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What is creative about creative writing?

A case study of the creative writing of a group of

A Level English Language students

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Doctor of Education (EdD)

University of Sussex

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Declaration

I hereby declare that this thesis has not been and will not be, submitted in whole or in part to another University for the award of any other degree.

Signature:

Acknowledgements

This thesis was made possible through the support of my family who have accepted an absent wife and mother, daughter and sister, while maintaining their belief in my role as an insider-researcher. I have benefited from the intellectual challenge of defending my thesis and its socially situated view of the world with my, predominately, positivist family. Moreover, I owe a huge debt of opportunity to my family who stepped in to my other roles, allowing me to develop my intellectual and creative space.

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UNIVERSITY OF SUSSEX

Marjory Caine

Doctor of Education

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SUMMARY

This thesis reports on a case study of the creative writing of A Level English Language students. The research took place over the two year course and involved five students from one class in an 11 – 18, secondary grammar school in the South East of England. The students were aged 16 at the beginning of the case study. There were two girls and three boys, and all from families with little or no tradition of going to university.

The research was based on the theoretical framework of the New Literacy Studies (The New London Group, 1996), where literacy is seen as a socially constructed phenomenon. Genres, discourse and creative voices were researched through discourse analysis toolkit to reflect and interrogate the socially constructed literacy event: the two pieces of coursework each participant produced. Additional data was also included to present a kaleidoscopic deep study of the literacy practice through using interviews, domain-mapping and questionnaires.

It is also a reflexive study as it has built on findings from earlier studies for the EdD course, and also projects forwards to the continuing tensions in the teaching of English. Although Creative Writing is now an accredited A Level for examination from 2014, and is a valued component of the A Level English Language, in the earlier years of secondary education students have had limited exposure to creative writing. This is due to the effect of the National Curriculum that has shaped the generation of this case study. Creative writing has been marginalised and devalued within the GCSE (paradoxically since the QCA, 2007 Programme of Study for English put greater emphasis on creativity), where there is limited creative writing opportunity: teachers select a title from a possible six which their students respond to. The Department for Education's draft new National Curriculum has a brief reference to creativity in a list where grammar and accuracy are prioritised. There is a tension in what policy statements, including stakeholders such as Ofsted, say about creative writing and what students experience in

delivery of the syllabus driven by the National Curriculum. There is also the anomaly that many students have a range of literacy practices as they operate in increasingly multimodal literacies that schools do not recognise as writing experiences.

At present, there is much written about creative writing in primary schools and in Higher Education; but the creative writing of young adults following an A Level course is not visible in policy documents, nor the focus of academic research (with a few exceptions such as Dymoke, 2010, and Bluett, 2010). Therefore, it is an area that is worth exploring.

The original contribution to knowledge that the thesis provides is a definition of the literacy practice of the creative writing of A Level English Language students. The thesis, through the case study, identifies the range of influences the students draw on and, in particular, the evidence of intertextuality. How the students develop and shape their creative writing through different creative voices, building on the intertextual influences is presented through the lenses of multiple and multimodal data-sets. In conclusion, a pedagogical model is offered for practitioners who perceive echoes with their own educational contexts.

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List of abbreviations

A Level	Level 3, modular examination, during Years 12 and 13, students aged 16 – 18
AQA	Assessment and Qualifications Alliance
CAS	Critical Analytical Study
CDA	Critical Discourse Analysis
DfE	Department for Education
GCSE	General Certificate of Secondary English
KS3	Key Stage 3, when students are 11–14 years old
KS4	Key Stage 4, when student are 14–16 years old
KS5	Key Stage 5, when student are 16–18 years old
LfLFE	Literacies for Learning in Further Education
NACCCE	National Advisory Committee on Creative and Cultural Education
NATE	National Association for the Teaching of English
NAWE	National Association of Writers in Education
NC	National Curriculum
Ofsted	Office for Standards in Education
OW	Original Writing
TAW	Teachers as Writers
QCA	Qualifications and Curriculum Authority
WJEC	One of the examination boards for England and Wales (Previously known as Welsh Joint Education committee)
WSP	Writing for Specific Purposes

Chapter 1 Context

1.1 Introduction

When looking back on last year's Original Writing, I am impressed by the way I created what was in my mind – a piece which provides two points of view and informs at the same time (extract from Emma's writing dialogue: A Level English Language student and research participant).

