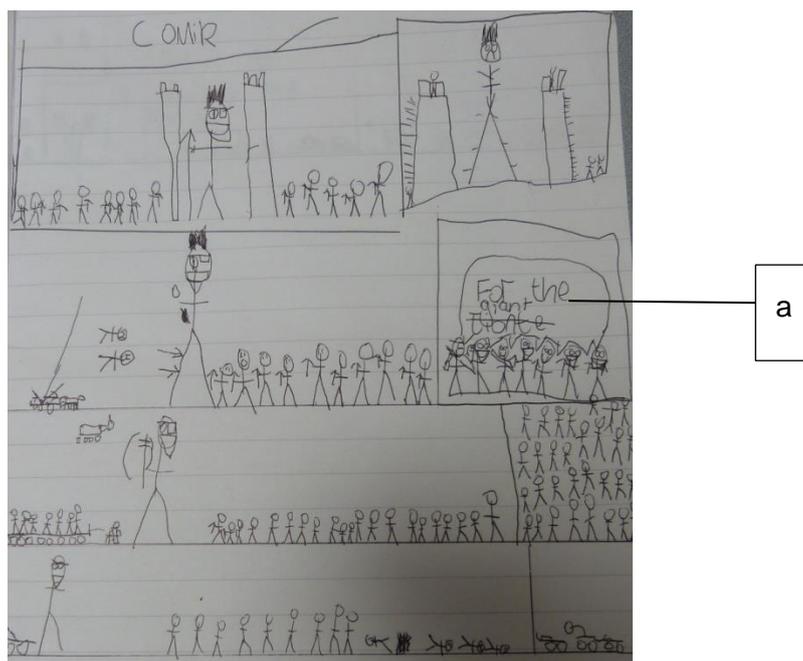


Figure 44 Tim

In Figure 44 Tim has presented a comic strip which shows a giant stick man at war with a number of smaller stick figures, some of whom are armed with arrows. The only text in the cartoon is the words 'For the giant' (44a), but this does not particularly help a reader make sense of the text. No doubt Tim would have been able to explain to a friend what was happening in his comic, but the information given is not enough to follow any narrative. Whilst Ellie (Figure 45) has included words and pictures, the images illustrate but do not add to the information given in the written text. The written text itself does not create a fully developed narrative, '*in a calm school and out of no where he goes changing things around*' because it appears to rely on information which is not clarified in the images.

These texts are not included for the purposes of commenting negatively on the writers, but to indicate just how challenging it can be to write a multimodal text. Neither Tim nor Ellie stated that they liked to read comics on the survey, and their difficulties in writing multimodal texts suggest that they have not yet developed sufficient repertoire through reading such texts. They do not yet have the knowledge schema in place to enable them to write comic strips which function multimodally, but it is interesting that both of them chose to take the opportunity offered by an independent writing journal to experiment with the form.

a



Figure 45 Ellie

5.1.2 Labelled illustrations

The writing journals contained ten examples of labelled illustrations, which ranged from drawings of book or computer game characters with name labels attached, to imagined characters with information added about them. The children who created texts of this kind appear to write with an audience in mind, and use a direct, conversational tone towards the reader. There is also a clear sense of the value they place on agency and control over the text-worlds they are creating.

Let me tell you about this

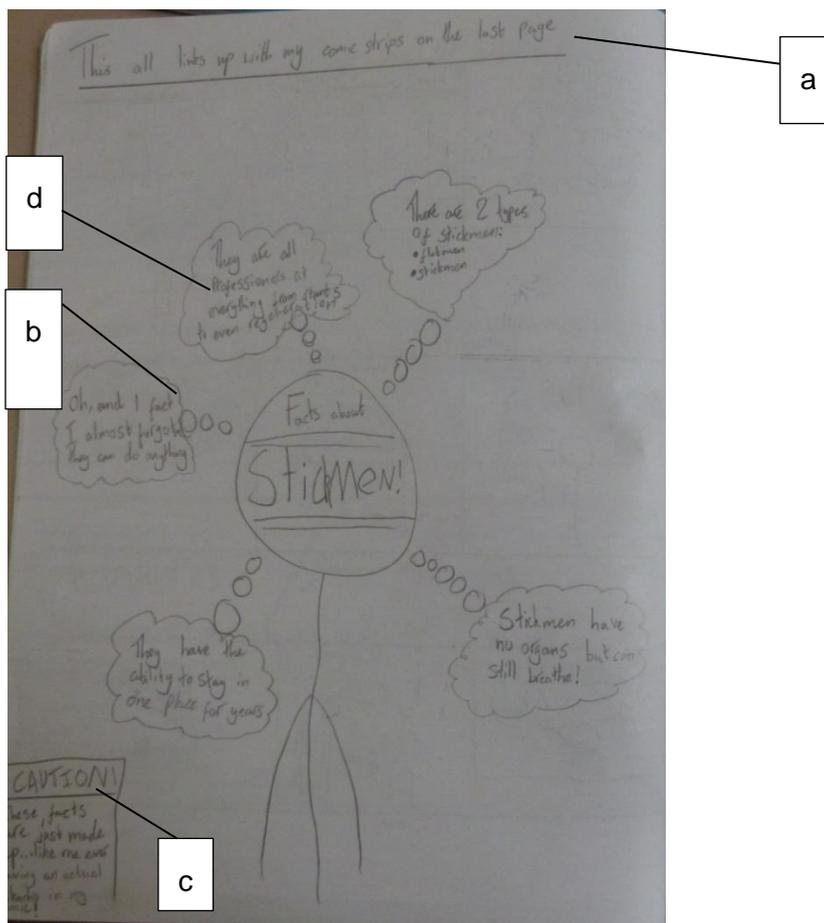


Figure 46 Andy

In Figure 46 Andy provides information about 'stickmen' characters under the title '*This all links up with my comic strips on the last page*' (46a). This indicates that he envisages a reader other than himself who needs to be guided through the journal, and shows that Andy has positioned himself as the author of the journal, writing in role as the narrator. The use of the possessive pronoun '*my*' asserts the control of the author and ownership of the text, and signals to the reader that the text-world is a fictional one which relates to other fictional texts he creates later in the journal. The use of the first person '*I*' in '*Oh and 1 fact I nearly forgot*' (46b), however, reflects a subtle, but

important deictic shift. The 'I' within the illustrated drawing is the narrator voice of the non-fiction style information text providing information about the Stickmen. The title statement (46a) and the box in the left hand corner with the warning *CAUTION!* (46c), provide commentary for the reader about but not within the text-world of the illustrated drawing. The cautionary '*These facts are just made up... like me ever having an actual Pikachu in my comic!*' in the corner (46c) are the voice of Andy as author of the whole journal and demonstrate an assumption of discourse-world interaction with an implied reader. The reference to Pikachu is a link to his other texts about Pokémon, and makes an assumption that a reader will read the whole text of the journal, and will make the connection between texts. As with Joe's comic (Figure 36) the narrator voice of the author provides a kind of meta-textual commentary on the text-world narration, questioning it, and directing the response of the reader. Andy also makes some assumptions about discourse-world knowledge the reader may have; the facts about Stickmen make reference to the kinds of abilities and powers that other comic book, cartoon or television superheroes possess, '*everything from stunts to even regeneration*' (46d)

Although the text is fictional Andy uses textual features of a non-fiction text in which an image is surrounded by informative labels. He demonstrates familiarity with the features of such a text, and indeed on the reading survey stated that he liked to read non-fiction and 'how to' books, as well as comics and stories.

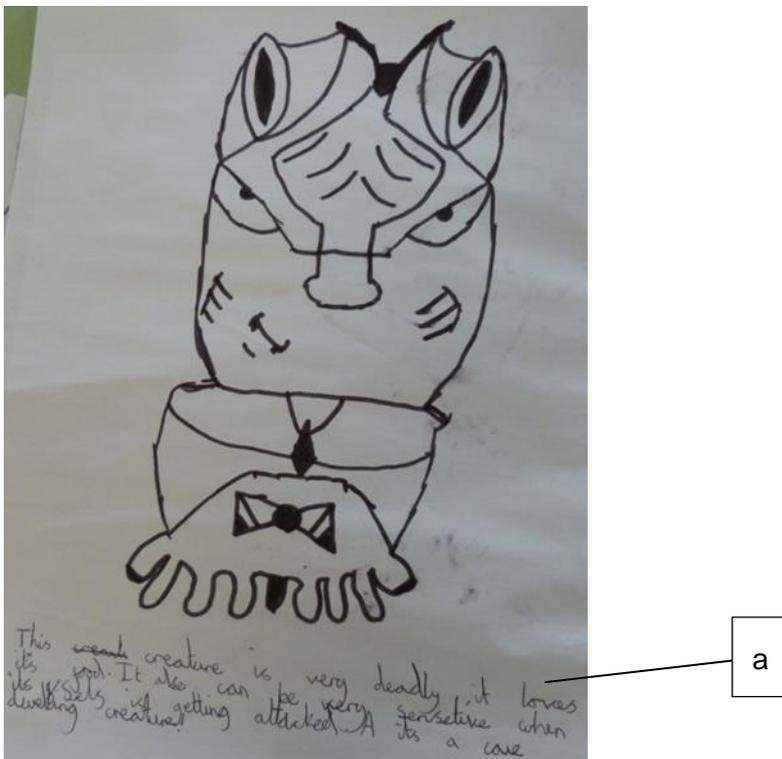


Figure 47 Max

Max's labelled illustration (Figure 47) is also in the form of information given about a fictional creature. Max does not feel the need to add an extra layer of explanatory narration, perhaps because the detailed drawing of the creature makes the imaginary nature of the text very clear. Max's text and image provide different, but complementary information. The text '*This creature is very deadly, it loves its food. It can be very sensitive when it feels it's getting attacked. A [] it's a cave dwelling creature*' (47a) does not describe the drawing, but provides additional text-world information. Writing a multimodal text which presents information in two ways, Max shifts between the conceptual, imagined world of the creature's habits and behaviour, and the physical representation of the creature on the page. In the reading survey Max did not report being a particularly keen reader, and stated that his reading preferences were for picture books, comics and information books. This text indicates that he has sufficient repertoire from reading multimodal texts using text and image, to create one himself.

In my journal

Allie's labelled drawing (Figure 48) takes a direct approach to the interaction between the text and the reader in a similar way to Andy. Her underlined statement '*I also like to draw what are in books watch!*' (48a) implies an immediacy of response from an imagined reader/viewer.

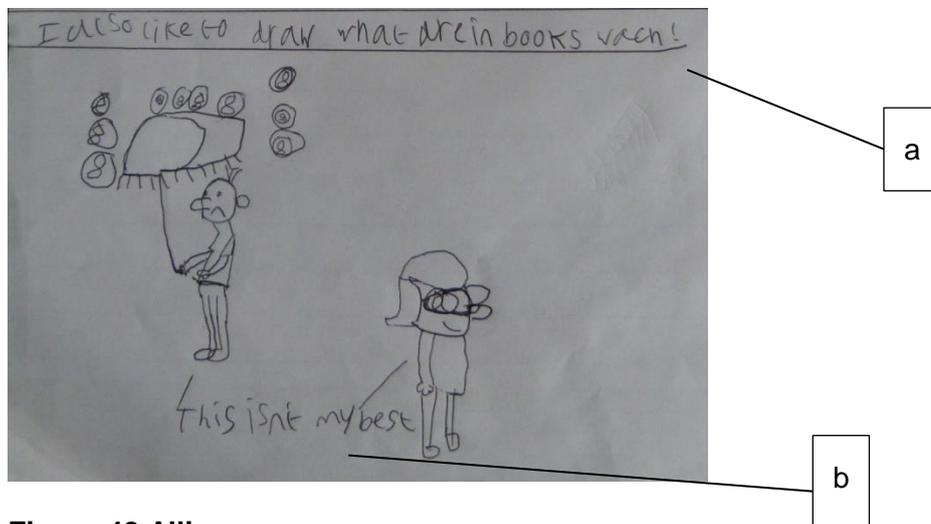


Figure 48 Allie

It also suggests an interaction which is taking place in real time, as if a reader were present during the drawing of the characters, rather than being presented with the finished illustration at a later time. Being invited to '*watch*' (the drawing in process) rather than '*look*' (at the finished picture) creates an unstable text-world for a reader, being unable to watch the creation of an already completed image. However, it also

suggests that Allie has modelled a reader as co-participant in the creation of the text and within the text-world (mind-modelling is discussed in chapter 4). By enjoining her reader to watch she has positioned herself as the active author engaging with a reader whose actions can be controlled from within the text. The characters illustrated are Jeff and his mother from *Diary of a Wimpy Kid* and interestingly Allie feels the need to comment 'This isn't my best' (48b). By drawing attention to the negative in this case, that the picture is not her best, Allie foregrounds the fact that a different 'best' picture exists in another real or imagined space.

In Text World Theory the presence of a negative actually ensures that a reader conceptualises what is not there (Gavins, 2007; Browse, 2016) and in this case Allie encourages a reader to envisage a better version of the illustrations. Hidalgo-Downing (2000) described negation as performing two functions. Negation can be a modal shift from the parameters of the text-world which changes some previously held expectations about the text-world. The parameters of Allie's text-world on the page do not include the better version of the drawing, but by stating that the drawing is not her best she raises the prospect of a better version. Negation can also be the '*simultaneous presentation and denial of new information*' (Hidalgo-Downing 2000, p96). In other words some information is introduced to the reader and becomes part of the conceptualisation of the text-world, but is introduced for the purposes of demonstrating absence. For example a statement such as 'there weren't any strawberries left' introduces the idea of there being strawberries available at the same time as denying their availability. In Allie's case she has created a role for herself as the writer of the journal, which involves drawing characters from books, but has perhaps not lived up to her own expectations in the execution of the drawings so reassures herself and her reader that she could do better. The negation allows her to maintain an idealised version of herself as an author because it points to a better version of a text elsewhere. Allie's text is in many ways an identity text, as she creates for herself a writing persona which reflects the kind of journal keeper she wants to present herself as. Identity texts are examined further in Section B.

Jaiden (Figure 49), like Allie, has a clear sense of the kind of journal writer he wants to be, and optimistically titles this piece of work 'day 1' (49a) along with the date. Again Jaiden uses the familiar address to the reader '*Hi I'm [Jaiden]*' (49b) and asserts the text-world persona he is choosing to inhabit '*I'm a great cartoonist*' (49c). The text that follows contains labelled interconnected panels with illustrations, but appears to be more of a relationship web than a cartoon. Nevertheless it is a fascinating visual representation of the conceptual web of knowing and not knowing, of interconnectedness between people in his immediate circle of relationships that he is learning to understand. Although Jaiden knows his sister, and has labelled her as

family (49d), he also labels the lines of not-knowing between his sister's friends and his own (49e). In doing so he explores and acknowledges the fact that his sister's life and social connections are different from his own; an important way of placing himself in the world. As in Allie's text, the use of the negative serves to foreground the lack of connection between Jaiden's friends and his sister's. Jaiden could have drawn this web without labelling the not-knowing and simply left the panels including Jack, Lyndon and Hannah without connecting lines. However, this text suggests that Jaiden is developing ways of understanding his position in his immediate real-world and has chosen to try to conceptualise this within the text-world. He has had to find a way to represent the fact that other people's experiences of the world and each other are different to his own, and in doing so has to mind-model the knowingness of the individuals represented on the web. In mind-modelling the real-world version of his friend Jack, Jaiden seems struck by the fact that Jack does not know Hannah or Lyndon, although Hannah and Lyndon are present in Jaiden's own relationship web. The not-knowing therefore becomes significant and needs to be included in the text-world. The text-world enactor of Jaiden, 'me' in the top left hand panel, represents a real-world self whose connections Jaiden is trying to conceptualise. His identity as part of a network of people who know, and don't know each other has been schematised into this text referencing a text-world and real-world self.

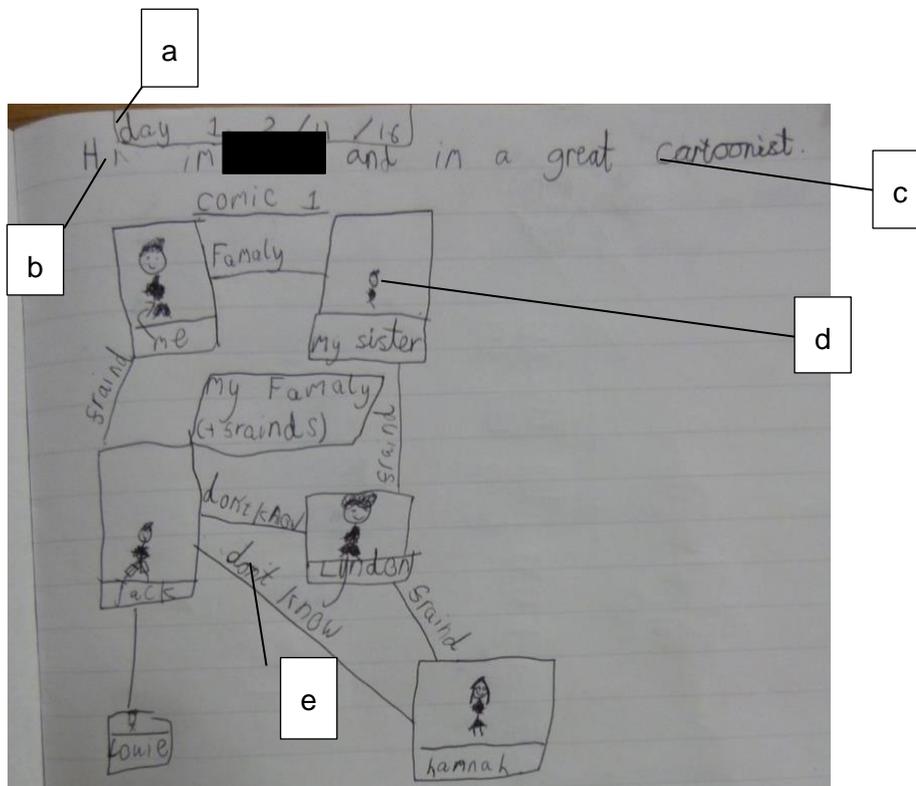


Figure 49 Jaiden

Children's multimodal texts in this data set are in many ways complex and sophisticated. They show fluency with narration, visual and textual communication, and in transforming and reimagining different media. The relationship to the encountered texts in the children's discourse-worlds is notable, with children using the repertoire of knowledge schema from their reading to inform the texts they create. In addition, through these texts children demonstrate that they can create different text-world personae and can begin to explore identity and their sense of self.

In section B children's poetry and word play is explored, along with further discussion about the ways children build identity through texts.

5.2 Section B Poets and Players

There were 50 pieces of writing that have been collected into this section and have been divided into poems and other forms of playful language use including acrostics, puzzles and lists.