Teaching English is a privilege, as you participate in, and witness, the moments when students are engrossed in their writing, either sharing their work with others or composing. The learning is palpable as the students share their writing experiences. Emma's pride and confidence in her Original Writing was built up through a programme of writing activities that allowed her to develop as a writer. The rationale for this thesis is to investigate the creative writing of Emma and four other A Level English Language students through a two-year case study, building on earlier doctoral work (Caine, 2010a; 2010b; 2011).

The Critical Analytical Study (Caine, 2011, pp. 11–12) defined my working interpretation of creative writing as being democratic as opposed to elitist. The following definition by the National Association Writers in Education (NAWE, 2008) sums up the main issues:

Creative Writing is the study of writing [...] and its contexts through creative production and reflection on process. By writing, we mean not only books and other printed materials, but also scripted and unscripted performances, oral and recorded outputs, and the variety of forms possible in electronic, digital and other new media. Creative Writing can use any form or genre of writing [...] but the productions of Creative Writing tend not to be informational, but imaginative interpretations of the world that invite the complex participation of the audience or reader. (Ibid p. 2)

Creative Writing encourages divergent forms of thinking, where the notion of being 'correct' gives way to broader issues of value. (Ibid p. 4)

This definition foregrounds the imaginative aspect of the process and product and recognises the importance of a wider audience. It also acknowledges technological and multi-modal forms of writing, which are relevant to a student of the twenty-first century, who has been brought up with instant access to digital modes of communication. It promotes the generative quality of creativity as well as divergent thinking. Bakhtin (1986, p. 68) refers to the 'responsive attitude' of the listener or reader in the meaning-making process. This reinforces the above definition, emphasising that the outcome of creativity, no matter what its form, can change according to the interpretations of different audiences. It is pertinent to note that NAWE's

definition places creative writing firmly in a sociocultural context through ‘complex participation of the audience or reader’. To me, this is at the heart of creative writing: it presents a holistic view of the shared literacy practice, as involving both reading and writing.

Although there are other possible focuses for an analysis of creativity in writing, such as consideration of the ‘self’ (see, for example, Hunt, 2013; 2010), my thesis is concerned with how genre, discourse and voice reflect and shape the creative writing of A Level students. My choice of these particular focuses for analysis is based, firstly on the view that creative writing is a socially constructed literacy practice which empowers students to investigate and express their views on their expanding lifeworlds. Secondly, as a researcher, I have linked the literacy practice to the pedagogical approaches required for the context of A Level English Language, where the emphasis is placed on encouraging students to build on style models from the academic domain as well as from their own lifeworlds. Thirdly, this is not a re-creative exercise as creativity and flair are linked to sophisticated manipulation of language devices. Finally, as the course is incremental, students build up a repertoire of different pieces where they write in different voices, providing the opportunity for a longitudinal study.

Definitions of creativity and creative writing are problematic as there are polarised views. The main tension is between creativity as residing in a few privileged artists (see Leavis, 1971, for example), and a view that suggests the potential creative ability of all: the elitist versus the democratic. In my definition of creative writing, I am concerned with the democratic nature of creativity and creative writing as ‘imaginative interpretation’ that ‘invites complex participation’ (NAWE, 2008) by a wide audience, rather than as a finite product, whose value and meaning is determined by an elite (literary critics, such as Arnold, 2014), with an emphasis on writers worthy of publication and performance. For me, creative writing is an essential component of English. It is attainable by all students and allows access to higher-order skills through divergent thinking, providing a means of expression across a range of writing contexts. The range means that students have to be able to craft their writing using a variety of voices in order to reproduce and alter the culturally diverse genres they encounter. As Gilbert (1994, pp. 259 – 260) states, limiting authorship to an individual’s voice may disadvantage students, by ‘perpetuating romantic notions of writing as creative and individual expression’. A democratic interpretation of creative writing raises the issue of voice in particular. In addition, students need to be able to operate in a variety of discourses. Pope (2005, pp. 22 – 23) points out the exclusive nature of a traditional view of creativity, that excludes the young and new.

Challenging the Romantic conception of creative writing as the product of an inspired individual genius enables creativity to be perceived in a more pluralistic way, and as associated

with divergent thinking or experimentation, not with narrow concepts of 'value'. This view also acknowledges that young adult writers can explore ways of writing that are new to them, if not necessarily new to the establishment judges of the new and creative.

During my doctoral work, I have read a range of empirical and theoretical literature on the New Literacy Studies (see The New London Group, 1996; Street, 1997; Barton, Hamilton and Ivanič, 2000; Barton, 2001). This informed the design of a small-scale Action Research project in Year 1, investigating ways of developing my pedagogy to maximise opportunities for A Level students' creative writing, by using a similarly multimodal and intertextual approach. The literature and the first doctoral assignment significantly impacted on my pedagogy with A Level English Language classes (see below) as it made me reflect, not only on what I brought to my practice, as a teacher of creative writing, but what my students contributed from their diverse lifeworld domains. This thesis case study presents a kaleidoscopic view of the multiple ways in which students perceive and express their creativity, through the diverse influences they draw on. It also represents the journey I have undertaken as a researcher, which has developed my role as a practitioner. The case study enabled me to collect postcards and souvenirs, which I have incorporated into a collage that allows me to be reflexive and review my pedagogical approaches. The product of the case study has been the development of a pedagogical model that is adaptable to other teachers' practices for different key stages, as well as different school contexts.

It is an important juncture at which to be researching this area in England, as policy has been driven over the last thirty years, firstly by the National Curriculum for English (DfEE, 1999) and its subsequent versions (for example, DfES, 2004; QCA, 2007; DfE 2013a in draft) and latterly by the National Literacy Strategy (DfEE, 1998), which was introduced in primary schools in 1998, and reached Secondary schools by 2001 (DfEE, 2001). The National Literacy Strategy was triggered by England's low placing in the Organisation for Economic Co-operative Development (OECD, 2000) league table of European countries for literacy and numeracy of 15 year-olds. However, we are now in a time of transition as in October, 2013, another OECD report on 16 – 24 year-olds (OECD, 2013) places England low in the rankings again. The present Coalition Government has also produced a draft new National Curriculum (NC), but has recently 'disapplied' the NC for a year (DfE, 2013b), leaving a lacuna, with teachers uncertain of which policies to follow. The A Level students in this case study are products of both the earlier versions of the NC, and of the National Literacy Strategy through Primary school, as well as the *Key Stage 3 National Strategy: Framework for Teaching English: Years 7, 8 and 9* (11 – 14 year olds) (DfEE, 2001), later renamed the Secondary National Strategy. Whereas the NC was introduced by the Education Reform Act (1988), the Secondary National Strategy was a non-

mandatory, but recommended, pedagogical strategy that teachers were urged to adopt, in interpreting the curricular content of English in the NC. The Secondary National Strategy for English, Key Stage 3 (KS3) and Key Stage 4 (KS4) for 14 – 16 year olds (see DfEE, 2001; DCSF, 2008) has tended to focus on functional aspects of writing. The focus on literacy, rather than more creative approaches to the subject of 'English', is reflected in the title of the Strategy. In 2007, there was a significant change of emphasis in the NC (QCA, 2007) for both KS3 and 4, and creativity and creative writing were suddenly given prominence. However, the standardised testing at the end of KS3, and the examination boards' interpretation of the curriculum for GCSE (for KS4) maintained a focus on the functional and skills-based approach of the Secondary National Strategy (DfEE, 2001; DCSF, 2008), with its emphasis on breaking language down at the level of word, sentence and whole-text. Due to this minute analysis of language and endless dissection and re-assemblage of models, a more holistic and creative view of English was lost (see, for example, Coles, 2005, p. 114, for a critique of the National Literacy Strategy and its 'banks of hierarchically organised objectives').

Over the past three years (2010-2013), government policy has indicated yet more changes to the NC programme of study for both primary and secondary schools in England. In particular, changes for KS4 suggest further limiting of creative writing, with the slim draft programme of study for writing (DfE, 2013a, p. 3) not considering 'creative' to be an aim. Meanwhile, an A Level in Creative Writing (for Key Stage 5, 16 – 18 year olds) has just become available for teaching from 2013. These recent events sum up the current tensions in the teaching of English in England, which are part of a wider debate in education. The concern lies with the proposed policy changes, where the centring on the loss of creative opportunities in schools is linked to the rise of an increasingly prescriptive curriculum.