5.2.1 Poems

There were nine examples of poetry in the writing journals which were not acrostics. Acrostics are discussed separately in section 5.2.2. Four children wrote the nine examples of poetry, and one writer, Marie, contributed four poems. Of the nine examples, six were about significant occasions or festivals around the time that the project took place. Christmas, Bonfire Night and Remembrance Sunday featured in poems by five children. The other three poems featured personal experiences or interests.

One of the challenges in analysing children's writing in this way is the need to acknowledge the distance between the discourse-world in which the child's writing took place, that in which the analysis took place, and that in which my own writing about the analysis of the children's texts occurred. The split discourse-world between reader and writer is further complicated when the reader is seeking to analyse the written text. In particular my own discourse-world, which included experience of primary classrooms and the teaching of poetry, may have lead me to a certain kind of response to the children's writing. In the following section, in which volitional poetry writing is examined, it will be seen that the child writers chose to write about events and festivals which were part of the school calendar at the time of the project. It is not possible to access the discourse-worlds of the writers, but some suggestions have been made about possible contexts, based on my own experience.

Occasions

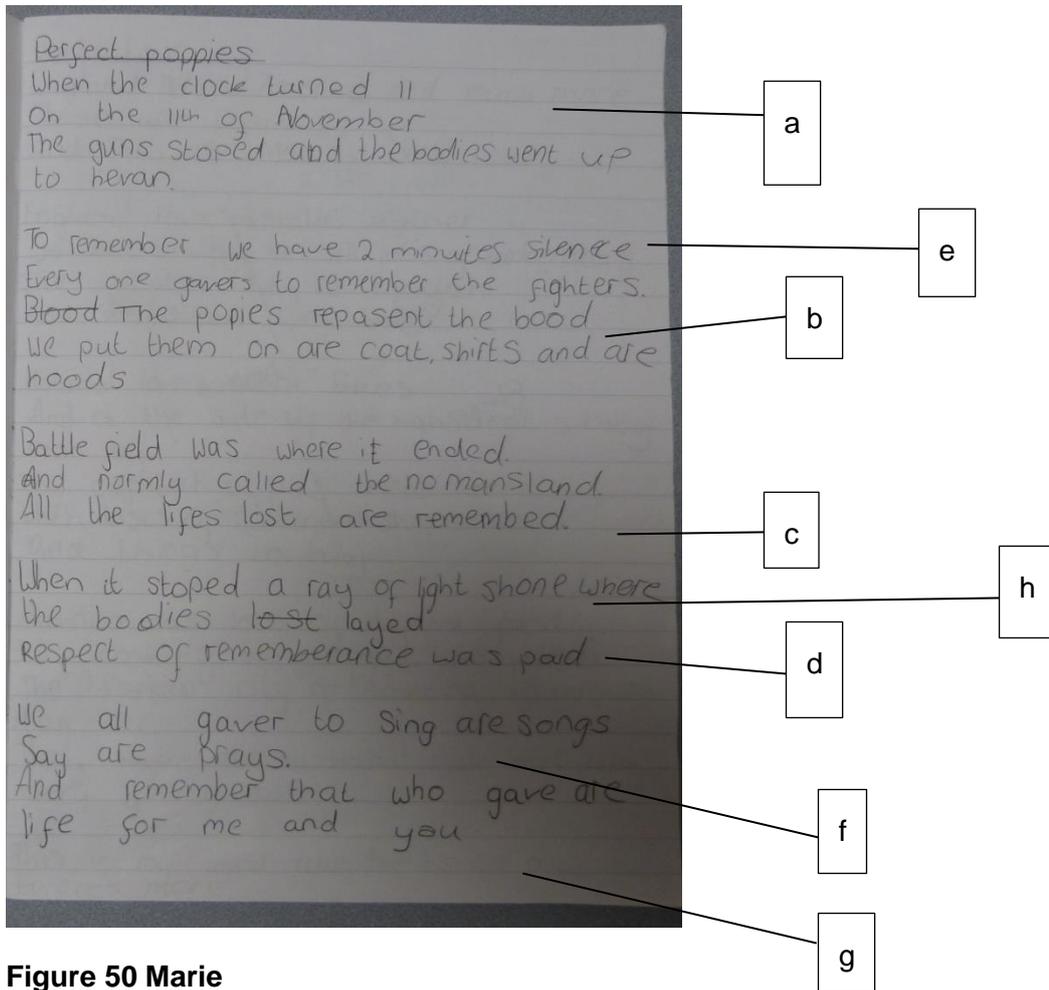


Figure 50 Marie

In the poem '*Perfect poppies*' (Figure 50) Marie responds to and reflects on the discourses which were current in school at the time of the project about Remembrance Sunday and the symbolism of the poppy. Remembrance Day is commonly a feature of the calendar in English primary schools, and the children in the project had certainly participated in an assembly on the subject. The fact that Marie has chosen to write a poem about the subject, rather than a descriptive or explanatory piece of writing may indicate her sense of the poetic form as one in which powerful or emotional subjects can be approached. Marie shows her sense of what a poem should be by dividing her text into separate stanzas of 3 or 4 lines, and by including some rhyming pairs. The pairing of '11/heaven' (50a), 'blood/hoods' (50b), 'ended/remembered' (50c), 'laid/paid' (50d) and 'who/you' (50e) reflect Marie's understanding of poetry as containing rhyme, and that as a writer of poetry she should make an attempt to include some. The

rhyiming pairs are not regularly distributed, but appear to be included at points where Marie was able to find a rhyme that she considered appropriate.

Marie's use of 'we' and 'our' in 'to remember we have 2 minutes silence' (50e) and 'we all gather to sing our songs' (50f) show how important it is for her to be included in a community of practice. The term 'community of practice' was first used by Etienne Wenger to describe a group of people with shared interests, through which knowledge, skills and experience are informally developed (Wallace, 2015). From the perspective of New Literacy Studies, literacy develops informally within communities of practice, as a social practice which can only be fully understood in context of the situations in which it occurs (Pahl and Rowsell, 2005). In education studies more generally the concept of communities of practice has been used to theorise the way learning takes place through 'multiple social practices' (Farnsworth and Kleanthous, 2016, p3) rather than being an individual endeavour. In Marie's case the community of practice within the school around the celebration of remembrance has enabled her to learn about the beliefs and values of the group and to be included in group experience. This becomes evident in the way she has written the poem 'Perfect Poppies'.

As Nuttall (2015) suggested, a text-world can give prominence to an attributed group mind over the minds of individual participants. The attribution of mental states to characters in a fictional text is processed in the same way as individuals in the real world, but driven by the language in the texts which allows a reader to conceptualise behaviour and attribute mental states. Marie attributes group mental states to the 'we' in her poem who pray, sing and remember, but also includes the real world reader in the 'we'. Her poem reflects her sense that 'this is how we all behave' so 'this is how we all think' about war and remembrance. The language of the poem shows that Marie has positioned herself as the author of the poem within a discourse community 'defined... by common use of language, discourse and register' (Stockwell, 2009, p155). In other words, it is not only the sentiment, but the way Marie expresses that sentiment that positions her within a particular social and cultural group, whose responses she has pre-attributed in her use of collective 'we' and 'our'. Her sense of the audience for the poem, the participant in the discourse-world she has mind-modelled, is one which is included in the 'we' and will recognise and participate in similar community practices of commemoration. Marie's poem is aligned with a dominant narrative of sacrifice for the common good, and it is clear that she feels it is important to show her understanding of this. Lines such as 'remember that, who gave our life for me and you' (50g) reflect this position, but this line in particular contains interesting deictic switching between two or possibly three perspectives. Most clearly, the voices of the dead soldiers seem to be evoked by the words 'gave our life' and the voice of Marie as narrator includes herself and the reader as 'me and you'. The notion

of who 'we' are in this line changes from the perspective of the enactors in the text-world to that of the discourse-world participants in a slightly unsettling way. The exhortation to '*remember that*' seems both to be the voice of Marie to her reader, and the voice of another enactor telling Marie to remember.

I do not have any information about the texts that the children in the study had heard or read on the subject of remembrance at this time, but a brief look at the resources available for primary schools to use indicates the prevalence of poems such as '*In Flanders Fields*' by John McCrae, '*For the Fallen*' by Laurence Binyon and '*We shall keep the faith*' by Monia Michael. These poems can be printed as posters decorated with images of poppies for classroom display. The themes of sacrifice for a greater good, of the importance of a communal act of remembrance and of the heroism of the dead are a significant part of the 'preferred reading' of such poems. As Stockwell argued (2009, 2016) group or community responses to texts can result in a 'preferred reading' which, whilst it is text driven, is also reflective of the discourse community in which the reading took place. In other words, although the response to the poem is inevitably based on the text, the way it is interpreted can depend on the context in which it is read. An individual's response may be influenced by the responses of others in making meaning from a text, and when a group consensus is arrived at through classroom activity the text-world conceptualised by an individual can be changed (Canning, 2017). Marie's poem echoes the themes in these poems in a response to preferred readings of texts about war and remembrance in the discourse community of her school. '*In Flanders Fields*' notably narrates from the perspective of the dead soldiers, and this seems to be echoed by the dead who '*gave our life*' in Marie's poem.

Although Marie is positioning her text firmly within the dominant school discourse on remembrance, and wishes to be seen to be part of a community of belief and practice, there is a personal element to the poem which suggests that she has genuinely felt touched by the celebration of this event. Her text contains a visual symbol of the end of war, '*a ray of light shone where the bodies laid*' (50h) which includes the use of a metaphor 'light means peace', and also illuminates the text-world by populating it with enactors of the dead who are present and have not yet '*gone up to heaven*'.

On a few occasions Marie does not use conventional spelling in this text. Whilst conventional spelling and punctuation are not a focus of this study, it is important in this case. Marie's spelling of 'gather' as 'gaver' and 'our' as 'are', although technically incorrect actually give access to Marie's own voice, because they represent her spoken accent much more accurately than conventional spelling. The Yorkshire accent of this

young child writer is rendered rather touchingly in her description of the community acts of gathering, singing and praying.

Like Marie, Emily (Figure 51) uses her poem to reflect on a historical event that occupies a particular position in British cultural life. The story of Guy Fawkes and the plot to blow up the Houses of Parliament has become a symbol of the triumph of democracy (represented by Parliament) over terror (represented by Fawkes and his co-conspirators). This story is rarely interrogated further in mainstream cultural contexts, and particularly not in primary schools. Emily positions herself within this cultural narrative with the line '*A nasty punishment but well deserved*' (51b), and like Marie, seems to assume that a reader will accept this position, mind-modelling a reader who is part of the same discourse community. The use of 'us' in the line '*Leaves us with a date reserved*' (51c) makes an assumption of common community practice, and allows Emily, like Ellie in her Aladdin rehearsal (Figure 27) to feel part of a group. The world-switch at the beginning of the second stanza focuses the attention of the reader onto the group activities that Emily is celebrating, and away from the historical context (51d). Emily's interest, in the second part of the poem, is in the ways that she and her immediate social group celebrate. Although the 'we' of '*And now we celebrate on that day*' (51d) is a general one encompassing the wider community, the notion of 'we' becomes more particular to Emily's own experience of celebrating Bonfire Night during the rest of the poem. The lines '*Toffee apples and pie and peas, with some gingerbread with tucked up knees*' (51h) describe a particular experience which is both physical and emotionally significant to the writer.

In the third stanza (51f) a world-switch to a text-world that is happening now, in the present is marked by a series of imperative verbs, '*collect, put, light, watch, smile, shout*' and places the reader directly within the celebrations taking place. There is a fleeting world-switch to the past, in which the wood is gathered '*for months on end*' (51f), but then returns to the present experience of the bonfire party. Emily includes a particular invitation to the reader in the ways that 'you' can participate in the celebrations '*With sparkler you can write your name*' (51e) and '*Lots of snacks for you to eat*' (51g). The enactor of you, the reader, is participant in the text-world, but the 'you' also serves as an enactor for the narrator in place of the formal personal pronoun 'one'. Emily shares her own experience of what can most enjoyably be done to celebrate bonfire night.

5.10.16

Firework

Remember, remember the fifth of November,
It's time for something new,

The clock tower, the houses of parliament,
The bomb that never blew.

A plot against the king,
Was stopped in a ding.

A nasty punishment but well deserved,
Which leaves us with a date reserved.

What luck it was but still quite slow
to find that powder down below.

And now we celebrate on that day,
By lighting fireworks without delay.

~~sp~~ Sparklers, Catherine wheels all the same,
~~With~~ With Sparkler ~~write~~ you can write
your names.

Collect the wood for ~~months~~ months
on ends,

Then put it together to make it mend.

a

b

c

d

e

f

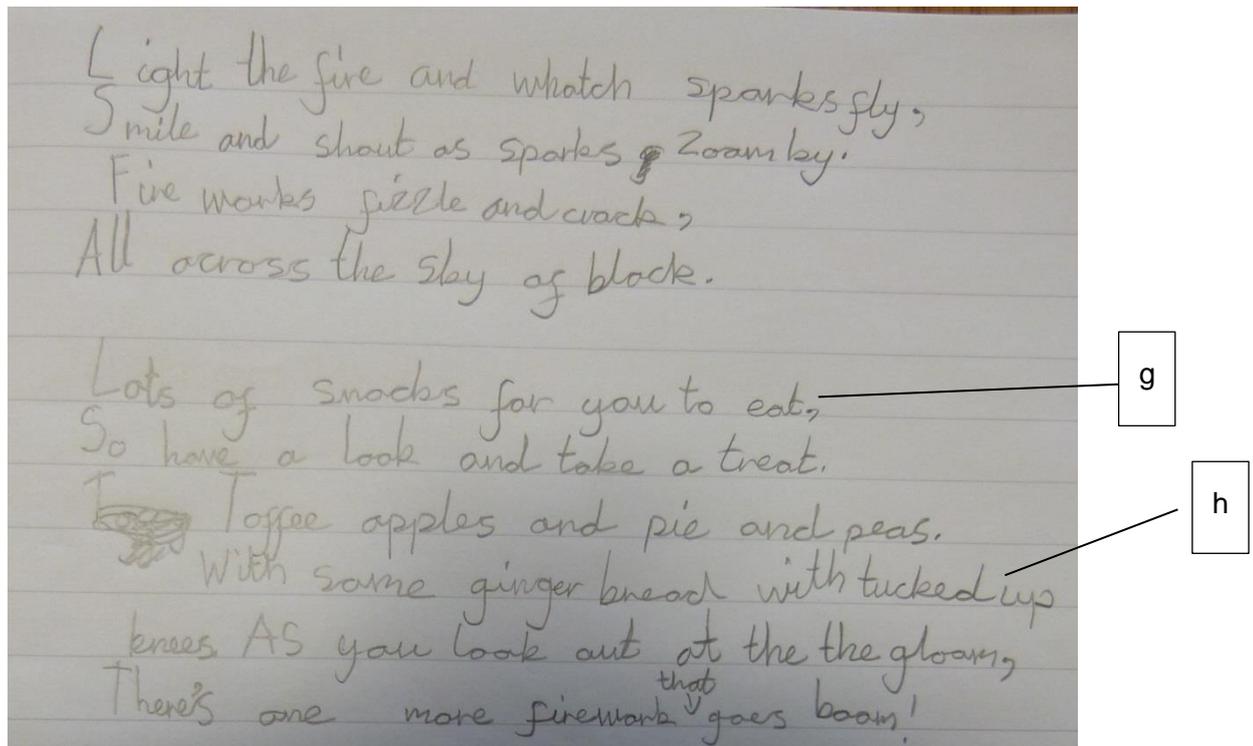


Figure 51 Emily

In addition, this stanza contains descriptive, visual imagery ‘*sparks fly*’ ‘*Fireworks fizzle and crack/All across the sky of black*’. It is interesting that both Emily and Marie use the format of poetry to write descriptive imagery in a way that was not present in any of the examples of prose fiction writing (chapter 4). The affordances of poetic form give these writers the freedom to world-build, perhaps because they do not feel the need to pursue narrative direction. It may also be that their experience of being taught to read and write poetry has given them a sense that poetry is a form which is associated with descriptive language and world-building. However, given that these participants attended different schools and had different teachers it is not possible to state this with any certainty. At the beginning of her text Emily aligns herself with the classroom practice of writing a date at the top right hand corner of the page and a title underlined. The poem begins as a text which positions the reader as a teacher or other adult with expectations about how a poem about Bonfire Night should be written. The use of the phrase ‘*Remember, remember the fifth of November*’ (51a) from the familiar traditional poem as the first line certainly suggests this. However, by the end of the poem Emily has transformed the text-world into a much more personal, individual space. The text-world of the beginning of the poem is one in which well-known historical events are recounted. The text-world by the end of the poem has become a site of personal experience with calls to participate and share that experience. Smile, shout, watch, eat, look, take are all verbs that situate the reader within the text-world and invite identification with the pleasurable treats of gingerbread and toffee apples that are part

of her Bonfire Night ritual. Emily was an enthusiastic reader who was one of the relatively small number of children on the survey that stated that they liked to write for fun. Her reading choices were varied and she had read more than the average number of books on the survey. In the free text question Emily listed five books she would recommend to a friend, including three by Enid Blyton, Harry Potter, and *Girl Online* by Zoella.

Experience

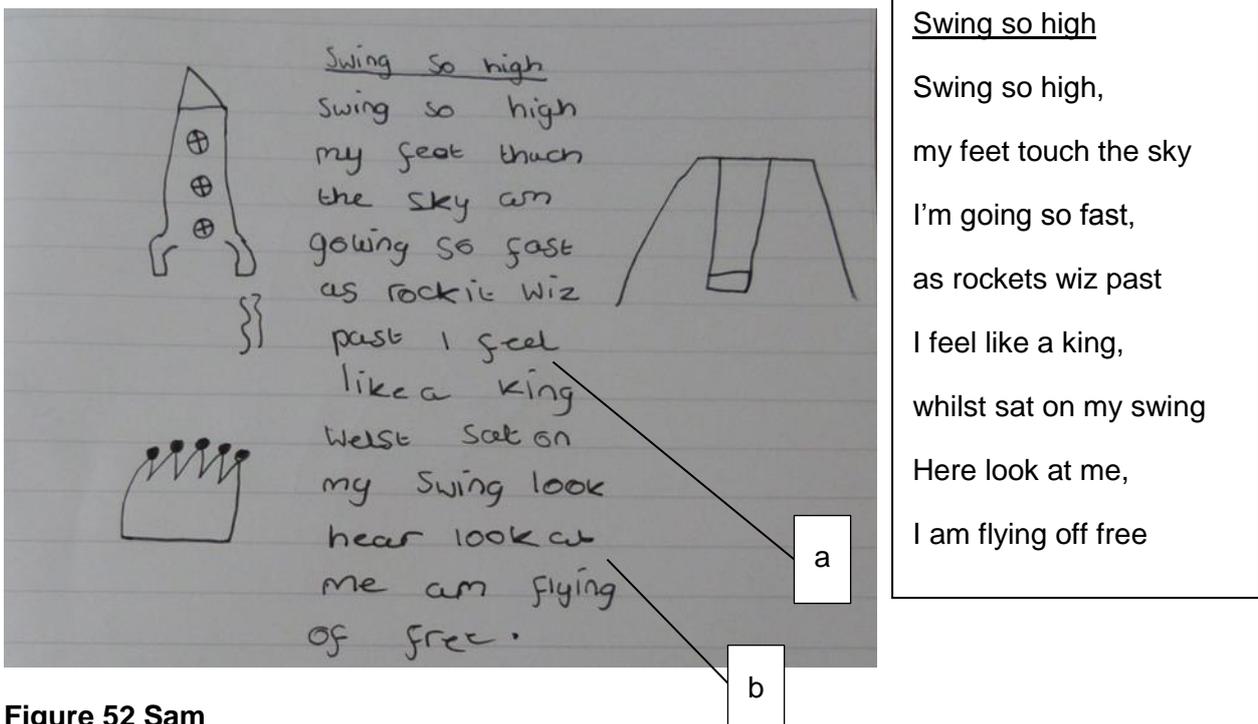


Figure 52 Sam

Sam's poem, unlike Emily and Marie, takes personal experience as its theme. Sam's text is illustrated with drawings of some of the features referred to in the poem and the poem appears to have been deliberately designed with visual effect in mind. The poem is presented as a column of text, with three words on each line and as a result the rhyming pattern is not immediately obvious. However, there is quite a strong rhythmic pattern in the poem which uses rhyming pairs to evoke the back and forth motion of the swing. Although Sam has drawn attention to the physical aspects of the text on the page, the text-world is a vivid personal experience from an active first person perspective. The exhilaration of the experience is conveyed through the images of touching the sky, flying free and passing rockets. Sam explicitly describes the feeling of being on the swing '*I feel like a king*' (52a) and directly instructs the reader to '*look at me*' (52b), inviting the reader to be a text-world enactor, watching the scene. In the first parts of the poem the text-world appears to contain only the narrator-enactor who is on the swing, with world-switches briefly evoked by the rocket and the king. In the final

line, however, the enactor addresses another character in the text-world to '*look at me*'. This has the effect of either populating the text-world with another character who is watching the child-narrator on the swing, or of positioning the reader in that role. The specific use of the word 'here' firmly focuses the deictic centre of the text on the narrator's text-world enactor. The perspective is no longer his, but of him, from a viewpoint within the text-world. In the small number of examples of poetry it was apparent that children were more willing to develop text-worlds through world-building and descriptive language. It would be interesting to study children's independent poetry writing further to explore this element of the findings from this project.

5.2.2 Players

Playing with language

In the writing journals there were 26 examples of acrostic poems by 7 participants. Although acrostics are a recognised poetic form, I have included examples of acrostics in this section, entitled 'Players'. The children who wrote acrostics used them as means of playing with language, or experimenting with word choice and meaning, and of exploring social and cultural identity. The Oxford Companion to the English Language (McArthur, 1992) defines acrostic as '*A poem or puzzle in which the first letters of each line spell out a word or phrase*' (p13), and the entry on Word Games includes a reference to acrostics. Acrostics, in the sense that they offer opportunities for puzzle and word play clearly appealed to some of the participants because they allow them to be playful with language. The examples given below conform to conventions of form, in that they feature capitalised initial letters on successive lines, which read vertically spell out a word. In most cases, however, they do not conform to conventions of content in that the words chosen describe or otherwise reflect on the vertical word. The children seem to have been far more interested in using language playfully, than in creating a word picture of the focus word. In other words, they preferred to be creative in finding words beginning with the initial letter, rather than to ensure that they were writing about the word in question. This response is interesting because five of the seven children who wrote acrostics in this way stated in the reading survey that they liked to read puzzles and quizzes. This suggests that the pleasure they took in reading a range of puzzles, games and word play was influential in the playful texts they chose to write.

Five acrostics were written about Christmas, and in these cases (not illustrated) the content of the text did elaborate on Christmas rituals and traditions. In most cases, however, children did not write about the focus word. Anna's example (Figure 53) makes an attempt to refer to the focus of the poem 'Winter' but relies on using the adjectives wonderful, incredible, totally (awesome), excellent, and resting, which, whilst they may reflect her feelings are not specifically associated with the season.

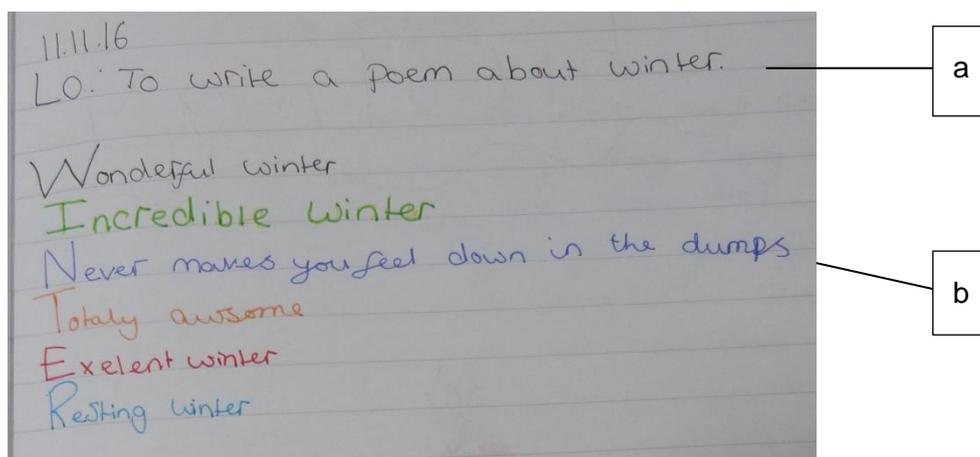


Figure 53 Anna

It is notable that Anna has chosen to include a date and Learning Objective (LO) (53a) in her journal because this positions her text as one which conforms to school norms. It may be that Anna has a reader in mind whose expectations are similar to those of her teacher, in other words she includes textual features which she thinks her reader would expect. Alternatively the inclusion of the Learning Objective may reflect her own sense of what a text needs to include, due to her alignment with school practices. Interestingly, Anna contributed a large number of texts to her journal, but only included a Learning Objective in the first two. This may indicate a gradual move away from school expectations as familiarity with a different writing space increased. In any case, this Learning Objective also demonstrates the control Anna has taken over the text. Anna has set herself a task, in the way in which the teacher usually sets one for her; as author of the journal she has chosen to replicate school practice, but also to take control of that practice. Anna's agency over the task is reflected in the way she uses differently coloured pen for each of the lines; a practice not encouraged in school exercise books. In setting her own Learning Objective, Anna is also able to set herself a task she feels able to do, if she wants to write a poem about winter, she is free to establish that as the learning objective. This is in direct opposition to the normal process of events in a primary classroom, in which a teacher may select any task, with which the child must comply whether or not they feel comfortable or motivated to do so. Anna does not take the approach that Sunita (Figure 13) takes, by directly asserting '*I will write a story about..*', but nevertheless she is able to role play classroom practice whilst maintaining control over her texts.

The third line (53b) signals a world-switch and change in the deictic centre of the text. The use of the word '*Never*' for the third line of winter turns the focus onto what winter does not do. The use of negation serves to emphasise the positive feelings about winter expressed in the rest of the text: '*wonderful, incredible, totally awesome, excellent*'. In the third line Anna also uses the second person address as a colloquial

replacement for 'one' and to generalise the experience. Winter never makes a person feel down in the dumps; everyone is included in the generalisation '*Never makes you feel down in the dumps*', distinct from the hyperbolic statements offered in lines 1,2,4 and 5. There is also some ambiguity, however, because Anna is also using 'you' to refer to herself and her own experiences, and is modelling a reader who will share, or at least accept the sentiment. Whilst Anna clearly wishes to present positive feelings about winter, there is also a sense that she has been experimenting with familiar vocabulary to find words which fit with the letters at the start of each line. Mel (Figure 54) has similarly set herself a language challenge entitled '*Animal poems*'. Her text is made up of ten acrostics, each of which is made up of the name of an animal written vertically and the names of a variety of different animal names which begin with the initial letter of each line. Mel displays her facility with language, but also demonstrates her knowledge of animals; the unusual nature of some of the chosen animals suggest that Mel had to do some research in order to successfully complete this set of poems. The fact that the mythical unicorn features in this list, along with the extinct T-rex, shows the way in which Mel has agency over the task. Because like Anna she has selected her own task, she is free to write within whatever parameters she chooses. The text-world Mel creates draws attention to the physical elements of the text, in that the upper case letters need to be read separately, but also focuses on the imagined parade of animals whose names fit into the word puzzle. As author of the whole journal, Mel has made specific choices about the way she wants to present this piece, which has visual significance, but also displays knowledge and skill with language. As the author she wishes to present herself as skilful and knowledgeable, with reference to contexts in which this view of language is privileged. Although she has agency over this task, the text is not a personal one, an implied reader is invited to appreciate the way in which she has played with language.

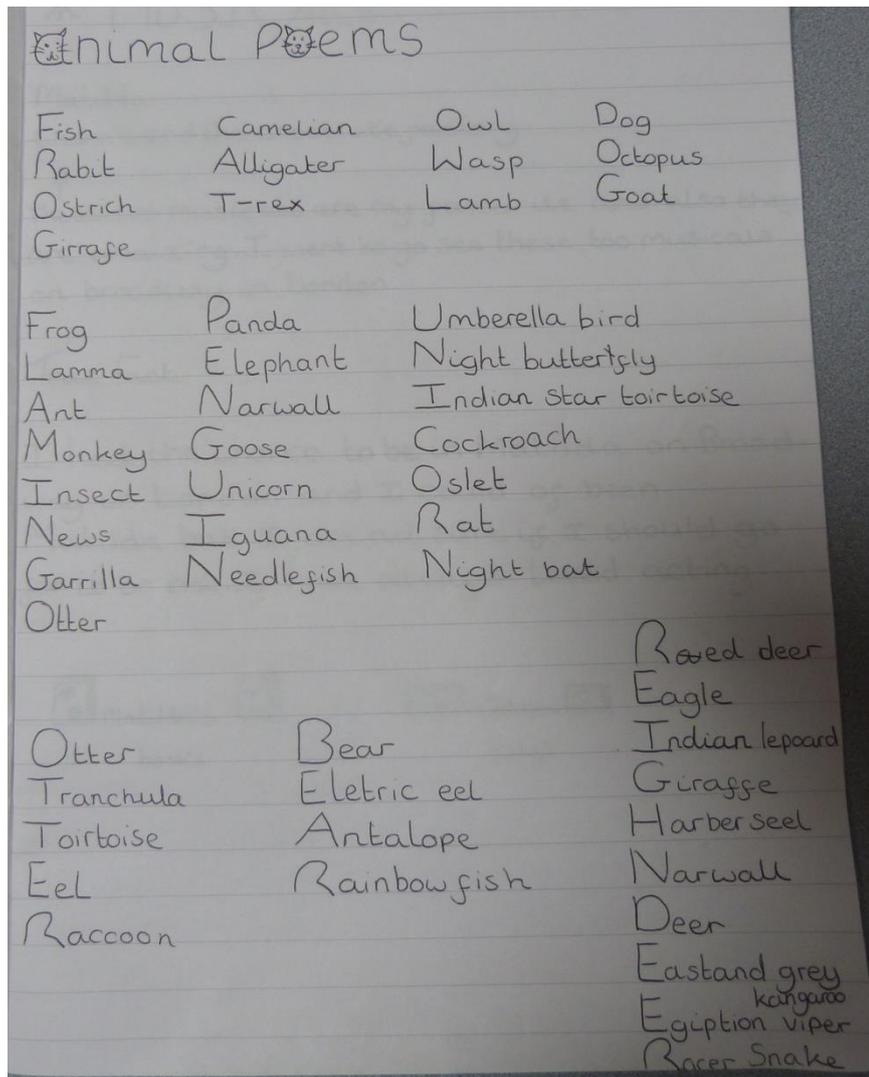


Figure 54 Mel

Playing with culture

Mel used the acrostic to demonstrate her skill with the word puzzle form, Ellie (Figure 55) similarly uses the form to display language skill, but also to make reference to social and cultural contexts. Taking as her vertical word the phrase 'Live, laugh, love' Ellie references a culturally familiar phrase which is both loved and hated. Growing initially out of the popularity of home decoration fashions in which motivational expressions are found on walls, cushions, mugs and other decorative features, 'Live, laugh, love' became an internet meme in which the phrase, and the users of it were parodied and positioned as shallow or trite by commentators. It seems likely that Ellie was familiar with the first iteration, in which the phrase is considered to be positive and uplifting, rather than the second. By using this phrase she signals membership (or desired membership) of a discourse community in which such motivational expressions are celebrated.

Ellie makes an initial attempt to address the content of the acrostic to the theme, but appears to have struggled to find a suitable word beginning with 'V' so opts for '*violet*' (55a). In order to complete the acrostic Ellie uses several further references to discourse-world information, positioning her text firmly in a cultural context. '*Aliens dabbing*' (55b) refers to the popular dance move (at the time of Ellie's writing) which involved an arm being raised across the body and the head being pushed into the crook of the arm. Although it originated as a dance move it subsequently became a popular move for children and young people to use to indicate a feeling of success. The action spread virally on the internet, with videos of various celebrities performing the move, and Ellie's identification with it is a deliberate way of placing herself within what is for her mainstream culture. She chooses to create a rather anarchic text-world, with 'aliens' dabbing, and later in the poem '*hippos singing*' (55c), '*ostriches flying*' (55d) and '*elephants dancing*' (55e) that suggest an exuberance in imaginative contexts, which is tied rather loosely to the theme phrase 'Live, laugh, love'. Ellie is less concerned with demonstrating her skill and knowledge through this text-world and more in drawing on lively images and culturally embedded references. In addition, Ellie uses '*gillyweed*' and '*unicorn blood*' (55f), for two of the letters in the acrostic, which are direct references to *Harry Potter and the Philosopher's Stone* which, at the time of the project, Ellie's class were reading for their English work. The combination of immediate discourse-world information, wider cultural discourse information and linguistic playfulness reflect the way Ellie is choosing to represent herself as a writer. She is performing and constructing her identity as a writer through the text by bringing together different elements of the discourse communities she participates in (Stockwell, 2009). By bringing these disparate elements together in one text she creates a text-world self that represents her real-world self.

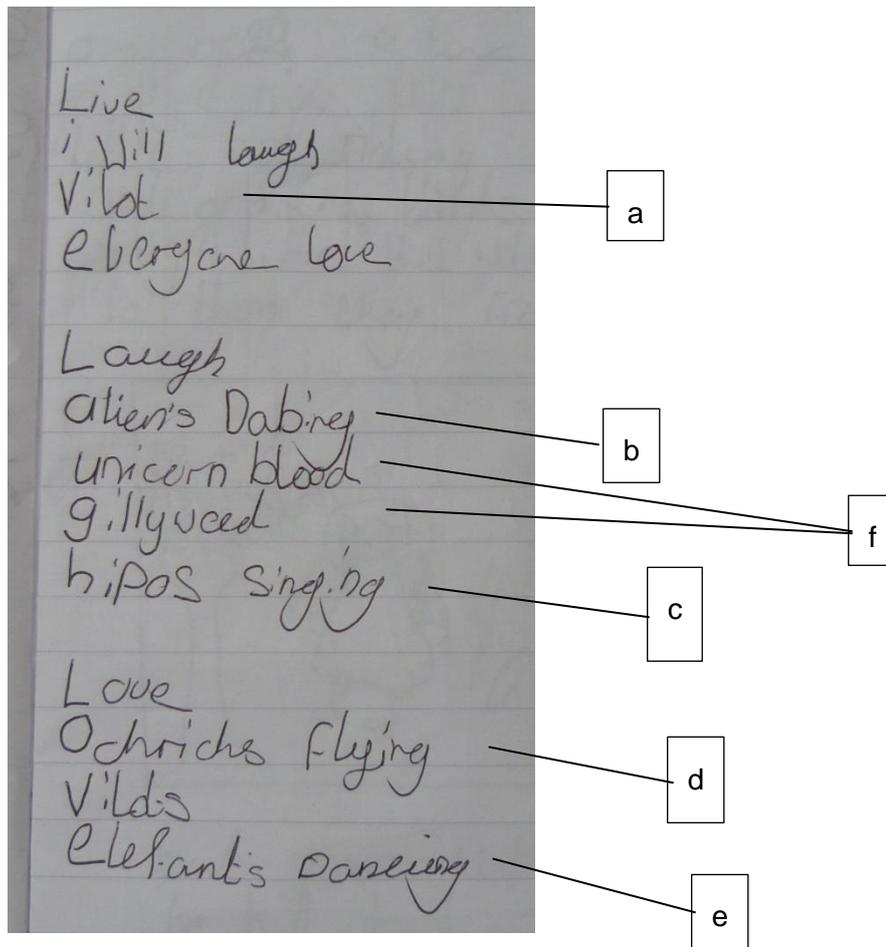


Figure 55 Ellie

Tilly (Figure 56) is also influenced by popular internet culture, choosing to write her acrostic about the internet meme 'Nyan Cat'. 'Nyan Cat' is an animated cat with a pop-art for a body, which was originally uploaded to YouTube as part of a video for a Japanese pop song. As it moves across the screen rainbows follow in its wake. Tilly has maintained a focus on her theme throughout the acrostic; each line makes a reference to Nyan Cat adding to the information the reader has about the subject. Interestingly, Tilly describes Nyan Cat as a '*magical, mythical creature*' (56a) suggesting that the meme has acquired a kind of story-world status distinct from its digital origins. Nyan Cat is positioned here like a unicorn or mermaid, with an established fairy tale pedigree. This theme is continued in the closing lines 'A dream will come true to see Nyan Cat' (56b) 'To dream of Nyan Cat just close your eyes' (56c). The meme can of course be seen at any time on a computer screen, but Tilly imagines a story-world in which Nyan Cat could really be seen in the sky, and suggests that this would be a dream come true. The switch to the modal-world created by the world 'will' changes the perspective of the text from what is to what could be and demonstrates how Tilly is able to transform an internet meme into a source of imaginative text creation. Where digital culture can sometimes be seen by parents, teachers and commentators in the media to inhibit or stifle creativity, Tilly's work demonstrates that in

her case digital literacies are source of inspiration, and it is a matter of ease for her to transform a popular cultural symbol into a traditional style text.