In pursuing the literature on creative writing, it was an exciting revelation to find it reinforcing my beliefs, based on my practice, about how the range of experiences students brought to their writing could empower and free them as writers, after the constriction of the National Curriculum of earlier years. My views were initially shaped by the work of Ivanič (1998; 2004) through the Literacies for Learning in Further Education (LlLFE) project (Ivanič et al, 2007; 2009), which researched how the everyday literacy practices of students in Further Education could support their college courses. I was particularly interested in applying the LlLFE framework to research the literacy practices associated with the 'lifeworld' (The New London Group, 1996) domains that A Level English Language students could draw on in their creative writing. The theoretical framework for the LlLFE project was the New Literacy Studies, which recognises the importance of including overt use of multiliteracies in pedagogy. From their initial studies into the New Literacy Studies, the New London Group (1996, p. 64) found that,

whereas ‘traditional literacy pedagogies’ are ‘usually on a singular national form of language’, a pedagogy of multiliteracies recognises that ‘language and other modes of meaning are dynamic representational resources, constantly being remade by their users’. Also of interest was the work of Barton et al, (2000), Gee (2007) and Street (1997, 2012).

All of the above research provided a theoretical grounding for this present study, to inform an analysis of students’ creative writing, and it helped to formulate pedagogical implications. During the earlier stages of the EdD, I introduced aspects of my reading into my pedagogical approaches for creative writing. In particular, the community of writers became an integral part of classroom practice, as did the shift in my role from teacher to facilitator. Successive cohorts of my A Level English Language students, over the course of the EdD, were given more freedom of choice in their writing, as I became more confident in allowing them to lead their learning, by opening up dialogic opportunities among them, as well as with me. One of the most important changes to my practitioner role was the sharing of my changed identity as a student. This meant that my students were more willing to see me as a sympathetic reader/listener to their creative writing, rather than as a more authoritative teacher/assessor. Because of the shift in my thinking, I also became more confident in departing from the potentially prescriptive WJEC syllabus, which provides a list of genres and forms for students to choose from, urging them to experiment with moving beyond these. As a result of my studies of Gee’s (2007) work on digital literacies and the positive findings of the LfLFE project, validating the students’ literacies, I encouraged students to experiment both with their own literacies and those introduced on the course. This resulted in rich ‘border-crossings’ (Ivanič et al, 2007), which students were encouraged to explore further through domain mapping.

Concurrently with my studies for the EdD, I became familiar with the work of the National Writing Project, through Wrigley and Smith (2012). I became more active in attending teacher conferences, and then joined a community of like-minded teachers through the ‘teachers as writers’ grassroots movement, which has gradually impacted on my pedagogy. However, this element of my pedagogy, in which I write alongside my students, sharing our collective writing, largely developed *after* the period of data-collection for this present case study.

The thesis draws particularly on the work of Bakhtin (1981, 1986) for a socially constructed view of language; Fairclough (1993, 2001) in terms of Critical Discourse Analysis, and Gee (2000, 2003, 2010, 2011) and Ivanič’s work (1998, 2004, 2007, 2009) for discourse analysis. The thesis explores the range of influences from academic, private and community lifeworld domains that students draw on to shape their writing, and investigates how the young writers are supported to develop their writing and creative voices through finding ‘creative space’. The research questions are:

- What is the range of influences on A Level English Language students' creativity in their writing?
- How do these influences shape their writing?
- How do young writers develop their writing 'voices' through their writing?
- To what extent, and how, can young writers be supported to find a 'creative space' within the A Level English Language course? (i.e. which pedagogies and approaches are helpful in enabling their writing?)

In this chapter, the context for the case study is outlined both from a national and local perspective, and some definitions of creativity and creative writing are considered. This is followed by a review of the literature in Chapter 2, with reference to literacy as a socially constructed practice, through a consideration of: the New Literacy Studies, genre, discourse and creative voices. Chapter 3 presents the methodological stance and the methods employed for data collection and analysis. The analysis of the data is presented in Chapter 4 with discussion of the findings. Chapter 5 concludes the thesis by identifying the significance of the research, in terms of the key claims to knowledge, in relation to the literacy practices of the creative writing of A Level English Language students.

1.2 Context

1.2.1 National context – a period of uncertainty and transition

The 16–18 year old students in the case study are products of their preceding school curriculum. Since the both the NC and the National Literacy Strategy has shaped their education through both Primary and Secondary school up to the end of KS4, it is necessary to consider the experiences of the students before they reached A Level study at Key Stage 5 (KS5, 16 – 18 year olds). Historically, creative writing has had an uneasy relationship with the needs of a curriculum to provide a literate populace with a prescribed list of skills, while also 'encouraging self-expression', as seen in the Newbolt Report (1921):

[E]xercises in both descriptive and imaginative writing, as well as practice in verse composition, in letter writing, and in dialogue, are common in the early stages. Many interesting experiments [...] have been tried with a view to encouraging self-expression. (Newbolt, 1921, p. 103)

(See Caine (2011, pp. 26 – 40) for a fuller discussion of policy and creative writing from Matthew Arnold to the introduction of the NC.)

Since the introduction of the NC (DfEE, 1999), successive government policies have influenced classroom practice, in relation to creative writing. For 2013, the DfE website for KS3 and KS4 English refers the user to the 2007 NC extract for English, 2007 (QCA, 2007). In this document, writing 'imaginatively and creatively' is, significantly, foregrounded by its prominent position - point a) on the section on writing (ibid, p. 90). All the other points, point b) to point o), are on processes, which has had the effect of eclipsing the creative element. The fault may lie with the Secondary National Strategy (DfEE, 2001, p. 144), where the focus was on 'commitment and vitality' and writing 'correctly', as the rigidity of the Secondary National Strategy (with its focus on the structures of language at word, sentence and text level) presented a somewhat formulaic approach to the teaching of writing, which has become embedded in the teaching of English. Further, the recommendations in the Secondary National Strategy training material sent to English Departments to follow a rigid pedagogy, deconstruct models of writing, identifying a list of features and then imitate these, has resulted in rather mechanical approaches within the classroom (see, for example, Myhill, 2005).

The excessive literal application and scaffolding of the above 'genre' approach (Kress, 1995) to writing has led to a shutting down of creative writing opportunities. Nowhere is this more evident than in the current General Certificate of Education (GCSE) syllabus for English:

Tasks will be set by AQA. Each year we will provide a bank of six tasks: two for each of the topics covered in this unit:

Moving Images (writing for or about moving images)

Commissions (responding to a given brief)

Re-creations (taking a text and turning it into another).

Candidates will complete **two** of these tasks.

Each task should be taken from a different topic.

(AQA 2012)

In England, the GCSE results drive the national league tables, introduced in 1992 (Institute for Fiscal Studies, 2011). These are based on the number of students achieving five GCSE grades C and above, including English and Mathematics. English teachers, in particular, are therefore judged by their examination pass rate, as this is critical to their schools' overall performance. Therefore, although creativity was supposedly one of the four key concepts (QCA, 2007, p. 84) for assessing English in the 2007 NC, and the document utilised engaging language, such as, encouraging pupils to make 'unexpected connections', to 'surprise and engage', and 'become independent' this had little hope of freeing up creativity in the classroom, given the rise of the

performative culture introduced by the league tables. In a similar list of writing requirements, the Office of Qualifications and Examinations Regulation (Ofqual, 2011) stated that learners for GCSE are required to:

experiment with language to create effects to engage the audience (ibid, p. 5)

and seemed to encourage diversity:

write accurately and fluently, choosing content and adapting style and language to a wide range of forms, media, contexts, audiences and purposes (ibid, p. 5)

Yet, despite the rhetoric of creativity, this has been undermined by the prescriptive nature of both the Secondary National Strategy's Programme for English at KS3 and 4, and the GCSE assessment criteria. The listing of writing requirements within these policy documents has had the effect of divorcing the teaching of grammar from creativity, producing a false dichotomy. Thus, Wilson and Myhill (2012, p. 563) found that English teachers tended to relate the teaching of grammar to a restriction of creativity, because ' "it was all about the checklist of this bloody grammar sheet" '. It is not surprising that a recent Ofsted report found that there were 'too few opportunities for creative work' (Ofsted, 2012, p. 23) in English in Key Stage 3.