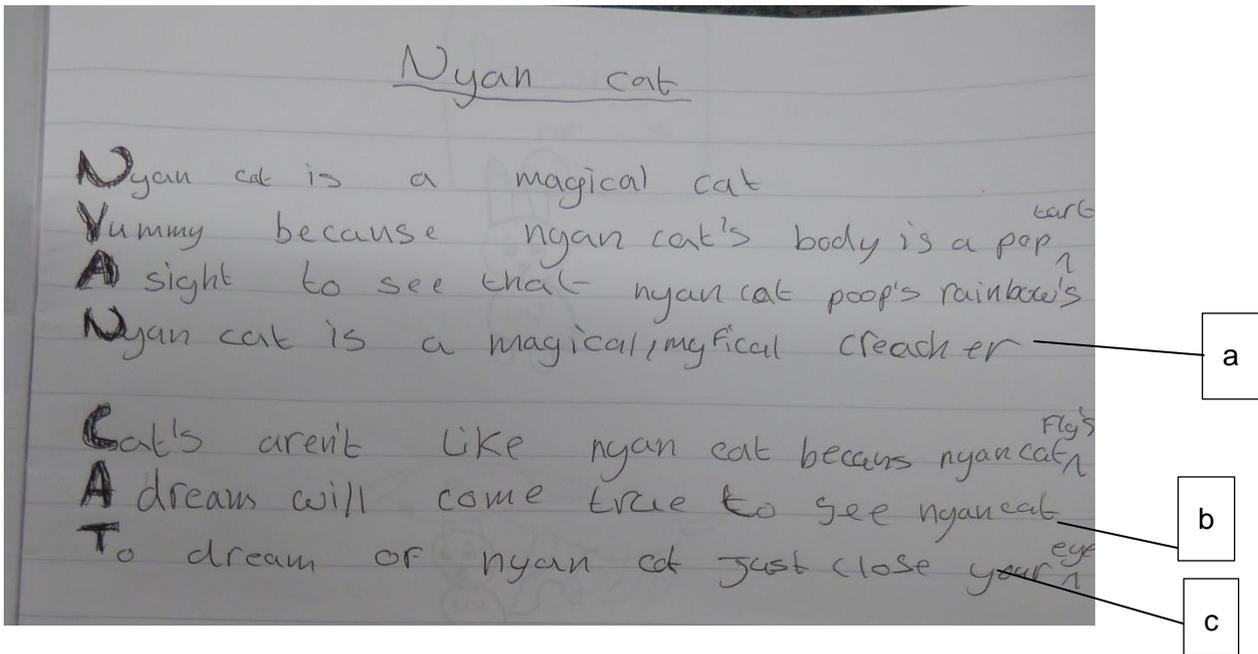


Figure 56 Tilly

In these examples the child writers use language to play with references to popular culture and present themselves as writers who can flexibly adapt content to form. The text-worlds they create rely on different kinds of encountered text. In terms of form, the children use a familiar structure which has been experienced through reading acrostics, but is also likely to have been directly taught as a poetic form in the classroom. They also make use of culturally significant encountered texts which relate to activity online, and which within the freedom of the writing journal can be used to express different forms of identity through texts.

Playing with identity

The final set of examples in this section consists of children who chose to write lists of favourite things. In doing so they created text-world identities which reflect the kind of person they want to be seen as, placing themselves specifically within a time and place at which the listed items were very important. These children play with their developing identities through language and embed their writing experience within the discourse-worlds and communities that are explored through the lists. Van der Bom (2015), in her study of identity in Chinese immigrant communities, demonstrated that identities can be constructed and conceptually represented in text-worlds. In these lists children conceptually represent their developing identities by making reference to popular cultural places, objects and practices which have significance in their immediate and wider social networks.

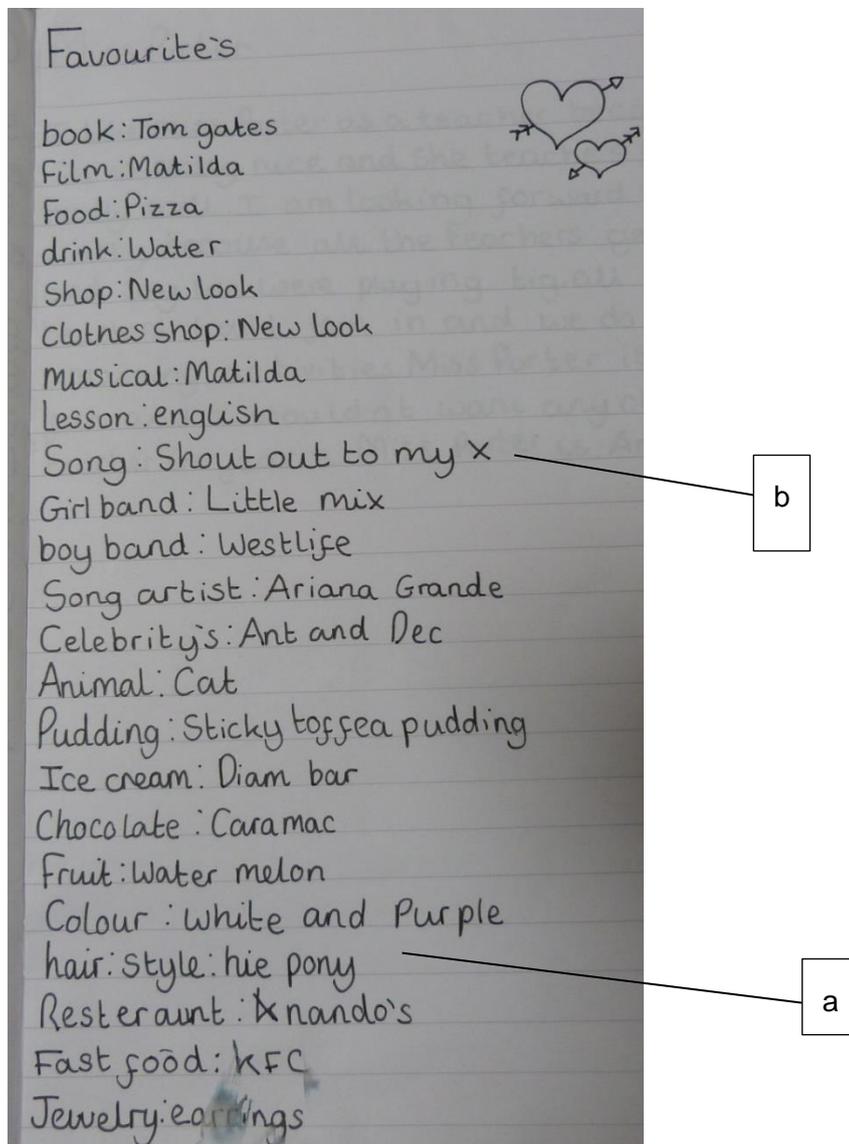


Figure 57 Mel

Both Mel (Figure 57) and Marie (Figure 58) provide an extensive list of their favourites, both beginning with their favourite book (Tom Gates) but then go on to list a variety of different things. The choices of category are as interesting as the responses themselves. Both writers are keen to identify their favourite music and entertainment (celebrities and You Tube stars), and to select preferred foods and eating places. Interestingly, when listing her favourite song 'Shout out to my ex' by Little Mix, Mel uses the letter 'x' (57 b). This could be an intentional reference to the kind of shorthand used in text messaging, or it may be that Mel has only heard the song, not seen the title written down, so has made her own decision about how it should be written. Nando's is the restaurant of choice for both girls, and each also has an additional choice of a fast food outlet. Their social and family world is constructed in the text-world as one in which restaurants and fast food outlets are visited regularly enough for favourites to have developed, and it is part of their sense of their place in the social world to identify with these restaurants and what they stand for. Both Mel and Marie assume cultural knowledge in a reader such that a reader would recognise the places mentioned, although they also seem to position a reader as sharing their positive assessment.

Their social and family world is still of such significance in their identity building, that family habits are unquestioningly listed as favourites, indeed they may not yet be able to mind-model a reader who would not share these preferences. Both writers align themselves with groups that they feel comfortable belonging to; groups of people who prefer Nando's and like to eat fast food. Similarly, their choices of favourite pop musicians signify group membership and identification of the self with others who prefer those musicians. Their chosen shops (New Look and Claire's Accessories) are significant not only for the kinds of store they are, but for the fact that they felt it important to list a favourite shop. The role of brands in children's developing identities, along with the styles associated with those brands has been researched (Hook et al, 2016; Hill, 2011; Hemar-Nicolas et al, 2017), but is beyond the scope of this discussion to explore in further detail. For the purposes of this analysis it is sufficient to note that for Mel and Marie the way they look, the clothes they wear and the places they like to go are all key markers of belonging. Mel's assertion that her favourite hair style is a '*high pony*' (57a) is a very specific reference to a means of tying back long hair which may have a certain status amongst her peers or the role models she admires, and again, she aligns her text-world self with real-world people who choose this style. Marie, although stating a preference for headbands, is less concerned with hair style and more concerned with relationships. Under '*BFF* (best friend forever) (58a) Marie lists '*everyone!*' and '*The best thing in the world: My family*'. The use of BFF places her within young teen culture in which the cult of friendship, 'besties' and group belonging

is significant. Marie positions herself as part of a strong female friendship group which uses the language associated with friendship popularised by social media. She appears to mind-model a reader who will understand this because she does not provide a gloss or any explanation of her terms. Marie's list provides some of the same identity building functions as Viki's 'All about me' writing (Figure 23). Marie's preferred reading material in the survey was picture books, newspapers and magazines for children and puzzles and quizzes. Mel preferred information books and websites for information. The list of favourites as a text type is often encountered in magazines and other sources of information about celebrities, and it may be that Mel and Marie identify with both the people featured in the magazines and the readers of them.

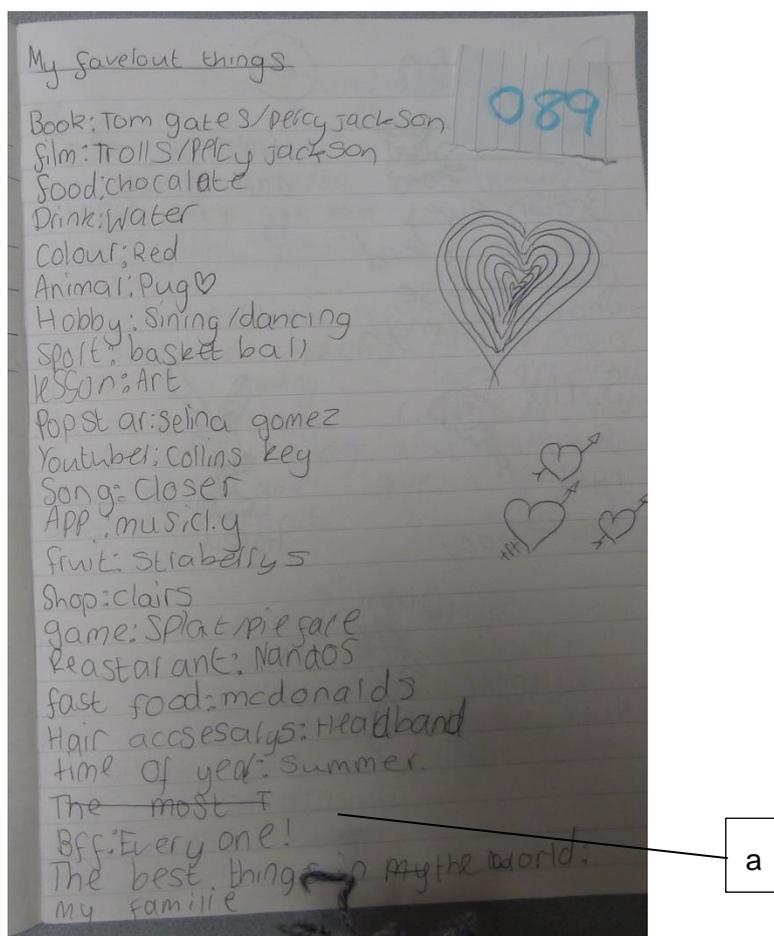


Figure 58 Marie

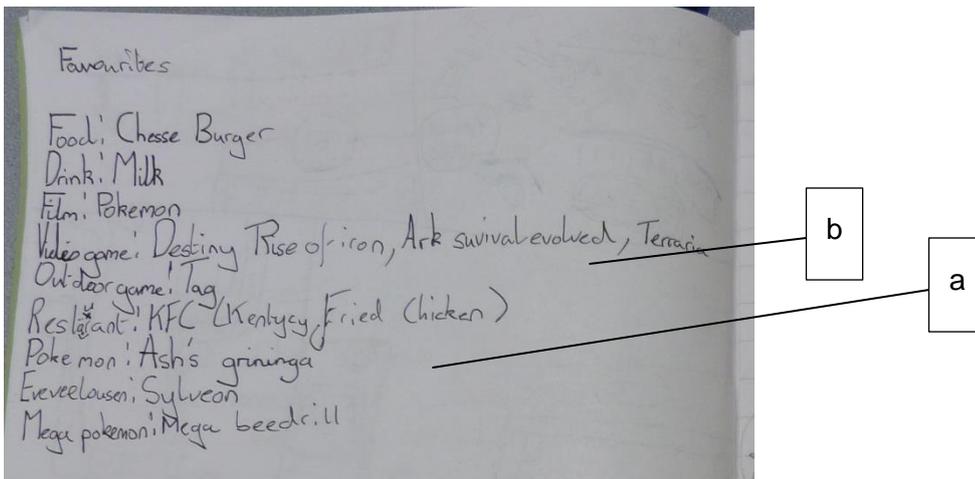


Figure 59 Simon

Simon's list of favourites (Figure 59) includes fewer categories than those listed by Mel and Marie, but is similarly concerned with placing the writer within a specific context. Like the girls Simon lists his favourite food and restaurant, and the leisure activities listed confer insider status through knowledge display about the favourite Pokémon, mega Pokémon and Pokémon evolution (59a). This type of knowledge was highly esteemed by the children in the class at the time of the project, particularly among the boys, as Xavier and Andy's work showed (Figure 34, Figure 46). Simon is also keen to include favourite computer games- he is able to list three favourites, but only one outdoor game, *Tag*. Tilly created several lists of favourites, in one of which '*sleeping*' was listed as a hobby, but in Figure 60 she focuses on games. The first five choices are popular video games. In sixth place she lists '*Make believe*' (60a), and '*Playing with toys*' (60b) is just beaten by *Wii party*. It is interesting that Tilly specifically lists imaginative play which occurs away from the computer as different to that which takes place in a video game. Both *Roblox* and *Minecraft* are designed to allow users freedom of imagination to create, build and develop their own worlds and their own games. For Tilly, however, *make believe* is a separate and different kind of game.

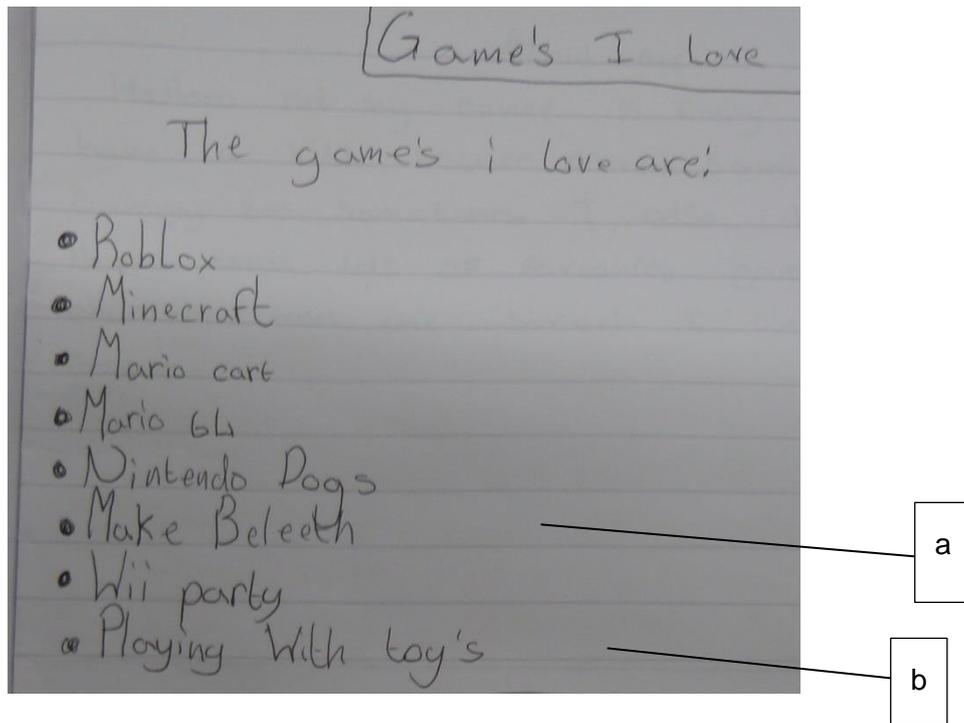


Figure 60 Tilly

In addition to lists of favourites, four children chose to use the writing journal to write out popular songs, Christmas carols, playground rhymes and jokes. A further five children used the journal to design puzzles such as word searches, to practice drawing and writing with their left hand, to draw patterns and doodles and to experiment with different 'fonts' such as bubble writing.

5.3 Summary

In this chapter I presented examples of children's writing from the independent writing journals which included comics, labelled illustrations, poems, acrostics and lists. In Section A I demonstrated that the child participants were developing sophisticated approaches to multimodal text writing and were able to toggle between conceptual and physically represented text-worlds in their writing. I used examples of comic strips to show children's facility with different semiotic systems, and argued that their experiences as readers of multimodal texts had enabled them to develop sufficient repertoire to create texts of their own. In addition I showed that the child writers were able to enact different narrator roles in their texts, to take meta-textual standpoints in relation to their own texts and to construct author personas that took ownership of the whole journal.

This analysis is important because children's multimodal texts are rarely analysed and have certainly not been examined outside of classroom contexts. My evidence shows that children have skills which are under-utilised in the classroom and that the development of these skills is significant to understanding children's cognitive processes and the way their texts work. By using Text World Theory I have been able to offer insights into the way children use language in their written texts and argue that knowledge schema developed through reading have influenced the way children write multimodal texts.

In Section B I analysed examples of children's poetry and explored the ways they positioned their texts within discourse communities and modelled reader attributes through the use of personal and possessive pronouns 'we', 'you' and 'our'. In addition I used evidence from children's acrostic poems, word play and lists of favourites to show that children construct and perform their developing identities through texts. I demonstrated that through reference to popular cultural objects, places and behaviours children positioned themselves within discourse communities with which they identified.

In this analysis I was able to demonstrate the utility of Text World Theory as a conceptual framework to analyse any text type. My evidence demonstrated that the discourse-worlds children participate in as readers and writers are reflected in the text-worlds they write, particularly when the texts concern identity, culture and community. I was also able to show that the kinds of texts which are not usually valued in the classroom, such as lists and word play, are markers of identity made up of a series of world-switches that build up an accumulated version of the child as writer. Children's writing of this type has not previously been analysed in this way.

Chapter 6 Discussion

In the previous three chapters I have presented and analysed the data from the reading survey, interviews and writing journals. In this final chapter I draw together emerging themes and review the conceptual frameworks which have contributed to my analysis. I will demonstrate the value of Text World Theory as an analytical tool to enable me to answer my research questions. In this chapter I revisit the structure of the literature review to organise the discussion of key issues that have been raised by the results of the data collection and the analysis of those results. I also consider the position of the study in relation to other areas of literacy research, and reflect on the three research questions.

1. Do children who self-identify as reading for pleasure produce writing that is judged to be higher quality than their peers?
2. Do the texts children read for pleasure influence their volitional writing and in what way?
3. Do children's writing choices reflect their reading preferences?

6.1 Relationships and contexts

In the review of the literature at the beginning of this thesis I noted that research into the relationship between reading and writing was limited and it was the aim of my research project to investigate the relationship. Existing literature focused on literary texts and literary language (Fox, 1993; Wolf and Brice-Heath, 1992; Barrs and Cork, 2002) in which there was some direct input from adults, either teachers in classrooms or parents as storytellers. The literature also focused on the benefits of pleasure reading for academic achievement (Sullivan and Brown, 2013, 2014, 2015; OECD, 2002, 2011) but again this either emphasised literary texts or was not clear about how reading was defined. Through my data collection I was able to look at children's reading and writing which had not been directly mediated by an adult, and which took account of all reading and writing, not just that which was literary or from high status text types. With three different data sets, one providing mainly quantitative data in the form of survey responses and the others providing qualitative data in the form of writing samples and interview responses, the challenge was to find a way to synthesise the findings in a way that made sense on a practical and theoretical level. The data sets could have been considered separately, and in each case would have provided interesting and useful information about the aspect of literacy that the data referred to. One of the findings of the reading survey, for example, was that children's reading

choices were dominated by a relatively small number of popular authors. An overview of the writing journals showed that children's volitional writing conformed to a set of text types, only some of which were represented in the school curriculum. However, the relationships and common themes between the two data sets were far more interesting and significant for this project, and it was in reference to these common themes that theoretical frameworks could be applied and developed.

Themes of enjoyment, engagement and agency were the most striking common features of both the data sets. The survey data indicated that children who stated they enjoyed reading and did so regularly were more likely to be considered to be achieving well in school literacy. In considering the first research question, therefore, it was possible to say that children who self-identified as reading for pleasure were more likely to attain highly, as assessed by their teachers, in writing tasks. The enjoyment of texts, and the opportunity to make choices about texts was more notable for school based success than the nature of the reading. In other words, what was being read was less important than whether or not the child enjoyed it, was engaged with it and exercised choice over it. In the first research question I used the phrase 'reading for pleasure' without specifying what exactly reading for pleasure was, or indeed what 'counted' as reading. This meant that reading could be conceived flexibly, and indeed it became clear from the data that it was important to maintain a view of reading which was multiple, multimodal and multimedia. In the writing journals the importance of having freedom to choose what was written was apparent in the way children took control of their texts, sometimes overtly as in Sunita, Tina, Joe, Andy and Xavier's work for example. Most importantly, in terms of establishing links between children's reading and writing was the finding that 88% of participants chose to write a type of text that they said they liked to read. In question 7 of the reading survey (3.1.5) participants were asked to select as many as they liked from a selection of options of different types of text. Using each child's personal identifier through which they accessed the survey I cross referenced responses with the types of text that they had written in the writing journals. 32 out of the 36 participants who maintained writing journals and completed the survey chose to write the types of text that they said they liked to read. This was good evidence of a relationship between what children chose to read and what they chose to write, and further emphasised the importance of enjoyment and agency.

The National Literacy Trust's most recent survey *Children and young people's writing in 2017/18* (Clark, 2018) found that attitudes to writing amongst children and young people (aged 8-18) had declined and that only 18% of participants said that they liked writing a lot, and 17% that they wrote regularly other than for school. 40% of participants said that they wrote every day or a few times a day outside of school (although this does not necessarily suggest they wrote for enjoyment; the question

asked whether or not participants wrote outside of class, so presumably this could include functional writing such as shopping lists). 35% of respondents in my data set said that they wrote for fun in their spare time which is roughly consistent with the findings of the National Literacy Trust survey. However, the National Literacy Trust did not include any kind of multimodal text in the set of options from which participants were asked to select the kind of writing they did. In addition to texts and instant messaging, which were written by more than 80% of participants (and could potentially have included multimodal features such as emoji) all the options were single mode texts: online fiction, blogs, song lyrics, diary, reviews, stories and poems. Several text types that were options on my survey were not given as options by the National Literacy Trust, including comics, letters and information, all of which were selected by 35% or more of my respondents. In addition, children wrote in their writing journals using text types that were not present in either of these surveys, including lists, labelled illustrations and puzzles. To a certain extent this only demonstrates how many different types of text there are and how difficult it is to be inclusive of all options when designing a survey, but it also reveals attitudes about writing and what 'counts' as writing that are familiar from the debates about what 'counts' as reading (Pahl and Rowsell, 2005; Cope and Kalantis, 2012; The National Curriculum for England, 2013).

In the writing journal data from my project, 60% (107/178) of the texts produced by the participants were multimodal and made use of both text and image to communicate meaning. The National Literacy Trust survey did not include or account for any kind of writing that is part of a text created in more than one mode, and so whilst it may be the case that only 17% of respondents said that they liked writing, it is not clear whether any of those respondents were in fact engaged in the creation of texts in a variety of media and modes, but did not consider that what they did would 'count' as writing. In a recent personal visit to a school film club as part of a research project (BFI/EEF, 2017-18) that I have been involved in, I observed groups of children using i-pads to create short trailers for films they wanted to make. As part of the process they filmed, edited, added music and wrote titles and subtitles to contribute to the meaning of the whole text on screen. No one, including the teacher facilitating the session considered that this activity counted as writing. However, making judgements about the right amount of text, the kinds of information that needed to be given through the text, the appropriate language to use and the visual impact of the text are all important writing skills which can be overlooked if writing is seen as a single mode activity (whether that be on paper or on screen). Maybin (2013) argued that definitions of reading needed to be much wider than the way reading was officially conceived in national and international assessments. She showed that there are '*important dimensions of literacy which are not adequately addressed in official surveys and curriculum assessment*' (Abstract)

because the nature of reading assessment meant that only textual comprehension could be measured, and by limited means. In the same way it is important to note that there are important dimensions of writing that are not captured in official surveys and that the need for a pluralistic concept of writing is demonstrated by the variety of types of writing in my data set.

Further discussion of the theoretical implications of understanding children's multimodal writing are discussed below (6.2). For this part of the discussion which is concerned primarily with finding connections and relationships, it is important to note that in addition to the fact that 60% of the writing samples were multimodal, 60% of the most popular texts on the reading survey were also multimodal. Of the ten most read books on the survey, six used text and image to communicate meaning, whether in fiction or non-fiction texts. Indeed as noted in chapter 3 all of the top ten most widely read texts also had versions in visual media, which adds to the potential for multimodal experience of a text. The children in my research project enjoyed reading multimodal texts and when given the agency to write texts of their own choice, elected to write the kinds of multimodal texts they enjoyed. This evidence of a relationship between reading and writing preferences is important, but it is only really the first step in investigating the nature of the relationship. My second and third research questions, which asked about how children's leisure reading affects their writing and in what way, demanded an approach which engaged closely with the language children chose to use. Themes of enjoyment and independent engagement with texts, whether in reading or writing are useful in making sense of the data sets, but in order to answer the second two research questions I needed to undertake a thorough analysis informed by literacy theories.

6.2 Theoretical concepts

In the methodology chapter (2.14) I discussed the decision to use Text World Theory as a conceptual framework for analysing the data for this project. In summary I made this decision firstly because Text World Theory is a discourse theory which takes account of both the text and the context in which it was produced and this allowed me to use all the data collected for the project in the analysis of the children's writing. Survey and interview data provided contextual information and went some way to informing my understanding of the discourse-world of the child writer. Secondly Text World Theory provides a principled linguistic model which is non-hierarchical and can be applied to any text. Thirdly Text World Theory offers a means to explore the development of language schema for writing in children. In addition, by using Text World Theory I have been able to make connections between existing research

paradigms in literacy and contribute to new ways of understanding children's reading and writing.

In the Introduction to the *SAGE Handbook of Writing Development* (2009) Beard et al. described three broadly defined areas of research in writing which were based in three conceptual areas; psychological, socio-cultural and linguistic (p17). The psychological framework is concerned with the writer as an individual learning to process and manage the complex operations associated with writing. The sociocultural framework is concerned with how community factors shape, and are shaped by writers, and the socially situated nature of writing. New Literacy Studies is sociocultural in approach, with a focus on texts which are encountered and created in socially significant contexts. The linguistic framework is concerned with the way language works in texts to create meaning, and the contexts associated with meaning making. Each of these areas of writing research is, Beard et al. argued, distinct in the way research is conducted and has its own separate community of scholars.

Research in reading can be divided into three very similar areas. The psychological approach to reading is concerned with the processes involved in decoding and comprehending written text, with a focus on the individual learner. The sociocultural framework positions reading and access to text as a community practice into which children are socialised by the community. This framework considers the ways that children develop the skills to master print through cultural and family experience, where reading has a social function. The linguistic framework is concerned with different approaches to the analysis of language use in texts, and with the cognitive processes involved in meaning making through conceptualisation of language structures. These broad areas of research can each be subdivided into particular aspects of interest, for example, the field of linguistic ethnography (Moss, 2011), and sociolinguistics more generally, sees language and the social world as mutually shaping each other, and is therefore aligned with both linguistic and sociocultural frameworks. However, broadly speaking, as Beard et al. (2009) suggested, each of the three frameworks has a distinct academic community which publishes and disseminates work separately. Beard et al. suggested that the three frameworks of writing research could be described as being writer oriented (psychological), context oriented (sociocultural) and text oriented (linguistic). These orientations can easily be applied to reading research if 'writer' is substituted for 'reader' in the first orientation. In a study of children as developing readers and writers it is important to be able to take account of all three of these perspectives, and by using Text World Theory in the context of my research I have been able to draw on each of these orientations.

Text World Theory is a conceptual framework based in cognitive linguistics, and is therefore positioned within the linguistic, text based orientation. However, the focus on

context in understanding the discourse-world in which the text-world is embedded means that sociocultural, context oriented factors are inevitably implicated in a Text World Theory analysis. For example, in the first chapter of *Text World Theory: An Introduction* (2007) Gavins used an example of a lonely hearts column advertisement to introduce the underpinning concepts of Text World Theory. The language used in the advertisement causes the reader to create a mental image of the individual who has posted the advert, based on both linguistic cues and previous experiences of the reader. Previous experiences that can be drawn on are individual and cultural. The reader of the lonely hearts advert in Gavins' example builds up a picture based on their knowledge of cockerels, hens and farmers. They also use their knowledge of the kind of text it is and the social purpose of that text. An individual reading the advert without any knowledge of the type of text a lonely hearts advertisement was, or what its intended purpose was would have more difficulty gaining meaning from the text and interpreting the metaphorical references. The aspect of learning about texts which most closely relates to the sociocultural 'context' orientation is learning about the cultural function of different types of text. This is particularly interesting when working with a data set of children's writing because children are still in the process of learning about the role that different texts can play in social and cultural contexts. At the same time children are learning about how language is used in different text types for different purposes. Halliday (1994) argued that '*by attending to text-in-situation a child construes the code, and by using the code to interpret the text he construes the culture*' (xxxix). In this way language and context are inextricably linked in terms of both the forms and functions of the language; the social contexts in which language is used cannot be separated from the language itself. Halliday's theories about language in context have been highly influential in both sociocultural and linguistic frameworks of literacy research. His argument that the study of functional grammar should face outwards towards the '*non-linguistic universe of its situational and cultural environment*' (xvii) can also be considered from the opposite direction. Sociocultural studies can turn towards the linguistic and take account of the impact of situational and cultural environments on language. In this project Text World Theory enabled me to draw on aspects of the linguistic and sociocultural frameworks and to consider the effects of linguistic and cultural elements on each other.

Through the process of analysing the writing data in chapters 4 and 5 it became clear that Text World Theory provided a framework which could account for the social context of the writing, including the content of the writing and the way children understood the uses of different text types. For example, Matthew (Figure 15) showed that he knew what kind of a text a diary was and the purpose it served; he made reference to shared cultural information about bicycles and schools; and demonstrated

that he knew how to use language that was appropriate for the text type he had chosen. A linguistic perspective on the children's writing was taken through the analysis of the writing samples as text-worlds. As chapters 4 and 5 showed, through a Text World Theory lens it was possible to look at the way language was used in the children's writing and the way the texts worked across a range of genres and styles. Text World Theory analysis allowed linguistic and contextual features to be accounted for. In addition to the sociocultural and linguistic theoretical frameworks, Text World Theory can contribute to the psychological theoretical framework.

Text World Theory is related to cognitive psychology in the sense that both are concerned with understanding mental representations of language. In particular, theories about schema development (in which knowledge is organised through experience and through which individuals can comprehend text) are relevant to my analysis. Through experience children build up schemas for different situations that use language, they apply these knowledge schemas to similar situations and use them to make sense of situations that either conform to or deviate from their previous experiences. Deviation from previous experience may cause schema change, and ultimately it is through this process that learning takes place. Kintsch (1988) argued that schema were not fixed, but were flexible enough to accommodate changes as new experience occurred. Rather than fixed schema he suggested that knowledge was stored in an 'associative net', which would be activated to provide the most reasonable way of understanding the language in a text. In the construction-integration model Kintsch proposed that comprehension of a text was a process of construction, using existing knowledge of the language and background information, and integration, incorporating new knowledge to that which already existed. Semino (1995) demonstrated that schema theory was useful when considering text-worlds because text-worlds result from the interplay of the text and the reader's (or listener's) prior knowledge. The interpretation of or response to a text, and thus the text-world representation conceived by a reader, would depend on whether or not the text reinforced or disrupted the reader's existing schema. Semino argued that two readers may view the same text as either conventional and familiar or deviant and alternative, depending on their existing knowledge schema.

With particular reference to literary texts, Cook (1994) suggested that literary texts could promote schema refreshment and change, with particular emphasis on language use in texts. Cook argued that in literary texts experience is entirely mediated through language, so schema change effected by literary fiction would be linguistic rather than knowledge based. For example, if a child reads a piece of narrative fiction about animals, existing schema for those animals will be activated along with schema for comprehending story language and narrative structure. If the child then reads a poem

about the same animals there may be no change to the existing knowledge schema for the animals, but some change to the schema for language structures associated with writing about them. According to Oatley (2003) '*we assimilate what we read to the schemata of what we already know*' (p166). This does not simply mean that information gained through reading is added to knowledge schema, but that the way language is used to convey the information is added to a schema for language use. Schema change is considered by Werth (1999) to be incremental, rather than being triggered by one event. Werth used the term 'frames', and argued that experiences are constantly interpreted in the light of existing frames, which then adapt as new information is added to the repertoire of knowledge. This aspect of Text World Theory enabled me to address the question of how children were learning from texts and how their encounters with texts influenced their own creation of texts. As readers children comprehend texts by applying linguistic and background knowledge schemas; as writers they draw upon linguistic and background knowledge from their reading to create their own texts. Evidence for this claim was demonstrated in the analysis of the writing journals (chapters 4 and 5) and is discussed further below.

The three frameworks of writing research identified by Beard et al. can, I argue, be applied to literacy research more generally. These three frameworks, sociocultural, linguistic and psychological can be mapped onto the three reasons why I chose to use Text World Theory as an analytical framework for this research project. The first reason, that it was a *discourse theory which takes account of both the text and the context in which it was produced*, is consistent with a sociocultural framing of context. The second reason, that it *provides a principled linguistic model which is non-hierarchical and can be applied to any text* aligns with a linguistic research framework. The third reason, that it *offers a means to explore the development of language schema for writing in children* aligns with the psychological framework of literacy research. In using Text World Theory, therefore, I have been able to contribute to and draw together the three key frameworks in literacy research and present a holistic understanding of children's reading and writing.

However, the way I have used Text World Theory in the context of this project also builds on other key concepts in literacy research. Reader response has been a significant theory in reading research, and this project has built on understanding about the relationship between text and reader, both as a transaction (Rosenblatt, [1938] (1995) and as an interaction (Iser, 1995). The nature of the relationship between the child reader and the text was evidenced in the way some of the children in the project chose to recreate, redesign and reproduce the kinds of texts they enjoyed reading. Although reader response theories do not typically consider written responses that are not concerned with the text that has been read, the data from this project show that it

can be fruitful to consider written responses that engage with the encountered text in different ways. This is particularly true when working with younger children who may not be able to articulate their responses to texts as fluently as they can demonstrate their responses through creating their own texts. It may also be a potentially interesting perspective when working with children who experience communication and language difficulties. Joe's understanding of and interaction with comic strips (Figure 36) was clearly evidenced in the way he wrote his own comics. His understanding of the way a comic strip worked, the use of text and image, the use of signs and symbols and the humorous content of '*Jeff: The Boy with the Big Head*' are all evidence of his response to other similar texts.

In the transactional theory of writing (1988) Rosenblatt said that '*the writer is always transacting with a personal, social and cultural environment*' (p7), and the data from this research project can be used to further develop this idea. The children in the project responded to personal events and experiences by expressing them in writing. Carlo, Ellie and Mandy (chapter 4) explicitly engaged with personal and social experience by creating a text-world version of real-world events. The transaction between their real-world selves experiencing the event and their text-world selves writing about the event was mediated through the writing process. There is considerable potential in using Text World Theory to study the processes of writing and writing development. Scott (2016) explored the perspective of the writer using a text-world framework. He argued that writers need to be prepared to leave gaps in the text for the reader to fill; it is the need to fill these gaps that keeps the reader engaged, as long as the text-world remains coherent. However, most Text World Theory analysis to date has focused on the way language affects the reader's response to a text, how conceptual representations are created through language, or the text-worlds of spoken discourse.