It is essential that students reach a level of literacy that prepares them for the adult world, however, there is also a place for creativity in education, and in the teaching of English in particular. This had been noted by Dixon (1967, pp. 5 - 7), when he reported on the Dartmouth conference advocating personal growth through activities and processes, rather than skills and proficiencies. Dixon explored the relationship between a community of writers in the classroom and the individual's writing (ibid, p44). Robinson (2006) has advocated that '[C]reativity now is as important in education as literacy, and we should treat it with the same status'. However, Cliff Hodges (2005, p. 51) warns that 'whilst creativity in many classrooms has prevailed all along, what the government is really interested in is the economy' as the United Kingdom is a post-industrial economy, where innovation is the new focus.

The Coalition Government, elected in 2010, immediately set out its broad view of education in *The Importance of Teaching White Paper* (DfE, 2010). This states that the DfE will 'review and reform' the NC, as a 'new benchmark' for all schools, and that it will be 'authoritative' (ibid, p. 42). The report goes on to state that with the 'proper structures in place [...] schools will have the freedom and the incentives to provide a rigorous and broad academic education' (ibid, p. 45). The lexical choices of 'authoritative' and 'structures' sit uneasily with 'freedom'.

Subsequent policy documents have reinforced a 'back to basics' approach to writing, with the introduction of Grammar and Vocabulary section in the new draft NC for English (2013a), and a grammar test of all 10 – 11 year olds as they finish primary education.

On a national level, English teaching is facing a revised Programme of Study for Secondary English (DfE, 2013a, p. 6) for teaching from 2014. Creative writing is present, but reduced to one point out of six on writing, while there are a further six bullet points on grammar and vocabulary that 'pupils should be taught to [do]'. This appears to preserve the prescriptive list approach of earlier policy documents without establishing the interconnectedness between grammar and creativity. However, as stated above, the DfE has since 'disapplied' the NC and the revised date for the new NC for English is 2015. It remains to be seen if the draft NC will still be the same.

Another consideration underlying the prescriptive approach to grammar advocated by the draft NC (2013a) is that Myhill et al (2012, p. 161) found that teachers with good linguistic subject knowledge 'helped writers shape text creatively; teachers who lacked confidence provided formulaic recipes for success'. If teachers have little understanding of the grammar behind the NC, or of the ways that grammar can be harnessed to develop creativity, they are not going to be able to instil confidence in their students to experiment with grammar for creative writing.

1.2.2 Local context

The case study is of five students who were studying A Level English Language during the years 2010 – 2012. Therefore the students' earlier experience of English has been shaped primarily by the policy documents discussed in 1.2.1.

The participants were students in Medway Grammar (anonymised name), a boys' school which admits girls into its Sixth Form. The school serves a large rural area in the South East, selecting the top attaining 25%, as measured by the 11+ examination, and taking students from both selective and non-selective educational backgrounds at 16+, who achieve the entrance requirements. There are 994 students in total, of whom 248 are in the Sixth Form. Although the school is a grammar school with high expectations for the students, a high proportion of the students who go on to university are the first generation of their families to do so. Therefore, there is some diversity in terms of socioeconomic status. Most students are White

British, although there are some students from other ethnic backgrounds, and some students for whom English is an additional language.

The five participants were Emma, Lien, Samuel, Sean and Sebastian, who were representative of the student cohort on the course. The students were aged 16 at the start of the course and 18 by the end. In order to be accepted onto the course, students had had to achieve a minimum of grade B at GCSE. The table below provides brief pen portraits of the participants, using information extracted from student interviews, followed by a brief outline of the students in more detail.

Table 1.1 Pen portrait profiles of the five participants

Name	M/F	Ethnic origin	Experience of living outside SE England	Literacy practices apart from academic	Destination after Sixth Form
Emma	F	White Irish	Lived in Eire until 16	Regular blogger	Gap year
Lien	F	Mixed race: Welsh/Chinese	Lived in Wales for early Primary schooling	Has written a novel Regular fiction writer Prefect assisting with school writing group	University to study Radiography
Samuel	M	White English	SE England	Frequent user of twitter, occasional blogger	University to study Geography
Sean	M	White English	SE England	Frequent user of social networking sites, regular blogger Prefect assisting with school writing group	Art College to study Fashion
Sebastian	M	White English	SE England	Infrequent writer	Gap year working with horses

Reflections on pen portraits of student participants

As English Language students, Sebastian, Samuel and Sean had performed reasonably well in the AS, end of Year 1 modules, but not as highly as the girls. Some of the participants were stronger in the examination modules than in the coursework. This was the case with Samuel. The final A Level results paralleled the AS attainment: Lien achieved A*, Samuel gained A, while the other two boys achieved B grades. Emma did not attain the predicted A* due to absence, but still managed to achieve A. As the school is a grammar school, it is expected that over 60% of the cohort will achieve grades A* to B. This is the case with the results for A Level English Language in the school.