The data and analysis from this project also builds on the perspectives of multiliteracies (Kalantzis and Cope, 2012). Although the texts that the children wrote were paper based and in a traditional site (an exercise book) the content of their writing very clearly demonstrated the multiple influences on their developing literacy. In the writing journal data children made references to a wide range of cultural and community influences including television shows, film, computer games, musicals, sports, fashions and festivals. Pahl and Rowsell (2005) argued that knowledge about children's out of school literacy practices would help teachers and researchers to become more aware of the way children think and how they understand language. The data from this project contributes to understanding about the way multiple literacy events and texts have an impact on the way children use language to create meaning through written texts. The fact that so much of the children's writing was multimodal means that

multimodality studies have also been an important reference point in considering the data. Kress (1997) noted that young children make meaning in a variety of ways, in two, three and four dimensions as they experiment with different ways of engaging with the world around them. They also learn to interpret the signs and symbols around them and make meaning from them in relation to the contexts in which they occur; the sign maker's '*selection and use of modes occurs in a particular sociocultural context*' (Pantaleo, 2014, p114). The selection and use of different sign systems by the children in this project indicated that they were creating texts in a context in which they had access to and knew how to use a range of semiotic systems, including text, image and signs. The study of multimodality is considerably more complex than I am able to explore here. Gibbons (2012) said that multimodality studies had three key approaches; social semiotics, discourse analysis and interaction analysis. For the purposes of my discussion I have taken a social semiotics orientation because this seemed to be most consistent with the context of the study. However, as discussed in more detail in chapter 5, I have looked at children's multimodal texts through the lens of Text World Theory.

6.3 Pedagogy

In describing the three orientations of writing research Beard et al. (2009) did not make any reference to pedagogy. Their analysis referred to research and the theoretical frameworks underpinning that research, rather than the practice of teaching writing in schools. However, literacy research often has direct or indirect implications for classroom practice, and the same orientations can be applied to research which is designed to have an impact on pedagogy. The sociocultural approach, as reflected in New Literacy and multiliteracies studies argues that children's resources from home and community should be drawn upon and valued in the classroom. Literacy researchers within this framework would seek to influence pedagogy by arguing for the use of popular cultural and multimodal texts in classroom practice. The use of media such as film, television and digital texts to develop and foster literacy skills would be central to a pedagogical approach with a sociocultural orientation. Dowdall (2006) wrote that

children who will be the most successful producers of text in future society will be children who are able to syncretise new forms from the range of available digital literacies and social languages (p52).

The sociocultural orientation towards literacy pedagogy argues for the need to include and celebrate such new forms and social contexts in order for the distance between formal and informal literacies to be reduced.

The linguistic orientation towards literacy pedagogy argues that children should have the opportunity to learn about language, and how to control and manipulate it. The linguistic orientation towards pedagogy would support the teaching of meta-language around texts, and developing critical literacy skills in order to understand how a text functions and how texts can be used and manipulated. Recent research into the teaching of grammar in primary and secondary classrooms (Myhill et al. 2012, 2016) has responded to the increased requirements in the National Curriculum (2013) to teach grammatical terminology and to counter fears amongst teachers that teaching grammar can be too abstract and is irrelevant for young children (Safford, 2016). From a pedagogical perspective the linguistic orientation would not recommend the teaching of grammar as a series of decontextualised features, but would encourage a context and meaning based approach to the features of the text. The linguistic orientation would also encourage personal response to texts, with an emphasis on the impact of language use on that response.

The psychological orientation towards pedagogy is concerned with finding methods and interventions which promote the development of individual knowledge and skills that enable a child to decode and encode text. This orientation is particularly focused on learning disabilities and supporting children with specific learning needs, but has also been influential in mainstream pedagogy. Approaches to teaching early reading, in particular synthetic phonics, are embedded in a psychological framework.

Phonological awareness has been identified as a factor in future reading success (Ehri, 2005) but there is still considerable debate about the implications for pedagogy (Clark, 2017, section IV). An analytical overview of research evidence for the psychological science of reading was recently published (Castles et al, 2018). With the title '*Ending the Reading Wars: Reading Acquisition from Novice to Expert*' the authors argued that existing research in the psychology of reading provided enough evidence about the processes of reading to end any debate about classroom practice. However, understanding psychological process does not necessarily lead directly to appropriate pedagogies, particularly if an orientation towards social and cultural aspects of reading is taken.

The important factor in all of these orientations is that in terms of pedagogy and impact on classroom practice, each is mediated through the requirements of National Curricula. In the case of my research project the National Curriculum for England (2013) had a firm impact on the child participants and the ways in which they were being taught and experiencing literacy activities. The current document for teaching English in primary schools in England is most influenced by linguistic and psychological frameworks, and it is with this in mind that I am going to discuss two key findings from my data. In the analysis of the writing journal data in chapters 4 and 5, two aspects of

the children's writing became particularly interesting: the use of narrators and narration, and the creation of multimodal texts.

6.3.1 Narration

As noted in chapter 4, the National Curriculum for English at Key Stage 2 does not contain any direct reference to narration, narrator or any focus on point of view or who might be telling a story. The use of Text World Theory to analyse the writing gave me a very useful perspective on children as narrators, and the importance of taking account of their narrator voices. In chapter 4 I argued that popular texts for children, in particular the texts which were popular with my participants, often had a charismatic narrator telling the story and directly engaging with a reader. In the analysis I suggested that children's encounters with texts as readers had provided them with knowledge schema for narration which they were then able to apply in their own texts. For this reason the children's narrative prose, whether fiction or non-fiction, was dominated by the telling of the story and the text-world version of the child doing the telling. In the case of Sunita and Tina the nature of the story telling was directly addressed, others such as Elias, Ellie, Viki and Carlo used first person narration of personal experience to create text-world enactors of themselves. As storytellers they took up deictic positions from which to tell the story and mind-modelled the language and behaviour of the narrator (whether the narrator was overtly positioned as fictional or not). The fact that few of the writers chose to include description of places, characters or settings was also discussed in chapter 4; world-building information was limited, narration and function-advancing language were much more prevalent.

Fludernik (1996) suggested that narrative is not in fact about plot, but about '*the presence of an anthropomorphic protagonist, through which actions and events are filtered*' (Semino, 2011, p418). This would certainly seem to be borne out by the data from the children's writing journals. Their primary focus was on the teller, through whom the events were experienced or by whom the events were described, with a secondary focus on descriptive scene setting (where it occurred at all). Fludernik argued that the primary function of narration was the evocation of experience as if it were 'real-life', and to do this a narration needed a protagonist with a mind, whose experience of events could be foregrounded. In this way the thoughts, feelings and responses of the protagonist would make the world of the text feel more like 'real life' for the reader. The evidence from the writing journal data indicated that the child writers were, in the majority, adopting this approach to their fictional and non-fiction narrative prose.

This was interesting for several reasons. Firstly, it suggested that children prefer to tell stories by using the direct voice of a narrator to present experiences and events. It

may be that they are working in transition from oral to written narrative (Fludernik, 1996; Herman, 2000), so their written narratives still have the stylistic and structural features of oral storytelling, and include the dominant role of the teller. Secondly it indicated that children understood how to use language to tell their stories in this way. They were able to take up deictic positions for their narrators and focalise events from the perspectives of text-world enactors. In doing so they showed that they could present the 'now' of the text-world as a real world 'now' (Mackey, 2016) through their writing. This showed that they were learning to mind-model a fictional mind (of the narrator) and a potential reader. Thirdly the use of narration suggested that, as mentioned, experience from reading texts with charismatic narrators had influenced the development of knowledge schema for narration which they were able to apply in their own texts. Fourthly the foregrounding of narrator was interesting because it reflected the agency of the child writer. As noted in consideration of the survey and interview data, agency was a significant theme in terms of engagement and enjoyment in literacy. In the writing journal data the ability to have control over a text and how it is told was particularly apparent. Sunita and Tina were keen to overtly assert their ownership of the text: *'I will write a story about' 'My story begins like this'*, but as was demonstrated in chapters 4 and 5, there were a range of examples of the foregrounding of authorial agency. Approaches such as writing a personal learning objective, directing questions towards the reader, using world-switches to change the text-world, confidently using discourse-world information from their own experiences and creating identity texts were all indicative of child agency.

In Cressida Cowell's latest book for children, *The Wizards of Once* (2017), she introduces a narrator at the beginning of the novel who tells the reader that they are one of the protagonists in the novel, but does not reveal which. On several occasions during the story the narrator creates a pause, to emphasise the fact that they are telling the story from a future perspective and that they have more knowledge than either the characters or the reader about where the events may lead. The novel ends with an epilogue signed by 'The Unknown Narrator'. As well as being a potentially fascinating study for text-world analysis, this book also provides a useful perspective on children as agentic writers. At a particularly key moment in the action the narrator says:

Of course, in real life turning back time is impossible. I think I've already mentioned that. But contrariwise, I can do it, for I am the god of this story...

(Cressida Cowell, 2018, *The Wizards of Once*, p184)

The notion of being 'the god of this story' is an important one. In the primary classroom children rarely have the chance to be the gods of their own stories. Their writing is structured, supported and scaffolded by teachers; they are asked to plan, organise and design texts in certain ways and to use specified language structures, refer to specified

textual models and to check that they have included required criteria. This writing of course has its own value; it can be a way to develop skills and meets the requirements of the curriculum. However, the evidence from the writing journal data seems to clearly indicate that children do want and need the opportunity to write independently, to demonstrate agency, to take control of their own writing and make their own decisions about it and to be the gods of their own texts. Cressida Cowell is currently involved in a campaign to encourage free writing in schools called 'Free Writing Friday', with the National Literacy Trust and Hachette Children's Books (www.hachetteschools.co.uk). In her invitation letter to children to encourage them to take part she writes

You can write stories, or notes from any exciting facts that you've found, or drawings, or comic strips, or ideas for films or little pictures of characters. You can write about books you've read or films that you've watched. This is YOUR notebook, and you can put whatever you like in it. (Cowell, 2018).

As well as being very similar to the invitation I included in the writing journals for the participants in this project, Cowell's comment is notable for the fact that it specifically mentions drawing. Her acknowledgement that writing can be a multimodal form of communication is important because, as discussed in chapter 5, multimodal writing is not part of the National Curriculum for Key Stage 2.

6.3.2 Multimodality

Given that the National Curriculum for England does not include multimodal texts, either in the programmes of study for reading or for writing, there has been little discussion of the pedagogical approaches to teaching such texts in the English context. The use of picture books to teach literacy and visual literacy skills has recently started to become popular, in part due to the amount of time it is perceived that the study of a children's novel may take. The Centre for Literacy in Primary Education (CLPE) now runs a course alongside its original Power of Reading (which was based around children's novels), called the Power of Pictures. The Power of Pictures has a focus on multimodal communication, and includes picture books and short films. The course offers training for teachers on reading and creating picture books with children. This would seem to be a timely development because children's experiences of texts are increasingly multimodal. Children encounter narratives in particular in a range of modes including film, television, theatre, music and text both on and off screen. In fact it can be argued (Taylor and Bulman, forthcoming 2019) that contemporary children expect to be able to access narrative in different media and that literacy skills are fostered through the negotiation and integration of a text encountered in different modes. The Harry Potter (Rowling, 1997-2007) narratives, for example, can be read in a paper back novel, in a hardback version illustrated by John Kay (Bloomsbury, 2015),

as well as other unofficial comic and graphic novel versions that can be found on the internet. They can be watched as live action movies (2001-2011), played as a video game (2001) and as a Lego video game (2010). Children can access various spoofs on YouTube such as Harry Potter puppet pals, and they can buy a range of merchandise to enable them to engage in sociodramatic play and dress up as characters. As it becomes more common for popular children's literature to have various screen versions, single mode and media texts may be increasingly the preserve of the classroom. Experiences in different media typically take place outside the classroom, but have an important contribution to make to traditional literacies because they offer '*multiple reading, writing and viewing [of] narrative structures and pathways*' (Pantaleo, 2016, p250). Such multiple experiences are not always drawn upon in classroom practice or used to build and foster literacy skills. Bulman (2017) and Parry (2014) showed that where film was used in the primary classroom it could be highly beneficial to literacy skills, but acknowledged that classroom practice is not consistent in the use of visual media. Teacher resources, in particular The Literacy Shed (www.literacyshed.com), have been influential in encouraging teachers to make use of visual and multimodal texts in literacy lessons, but I do not have access to any data about how widespread the use of such resources is. The capacity of teachers in England to teach multimodal composition has not been studied; possibly because it is not a requirement of the curriculum and it is difficult to know how much teaching in primary classrooms currently involves the reading or writing of multimodal texts. Chandler (2017) surveyed the preparedness of teachers in Australian primary schools to teach multimodal composition and concluded that teachers were not well prepared and had low levels of knowledge and understanding of relevant meta-language. Multimodal composition is a feature of the Australian curriculum (Ryan et al, 2010) so teacher capacity has been a matter of concern. In England teachers are not required to use or facilitate the creation of multimodal texts, so their use remains the personal choice of teachers with particular interest or expertise.

However, the value of using multimodal texts in literacy classrooms has been demonstrated by Pantaleo in particular. In reference to her work researching multimodal text creation in classrooms (2012, 2014, 2016), Pantaleo concluded that

students should have opportunities to read, view, discuss and create print and digital texts in school that reflect changing ways of communicating and representing in their world (2016, p25).

In my experience of working with the two schools in the project, these kinds of opportunities were not routinely being made available to children, but nevertheless 60% of the writing samples in my data set were multimodal and some experimented with different ways of communicating ideas. 47% of the participants contributed a multimodal text to their writing journal and in doing so showed that they understood the

ways in which multimodal texts can function differently to single mode written texts. As discussed in chapter 1 (1.4.2) Pantaleo has a particular interest in metalepsis as a function of multimodal texts (the deliberate breaking of narrative boundaries which makes a reader conscious of the nature of the text). Pantaleo argued (2016) that children encounter metalepsis in many of the texts they engage with, such as video games, virtual reality technology, film, and art. Where a text uses metalepsis the narrative can become multidiegetic, in other words there is more than one narrative level. Picture books, comics and graphic novels can work on multidiegetic levels because the narrative perspective can differ between the point of view presented by the images, and the point of view presented by the words.

There was considerable evidence of metalepsis and multiple narration in the multimodal texts created by the participants in my study. In chapter 5 the use of Text World Theory provided a structure through which children's use of these narrative features was examined. In particular the comic strips created by Joe, Andy and Xavier (chapter 5) and the prose non-fiction by Elias (chapter 4) made interesting use of multiple narrator perspectives. The child writers created text-world versions of themselves as authors of the journal, as well as text-world narrators within the comic strips. The interplay between these two narrator voices demonstrated sophisticated understanding of the uses of metalepsis. The children drew attention to the dual nature of the narration, and at the same time to the physical elements of the text-world. In other words, as Gibbons (2012) described, they required the reader to shift focus between the conceptual and physical elements of the text in order to fully comprehend the text. As writers of the texts, however, they were also engaged in the shifting focus between narrators and between physical and conceptual aspects of their texts. They made multiple decisions about language, image and sign systems which would make their text comprehensible so that it would deliver meaning in the way that they wanted it to. The multimodal narratives created by Elias and Joe were predominantly print based in that they were examples of text types typically read on paper rather than on screen. Andy and Xavier however, as well as experimenting with metalepsis and multiple narration, created transmedia texts. Gibbons described transmedia analysis as the study of '*how narrative devices are deployed and worlds are constructed across media environments*' (2017, p322). In the context of the data from this project, the child writers used narrative devices in paper text form which referred to means of narration in other media. For example, when Andy (Figure 40) wanted to narrate the fight between Pikachu and the wild weedle, he used visual representations from a video game as a shorthand for the events of the fight. He used a narrative device from the video game to construct a world in his own text. Xavier, (Figure 43) similarly chose to use a scoreboard to demonstrate the progress of the game, and to include a player

within the text-world viewed through a 'you tube face cam'. Gibbons (2017), drawing on the work of Jenkins (2006), argued that content flowed between old and new technologies, the new did not make the old forms of communication obsolete, but integrated with the old forms to create further innovation. Andy's text-world was innovative because it combined the potential of old and new means of communication, although for Andy as a 10 year old child, it is likely that there is no old and new technology, just technology. For him and his peers multiple means of communication are available and accessible; given the opportunity he can choose how to use them in his own texts.

The multimodal texts in the data set which were not narratives were also interesting in the way they used text and image to conceptualise ideas. Jaiden's text representing the network of his close relationships (Figure 49) was notable because of the choices he made when creating his text in this way. He could have written a few sentences giving information about who his friends and his sister's friends were, and whether they knew each other. However, given control over his text creation, Jaiden chose a multimodal option, perhaps because the physical nature of the text supported his conceptualisation of the complexity of relationships in communities. This could provide evidence to indicate that combining modes that are more abstract (written letters) with less abstract (visual representations) is supportive for children as they develop the capacity to represent conceptual ideas in the mind through language. Where Jaiden may not yet have the capacity or confidence with language to represent his ideas, he can do so through a multimodal text.

As a central theme in the discussion of the data from this project, agency continues to be significant when considering multimodal texts. In choice of text type, control of form, structure and style, and manipulation of narrative perspectives the child writers demonstrated knowledge and skills which had been gained through personal experience with texts. In their writing of multimodal texts children showed that they could confidently communicate meaning using image, text and sign systems. They also showed that since approaches to writing multimodal texts had not been taught formally in the classroom, they were drawing on experiences of encountering texts in contexts outside the classroom. Through these encounters they had developed knowledge schema for writing in different modes and were able to draw on them in creating their own texts.

The children in my data set had not, to the best of my knowledge, taken part in any kind of study or intervention around the features of multimodal texts, but were still able to achieve all of the things that Pantaleo (2012) described in her work with middle school students around multimodal texts. This is not to suggest that working with multimodal texts in the classroom would not add knowledge and value, but rather to

emphasise the fact that children's individual experiences with texts in their homes and communities enable them to bring considerable knowledge to the classroom. By using Text World Theory as a conceptual framework I was able to show, in chapter 5, that children's experiences as readers of multimodal texts could be traced in the multimodal text-worlds they created. The processes of reading and writing as reciprocal and transactional are illuminated by a Text World Theory perspective. Reading transactions (between text and reader) were considered by Rosenblatt (1978) to be dynamic and to depend on personal, textual and contextual factors. The transaction between the child as reader and the same child as writer is similarly dynamic. The individual child draws on knowledge schema gained from experience as a reader in text-worlds, and applies the linguistic, visual and semiotic knowledge to their own texts. Through such transactions the child develops and builds sufficient repertoire to conceptualise language in the mind, of ever increasing complexity.

If writing is positioned as a transactional process in which the transaction between an individual's reading experience and the act of writing is fundamental to the creation of texts, then it becomes increasingly difficult to separate reading and writing. For children developing the skills to conceptualise text-worlds, whether in the role of reader or writer, the interdependent, transactional nature of the relationship is fundamental.

6.4 Children 'writingandreading'

When Oatley wrote in 2003 that writing and reading should not be two separate words, but one 'writingandreading', he did so with the aim of considering future directions for the study of cognitive poetics. As a discipline studying literary texts and the effects of such texts on the mind, he argued that cognitive poetics should be concerned with '*what minds do when writing or reading*' (p162). This is a useful perspective from which to consider the data from my project. Having set out to investigate relationships between children's writing and their reading, the data have enabled me to start to consider what children's minds do when writing or reading using evidence from their own writing. The range and variety of texts that children were reading (when reading is defined broadly to include multimodal and multimedia texts), taken alongside the range and variety of the texts children wrote, demonstrated that their encounters with and creation of texts were holistic, multiple and complex. Whilst being clearly embedded in the social and cultural context that the children were living in, making reference to current popular culture texts and social norms, their texts also showed familiarity with the way language could be used in different ways and different contexts. When

children were given the opportunity to write independently and to exercise agency over what they wrote, they acted like ‘writer-readers’.

As writers the children engaged with their own texts as readers, partly in the sense that they wrote the kinds of texts that they liked to read, as evidenced in the survey data. However, they also engaged with their writing as readers in the way they talked about it, and in the way their texts showed awareness of the needs of a reader. In interview Tina explained that she particularly wanted to write the books her mum enjoyed. Tina said

well my mum's like... she says like these books... she reads these random books... and I'm like right I want to write this

and appeared to be inspired by the fact that her writing would be read (especially by someone she valued). Joshua similarly enjoyed letting his parents read his stories, noting that

Sometimes I show my mum and dad and some people that I want to see them.

It is interesting that as a writer he wants to maintain control over who reads his work, something that he would not be able to control in the classroom. Joe talked about sharing his writing, and liked the fact that other people would respond to his comics as readers. He said

I do like showing them to other people and then seeing what they've done as well and seeing if I can get any ideas off em.

Several of the children wrote texts which directly acknowledged the presence of a reader, either through the narration and the use of the second person address (such as Matthew, Tina, Elias and Jonathon) or from commentary surrounding the text (such as Joe, Xavier and Andy). Others, who wrote texts exploring identity, wrote as writer-readers as they chose language which would properly reflect the identity they were creating. Viki, Anna, Mel, Marie and Simon all chose, in different ways, to create text-world versions of themselves which an implied reader would use shared discourse-world knowledge to understand. The children acted as writer-readers in the way they used and transformed texts they had encountered. Where Tina retold a familiar story, Xavier and Andy transformed digital texts into print narratives. Tilly and Ellie transformed internet memes into playful acrostic poems and Adnan reused a plot device from a visual narrative.

In the review of the literature in chapter 1 of this thesis I argued that my analysis would ‘offer insights into the creative reciprocity that exists between encountered and created texts’. The Text World Theory analysis of the writing in chapters 4 and 5 allowed me to do this by examining in detail the way children were using language in discourse-worlds and text-worlds. By using the idea of the writer-reader it is possible to see the

continuous interplay and exchange of knowledge which occurs as children read, add to and adapt knowledge schema, then reuse and transform that knowledge through writing. This learning process, which draws the acts of reading and writing together, is contextual, textual and individual. The children in the project drew freely on the contexts of the social worlds in which they were living; they used and experimented with language in different types of text and they responded to texts they had encountered by creating their own. The process was made clearer because the writing and reading was chosen by the children and not mediated directly by teachers or other adults. This is not to suggest that school learning had no impact on the children in the project, but that they were free to choose which aspects of schooled literacy they made use of when writing their own texts. For some children, such as Adnan, the influence of school learning was quite strong, which he acknowledged himself. For others, particularly those who wrote multimodal texts, the opportunity to write differently to the way they wrote in school was appealing. It is important to note, of course, that school literacy is not separate and different, requiring different cognitive skills to literacies learned in informal settings. Children are surrounded by a network of literacy experiences which all contribute to their development. As Margaret Mackey reflected, it is important to remember '*just how intricate are the connections that feed our literate reactions*' (2016, p329).

A further advantage of using Text World Theory to analyse the writing data has been the way that it enabled me to move away from the need to make comparative judgements about texts. In classroom practice, and indeed in research into classroom practice, it can be hard to avoid discourses of success, improvement, 'next steps' to being a better writer, how to promote progress in writing, or features that make some writing 'better' than others. It became possible to see the children much more clearly as writer-readers and to trace processes of engagement with texts as writers and readers by using a linguistic framework that could be applied to any text.

Writing is typically understood as a series of developmental stages, through which children pass in a linear way. Each of these stages is seen to be a progressive step from the previous, towards an improved model of 'better' writing. For primary school teachers in England these steps are set out in curriculum guidance, and part of the teacher's role is to assess 'where the child is' and how to 'move them on'. A Text World Theory analysis challenges this view of writing. There is no sense in which any of the children's texts in this project are positioned as lesser than others, or as a stepping stone leading to others; they are simply texts in their own right. However, there is a tension inherent in the analysis because it also raises questions about whether particular stylistic features of writing are dependent on other stylistic features having previously been mastered. It is difficult to avoid the language of development and

progression when considering whether transitions to modal-worlds reflect a more advanced means of representation than text-worlds which do not make such transitions. It could be argued that the ability to present the now of the text as one's own reflects a more sophisticated cognitive process in the writer than a text which does not attempt to do this. It could also be argued that each text is a product of choices made by the writer and therefore attempts to organise them in developmental order is meaningless. It is not yet possible to resolve these types of question but it is important to acknowledge that the use of Text World Theory offers a new way of looking at children's writing which illuminates the way children's writing works. Further investigation of the challenges and tensions will be a matter for future research.

By conventional, classroom based standards a text such as the list of favourites (Mel, Simon and Marie) could only be described by genre, or the transcriptional elements such as spelling or handwriting could be considered. A list of favourites would not have any curriculum value, unless perhaps it was a fictional list of imagined favourites of a book character, in which case it could be conceived as reflecting comprehension of the book from which the character had been selected. By using Text World Theory, however, the list can be considered as a text in its own right, in which the child writer has created a text-world enactor of herself, and has mind-modelled a reader who shares discourse-world information such that they will be familiar with the items on her list. She has used cultural information to position her text-world enactor within a specific social and temporal context, and has used encounters with similar text-types in her preferred reading to inform knowledge schema about such texts. In this analytical process the transactions between discourse-world and text-world, context and text, reader and writer have become apparent. Text World Theory has enabled me to see children's 'writing and reading' as a complex transactional relationship through which a range of cognitive skills are developed and fostered.

6.5 Summary

In this chapter I have discussed the emerging themes that developed from the analysis of the data. Themes which were common to all the data sets were the importance of enjoyment and agency for children's engagement with texts, whether as readers or writers. With a focus on agency and enjoyment I explored two important aspects of the results; narration and multimodal texts. I reflected on the fact that these two aspects of writing and reading do not feature in the English National Curriculum requirements for Key Stage 2, and concluded that the significance of children's agentic responses to and creation of texts should not be underestimated. In addition I considered three orientations of literacy research and positioned this thesis in relation to the socio-

cultural, linguistic and psychological frameworks of literacy research. The findings from the thesis build on existing theoretical frameworks in New Literacy Studies, transactional theories of reading and writing and multimodality studies. I argued that through the data collection and analysis, and in particular the use of Text World Theory, I have been able to make connections between these orientations and theoretical frameworks. As a result of making these connections I have been able to present new perspectives on children as writer-readers and on the reciprocal, holistic nature of children's engagement with texts as they develop literacy skills and identities.

Chapter 7 Conclusions

In the collection and analysis of data from this research project I set out to explore the relationship between children's reading and writing as they develop in the final years of their primary school education. The justification for the project was that the nature of any relationship between reading and writing was not fully understood. Commonly held assumptions about the relationship between reading and writing had not been fully investigated, and even where such studies had been done definitions of reading and writing were generally narrow. In classroom practice in English primary schools reading and writing have different programmes of study and are taught to develop different skills. My experience as a parent, teacher and teacher educator had led me to believe that research into reading and writing relationships was necessary and could have implications for pedagogic practice and for understanding of children's literacy development. The analysis of the data from this project has shown that children adapt and transform familiar texts to make their own new ones; that they develop knowledge schema for language structures through interaction with texts in a range of media, and that experiences with texts affect the form, content and language children use in their own writing. Children write and read texts, and their responses are central to the ways they understand and create other different texts which reflect their knowledge of how texts work, their understanding of the contexts around them and their own sense of identity.

In the next section of this chapter I discuss the findings of the project in relation to the research questions and the original aims of the project. I also explore the way the project developed following the data collection. I go on to discuss the contribution made by this thesis with reference to the original aims and subsequent development of the project. After reflecting on the limitations of the project I conclude by considering the implications of my findings and potential opportunities for further research.

7.1 Findings

The aims of this study were to investigate the following research questions:

- Do children who self identify as reading for pleasure produce writing that is judged to be higher quality than their peers?
- Do the texts children read for pleasure influence their volitional writing and in what way?
- Do children's writing choices reflect their reading preferences?

Analysis of the data from the reading survey indicated that children who identified as enjoying reading were more likely to be considered to be successful in school writing tasks than their peers. 72% of the children considered to be high attainers in writing said that they liked to read in their spare time for fun, compared with 56% and 57% of middle and low attainers. Positive attitudes towards reading and regular leisure reading were likely to be linked to success in classroom writing. The number and type of books read did not differ widely across attainment groups, although high attaining writers were slightly more likely to choose text-heavy books. There was a relationship between enjoyment, engagement and attainment which was not influenced by the number or type of books read.

Combining the data from the reading survey and the writing journals indicated that children's writing choices reflected their reading preferences in 88% of cases, revealing a clear link between leisure reading and volitional writing. Some of the most interesting findings related to the part of the second question which asked 'in what way' do encountered texts influence created texts. The findings for this part of the question map on to the three orientations of literacy research as discussed in the previous section, **context**, **text** and **individual**.

In terms of **context**, the texts children encounter are located in particular socio-cultural conditions, so children's written texts reflected popular cultural themes, ideas, characters and crazes. The children's writing in the data set made reference to popular book characters such as Greg Heffley and Harry Potter, and from computer games such as Pokemon, and Five Nights at Freddy's. They also included popular songs, films, and internet memes. The content of the writing was influenced by content from texts the children engaged with.

In terms of **text** the children were influenced by the texts they encountered in the kinds of texts they chose to write and the way they chose to write them. The fact that children chose to write texts they liked to read indicated a clear relationship between text type in reading and writing. The texts children read influenced the way they wrote in two notable ways, the way they narrated the story and their use of multimodal approaches to communicate meaning. Children demonstrated their understanding of different text types in the way they transformed and adapted texts across media.

In terms of the **individual** the children developed language schema for different types of writing through the texts they encountered. By reading texts which reinforced or challenged existing knowledge schema they learned how to apply language in specific contexts. They began to develop the ability to mind-model fictional minds and to demonstrate understanding of the needs of an imagined reader.

In all three of these areas the relationship between children's reading and their writing has been demonstrated by using Text World Theory.

These findings have made it possible for me to add to the knowledge teachers and researchers have about relationships between reading and writing, and the way children's written texts work. I am now much better placed to understand the factors that contributed to the story my son wrote as detailed in the Introduction to this thesis. As a 'good' reader of literary children's fiction he might also be expected to be a 'good' writer in school contexts, but engagement and agency were needed for him to be able to draw on his knowledge of language and text type to create his own texts. Given agency and freedom of choice he was able to use language schemata that he had developed through his experience of reading literary children's fiction to create texts which used language and structure in similar ways. His experience of modelling fictional minds as a reader, and learning to accept the 'now' of a text-world as his own enabled him to create text-worlds that functioned in a similar way in his writing. He was able to take control of the story by narrating from two deictic perspectives and used world-switches to change the perspective. Visual elements of the text (the change in font for different narrators), indicated knowledge of multimodal communication and the way different sign systems can be used to make meaning using physical and conceptual elements in a text. Evidence from the writing journals presented in chapters 4 and 5 indicates that this is a consistent pattern in children in the upper phases of primary school, with differences being dependent on their textual preferences.

7.2 Contribution

In the data collection and analysis for this research project I have been able to make an original contribution in four areas. In chapter 2 (2.14) I made three claims about the potential of Text World Theory as a conceptual framework for examining children's writing in the context of this project. In this section I will address each of these claims and consider a fourth area in which I have presented an original perspective.

'Firstly, this study will expand the boundaries of Text World Theory.'

In this study I have been able to demonstrate the utility and flexibility of Text World Theory as a conceptual framework for examining text. Children's writing has not previously been studied using Text World Theory, and by using it in such a context I have begun to explore some potential for future development in the theory. My approach has placed a greater emphasis on the construction of texts, and the factors that have influenced that construction than on the comprehension of the children's texts. This has partly been because my interest was in the children as writers of the

texts, not just on the texts themselves. Text World Theory is a model of human discourse processing that Werth (1995) claimed can be applied to any text. My study provides further evidence in support of this claim, because in this project Text World Theory has been flexible enough to account for a variety of text types by authors at different stages of their development as writers. Gavins (2009) said that Text World Theory aimed to provide a framework that was

fully sensitive to all the situational, social, historical and psychological factors which play a crucial role in our cognition of language (p9).

Studying the language of children is particularly pertinent to such an aim because children's learning and development as literate individuals is bound up in all of these factors. To understand more about the processes by which children begin to conceptualise language in this way will expand the potential for Text World Theory to be used in educational research. The texts that children create and the ways that they present themselves in text have been illuminated by the use of Text World Theory in a way that would not have been possible otherwise.

'Secondly, this study will take a context-driven but linguistically focused approach to children's writing'.

By using Text World Theory in this project I have been able to take an approach to children's writing that focused on the way children's written text work, which did not measure children's writing against other writing or against a set of predetermined criteria and was not hierarchical. I have also been able to take account of the context in which the writing occurred by using Text World Theory frameworks to include discourse-world information. Children's writing has previously been studied from a socio-cultural perspective, with a view to understanding the ways that writing processes are embedded in cultural and social contexts (Haas Dyson, 2010, 2013) , but the emphasis on language use in Text World Theory has enabled me to develop the analysis within sociocultural and linguistic frameworks. The ability to find out more about the way children learn to represent conceptual ideas in discourse through language is important if we are to understand more about the development of children's language and literacy skills.

'Thirdly, the use of Text World Theory makes it possible to understand the relationship between children's reading and their writing in new ways.'

As the presentation and analysis of data has shown, the relationships between children's leisure reading and their volitional writing are complex and various. Although little empirical evidence has previously been presented about the relationship between reading and writing and how that relationship might function, it has been written about most commonly from a sociocultural perspective. The use of Text World Theory has

allowed me to explore the linguistic and psychological elements of the relationship and to demonstrate that children's reading does have an impact on their writing because through reading children build knowledge schemata for writing. Through reading they experience taking on the 'now' of a text as if it were their own, and of modelling fictional minds, taking on the perspective of another. In the writing for the project children showed the extent to which they could create text-worlds in which a reader could take on the perspective of a fictional mind. As the evidence suggested, some children were more able to do this than others, and this was interesting because it suggested that there may be different stages in learning to use language to represent imagined places and people.

Fourthly, this thesis has brought together thinking from different areas of language and literacy research. This was not an aim of the study, but was perhaps implicit in the desire to 'investigate' the relationship between reading and writing, taking account of different perspectives. The need to draw on different frameworks became apparent when the data had been collected, and there was no obvious direction in literacy research that would have made it possible to look at the wide range of reading and writing that had been collected. To make progress in understanding the way children learn and develop it is important to take an approach which can take account of all the ways that literacy can be experienced and fostered in young children. Unless a holistic approach is taken, there is a risk that we fail to understand the reciprocity between the different aspects of literacy development. By starting to draw together some of the principles of sociocultural, linguistic and psychological research in literacy this thesis offers the potential for further development in literacy research.

7.3 Limitations of the study

As has been discussed, the decision to use Text World Theory as a framework for analysis was taken after the data collection and in response to the data provided by the participants. Had I set out to design a project from the outset in order to use Text World Theory to look at children's writing, the project might have been designed differently. It would have been beneficial to have asked the participants to maintain the writing journals for longer, and to undertake more informal discussion with them about their reading and writing habits. It would also have been useful to have been able to spend more time with the children who chose not to write in the journals to learn more about their reading and lack of motivation to write. The children in this project were given free choice about whether or not to participate, and indeed it was important to me that they had the freedom to decide not to participate, because writing in school is not optional. It would not have been appropriate, or ethical, in the context of this project to

spend time trying to find out why children did not want to participate, but it would have been useful data for the findings.

The reading survey was limited by my knowledge and experience of children's books and by my ideas and assumptions about the kinds of things that children might be reading at age 9-10. Although in the design I tried to be wary of the pitfalls associated with creating surveys (2.5.1), in fact the most useful data from the survey came from the attitudes and preferences questions, and from the free text responses. A more effective way to study reading and writing together might have been to ask a smaller group of children to maintain writing journals at the same time as providing them with a digital reading record into which they could enter all their reading and engagement with texts. This design would be more suitable to a project in which the use of Text World Theory had already been decided.

The first research question was also limited by the teacher assessment of participants' writing attainment. At the time of the project a new system for assessment had just been introduced and teachers were not fully confident that their assessments were consistent across classes and year groups. A different approach might have been to collect samples of children's classroom writing and make my own assessment. However, this could have been subjective and influenced by my own ideas about what good writing looks like, rather than the requirements of the curriculum, which is what the teachers were assessing against.

The study is also limited by the small number of schools involved and by the way literacy and English were taught in those schools. It was not an intention of the project to provide results which were widely generalisable, but rather to investigate a specific area of interest. Nevertheless, the unique context of each participating school means that the findings must be considered in the light of that particular context. The same project in schools with a different approach to primary English could have yielded different results, and it would be interesting to conduct a similar study in schools which had a different ethos about writing.

7.4 Implications and opportunities for future research

This study has considerable potential for further research in four key areas; Text World Theory, multimodality, literacy studies and pedagogy.

Areas for development based on **Text World Theory** would include further research into children's writing in which the reading they were currently undertaking was logged to allow for a more detailed analysis of the transactional aspects of children's writing and reading. The findings from the current study would make a useful starting point,

but in order to further examine some of the suggestions I have made about the development of knowledge schema for written language being developed through reading more research of this kind is needed.

In addition there is potential for further analysis of children's literature, (and indeed any of the texts children engage with), using a Text World Theory framework. This kind of research would make it possible to explore the ways that children's texts support their capacity to model a fictional mind and to accept a deictic perspective that is not their own. It would be very interesting to build on Mackey's suggestions (2016) about the way children's texts scaffold and develop the 'sufficient repertoire' needed to accept the world of the text, by studying texts for children alongside their independent writing.

There are some interesting implications for research in **literacy studies**, particularly around children's comprehension of text. With the understanding that comprehension of language involves the capacity to form conceptual representations in the mind, questions can be raised about children who fail to comprehend written language. Primary teachers and researchers (Clarke et al. 2014) have been concerned for some time about children who can decode effectively but do not comprehend the meaning of the text. If these children are unable to comprehend the text because they are unable to conceptualise language, and cannot move beyond the marks on the page to the imagined world in the mind, then this may give us new opportunities to understand and support poor comprehenders.

It would also be useful to understand when children develop the capacity to use written language to represent imagined worlds. It is well known that children inhabit imagined worlds in sociodramatic play, and that they use language and behaviour to enact the role of people other than themselves. What is not known, however, is when they are able to use the sign system of written language to represent imagined worlds, or what factors influence their ability to do this. If it were possible, through the study of writing from children at the beginning of their primary education to the end, to create a progression framework from the perspective of Text World Theory and the representation of conceptual space in language, then this would be a valuable addition to our understanding of the development of children's writing. There are potential conflicts and tensions in this approach (as discussed in section 6.4) but nevertheless widening the scope of a Text World Theory analysis of children's writing would be beneficial.

A further area which could be investigated based on the findings of this study is children's use of **multimodal** systems to communicate meaning. This has particular potential using a Text World Theory framework to structure the analysis and to consider multidiegetic narratives which use different sign systems. There is also

potential to explore how children learn to use different sign systems, and the extent to which their skills in multimodal literacies are represented and valued in classrooms.

The findings from this study also have implications for **pedagogy**. The interdependent nature of writing and reading has been demonstrated in this thesis, but primary teachers do not always have opportunities to make such connections in their teaching. It would be interesting to investigate whether using a Text World Theory approach to teaching texts (as suggested by Cushing, 2018; Mason and Giovanelli, 2017) would have an impact on the way children created their own texts. In other words, whether the ways children are supported in responding to literary texts as readers has any impact on their use of language and structure as writers. The findings from this research project indicate that enjoyment and agency are key factors for children developing as readers and writers and it should be an aim of anyone who is interested in children's literacy to find ways in which the demands of the curriculum and the needs of the pupils can be met in the primary classroom.

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<https://www.waterstones.com/books/bestsellers/sort/bestselling/category/2602>

<http://www.amazon.co.uk/Best-Sellers-Books-Childrens/zgbs/books/69>

<http://www.thebookpeople.co.uk/webapp/wcs/stores/servlet/CategoryDisplay?storeId=10001&catalogId=10051&langId=100&categoryId=10005&topCatId=85207>

<http://www.theguardian.com/books/2010/may/12/best-childrens-books-eight-twelve-years>

<http://www.telegraph.co.uk/culture/books/booknews/11444349/Survey-reveals-50-books-that-every-child-should-read-by-16.html>

<http://www.booktrust.org.uk/books/children/booklists/242/>

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Appendix 1

Reading survey as it appeared to the participants



We read, we write

Page 1: Welcome

Thank you for taking part in the 'We read, we write' survey.

1. Please enter your special code here.

Your answer should be no more than 5 characters long.

2. I am going to use your answers to find out out what children like to read. I won't be able to find out your name or use your name in my research. Please tick to show you are happy for me to use your answers in my research. * *Required*

- Yes, my answers can be part of the research
- No, don't use my answers in the research

Page 2: About your reading

3. Do you enjoy reading?

- Yes, very much
- Yes, a bit
- No, not really

4. Where do you read most often?

- At school
- At home
- Both at school and at home

5. Do you read in your spare time for fun?

- Yes
- No

5.a. Where do you read for fun?

- At home
- At school
- At home and school

5.b. How often do you read for fun?

- Every day
- A few times a week

Occasionally

Page 3: Things you like to do

6. What else do you like to do for fun? Tick as many as you like.

- Writing
- Drawing
- Playing computer games or social media
- Sport
- Playing with friends
- Watching films and tv
- Crafts and making things

6.a. What do you like to write? Tick as many as you like.

- Stories
- Poems
- Letters
- Information
- Diary
- Comics
- Text messages

6.b. What do you like to draw? Tick as many as you like.

- Pictures
- Patterns and doodles
- Plans and designs
- Inventions
- Comics

6.c. Do you join in with chat on computer games or social media?

- Yes
- No
- Sometimes

Page 4: Reading for fun

7. What do you read for fun? Tick as many as you like.

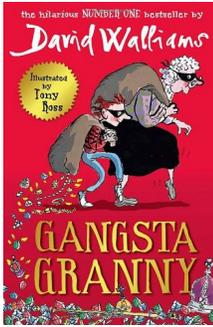
- Stories (including graphic novels)
- Picture books
- Information books
- Newspapers and magazines for children
- Comics
- Websites for information
- Puzzles and quizzes
- Books which tell you how to do or make something

7.a. What sort of stories do you like to read best? Tick your top three.

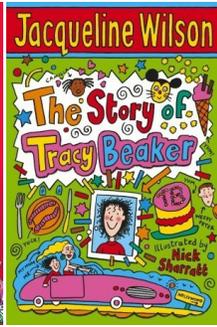
Please select exactly 3 answer(s).

- Mystery and adventure
- Thrillers and spy stories
- Magic and fantasy
- Family, friends and school
- Funny stories
- Animal stories

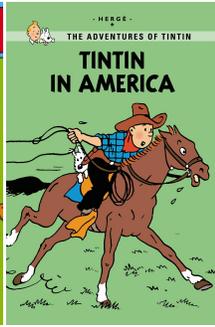
Page 5: What would you choose?



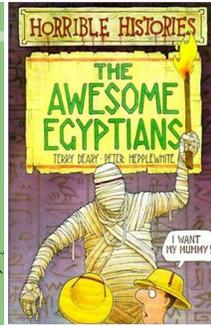
A



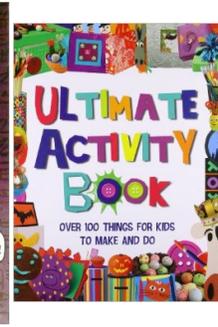
B



C



D



E



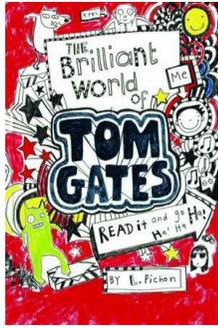
F

8. If you could choose three things to read for fun from the list above, which would they be?

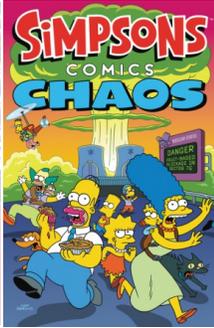
Please select exactly 3 answer(s).

- A: Gangsta Granny
- B: The Story of Tracy Beaker
- C: Tintin in America
- D: The Awesome Egyptians
- E: The Ultimate Craft Book for Kids
- F: Nickelodeon magazine

Page 6: What would you choose?



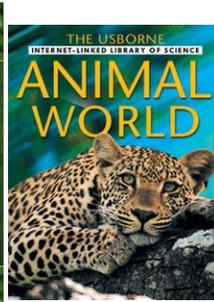
A



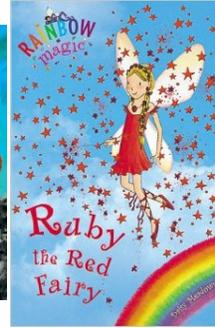
B



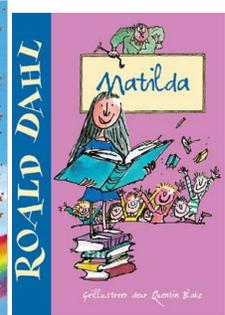
C



D



E



F

9. If you could choose three things to read for fun from the list above, which would they be?

Please select exactly 3 answer(s).

- A: The Brilliant World of Tom Gates
- B: Simpsons Comic Chaos
- C: Minecraft: The Ultimate Crafting Guide
- D: Animal World
- E: Ruby the Red Fairy (rainbow magic)
- F: Matilda

Page 7: Things you have read

On the next few pages there are lists of things you might have read.

Please tick if you have read them or **another one in the same series**.

It doesn't matter if the book cover is different or you have read it as an e book.

If you haven't read any just click 'next' to go to the next page.



A

B

C

D

E

10. Please tick if you have read any of these or **another one in the same series**

- A: First News
- B: Guinness Book of Records
- C: Horrible Histories: Terrible Tudors
- D: NG Kids
- E: Eyewitness: Dinosaur



A

B

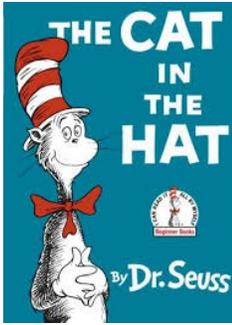
C

D

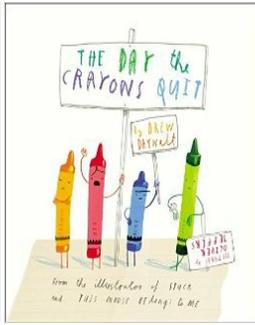
E

11. Please tick if you have read any of these or another one in the same series.

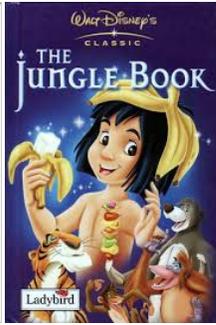
- A: Big Nate Strikes Again
- B: The Beano
- C: Scooby Doo
- D: Marvel comic
- E: Goth Girl



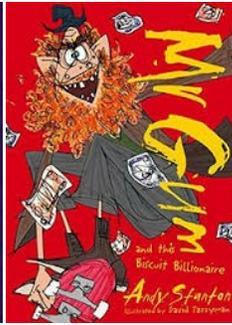
A



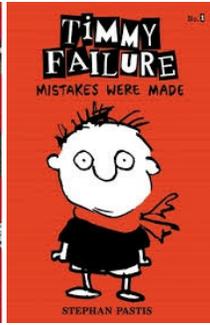
B



C



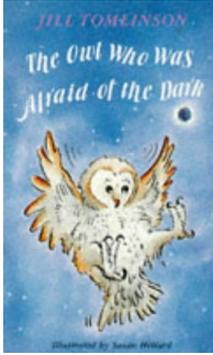
D



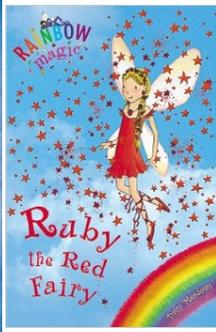
E

12. Please tick if you have read any of these or another one in the same series.

- A: The Cat in the Hat
- B: The Day the Crayons Quit
- C: Disney story book
- D: Mr. Gum
- E: Timmy Failure



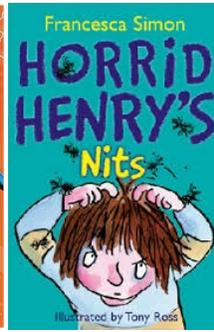
A



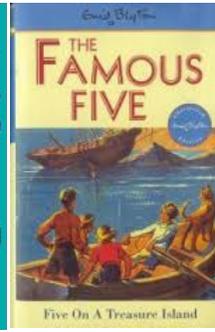
B



C



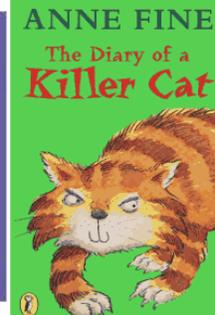
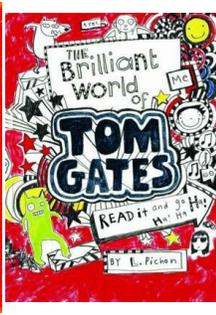
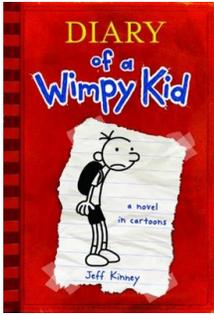
D



E

13. Please tick if you have read any of these or **another one in the same series**.

- A: The Owl who was afraid of the Dark
- B: Ruby the Red Fairy
- C: Ferno the Fire Dragon
- D: Horrid Henry
- E: Five on a Treasure Island



A

B

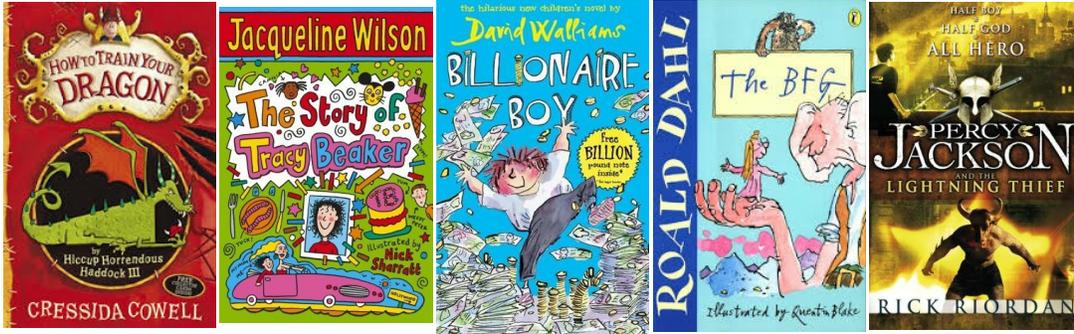
C

D

E

14. Please tick if you have read any of these **or another in the same series.**

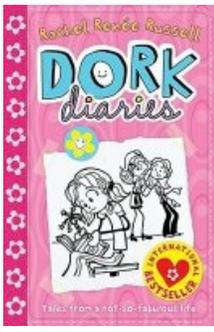
- A: Diary of a Wimpy Kid
- B: The Brilliant World of Tom Gates
- C: The Adventures of Captain Underpants
- D: The Worst Witch
- E: Diary of a Killer Cat



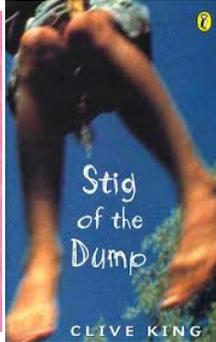
A B C D E

15. Please tick if you have read any of these or **another in the same series**.

- A: How to Train Your Dragon
- B: The Story of Tracy Beaker
- C: Billionaire Boy
- D: The BFG
- E: Percy Jackson and the Lightning Thief



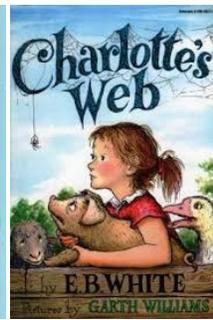
A



B



C



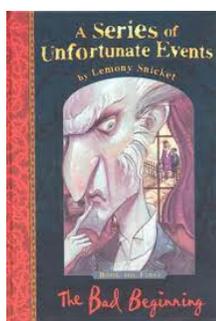
D



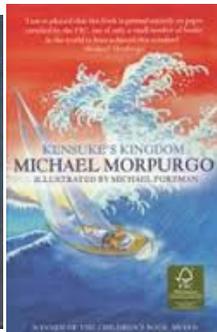
E

16. Please tick if you have read any of these **or another in the same series.**

- A: Dork Diaries
- B: Stig of the Dump
- C: The Sheep Pig
- D: Charlotte's Web
- E: Pippi Longstocking



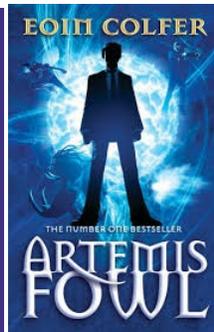
A



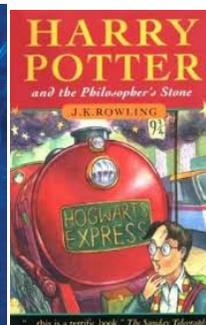
B



C



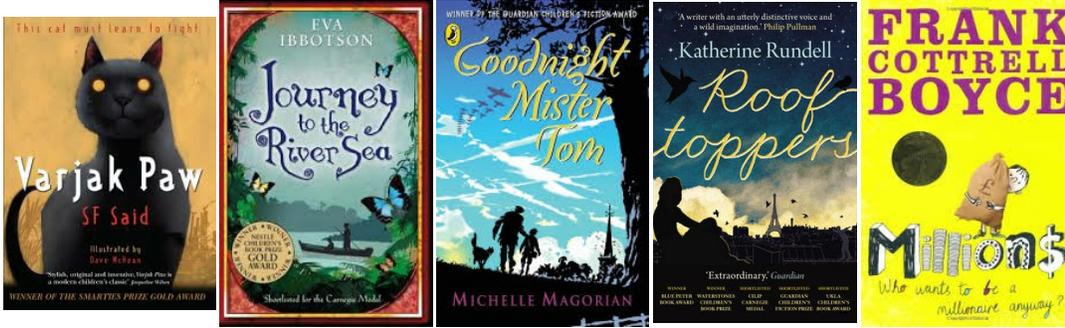
D



E

17. Please tick if you have read any of these **or another in the same series.**

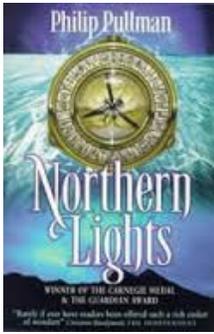
- A: A Series of Unfortunate Events
- B: Kensuke's Kingdom
- C: Alex Rider: Stormbreaker
- D: Artemis Fowl
- E: Harry Potter



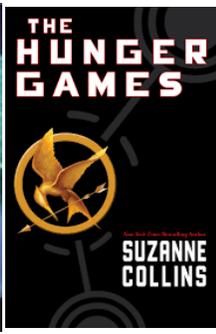
A B C D E

18. Please tick if you have read any of these or **another in the same series.**

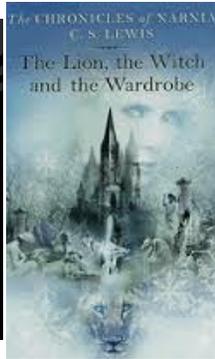
- A: Varjak Paw
- B: Journey to the River Sea
- C: Goodnight Mr. Tom
- D: Rooftoppers
- E: Millions



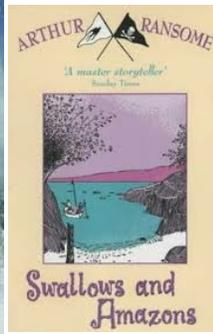
A



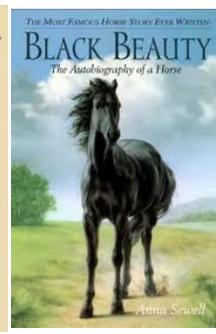
B



C



D



E

19. Please tick if you have read any of these **or another in the same series.**

- A: Northern Lights
- B: The Hunger Games
- C: The Lion the Witch and the Wardrobe
- D: Swallows and Amazons
- E: Black Beauty

Page 17: More about your reading

For the next three answers please type into the box. Don't worry about spelling, I will work it out!

20. If there are any books you really enjoy that haven't been on the list please type them in the box.

21. What did you read most recently for fun?

22. If you could recommend one really good book to a friend what would it be?

23. Please tick to tell me a little bit about you.

Boy

Girl

24. Which year are you in at school?

year 5

year 6

Page 18: Thank you!

You have now finished the survey. Thank you and happy reading!