There was a developed teacher/student relationship as the participants had been my students for A Level English Language during the two years of the case study. I was also involved, as their Director of Studies, in pastoral issues and guidance for their year group. In addition, Lien and Sebastian were subject prefects and supported the reading and writing group for KS3 pupils.

1.2.3 Syllabus Context for case study

The primary source of the data for the case study is the creative writing of students on the A Level English Language course. Students write two pieces for the WJEC syllabus (2010) (see Appendix 1.1 and 1.2) which provide 20% of the overall grade. In AS, the coursework is Original Writing (henceforth OW), and at A2, it is Writing for Specific Purposes (henceforth WSP). Both pieces involve the student in planning, drafting and completing 1000 words of creative writing. A definition of 'creative writing' is not given in the syllabus, although WJEC gives some examples, such as short stories, drama scripts and travel features for OW, but precludes these for WSP:

The writing of narrative fiction, dramatic monologues, or script writing is not acceptable for this unit. (WJEC, 2010, p. 18)

The use of the negative underlines a somewhat arbitrary distinction between fiction as 'Original Writing' and non-fiction as therefore not 'original'. This contradicts the list of suggested specific purposes, as this presupposes some creation of voice within the writing. It also presupposes experiences outside the majority of those of the average A Level student. Therefore, it is important that the pedagogical approach encourages the students to reflect on their writing practices, both individually and as a community of writers, in order to give empowerment to the diverse writing that is possible, while still maintaining the rubric of the syllabus. It is tempting to perceive the WJEC syllabus as restrictive in the same way that the GCSE creative writing tasks are prescriptive. However, there is a greater opportunity to be innovative within the boundaries set by the WJEC, if the pedagogical approach fosters boundary-crossings and builds in reflexive practice. Boundary-crossing can be harnessed through exposure of students to wider style models from both their choice of reading material as well as examples provided by me. Reflexive practice can use the potentially restrictive commentary writing to make students more aware of the metalinguistic process of crafting their writing. The range of preliminary reading and writing tasks built into the pedagogical approach exposes the students to a wealth of creative voices, allowing them to try out their developing and shifting creative voices.

The syllabus has the potential to be an enabling route to creative writing if the pedagogical approach recognises the opportunities: it must promote divergent thinking as well as breaking rules – using the commentary to celebrate and justify such choices.

1.3 Creativity and Creative Writing

Creative writing has had a strong presence in Higher Education for four decades now. 1970 saw the first MA in Creative Writing, at the University of East Anglia. However, in the literature, there are contested views of what is meant by creative writing. Nowhere is this more obvious than in the confusing and contradictory use of the terms associated with the debates surrounding creative writing: genre, form, discourse and voice. Therefore it is necessary to discuss the theoretical underpinning of these terms through a literature review (see Chapter 2) and, as my model of creative writing is developed from a socially constructed view of literacy, I also review the literature of New Literacy Studies in relation to creative writing.

Creative writing is defined by the use of creativity. But what is meant by creativity? Robinson (2006) defines creativity as ‘the process of having original ideas that have value’. However, he warns that creativity is educated out of young people. It has appeared regularly in policy documents, as shown above in 1.2, with reference to a range of government and professional bodies. It is also used 17 times in the specification for A Level English Language by the Welsh examination board (WJEC, 2010). This is the examination that the student participants for this case study have followed.

The National Advisory Committee on Creative and Cultural Education (NACCCE) was set up by the Labour government, and produced a report, *All Our Futures* (1999) on provisions for, and to make recommendations about, creative and cultural education. The committee decided on a democratic view of creativity as opposed to an elitist view. From an elitist view, creativity is limited to the preserve of a few talented people. This is relevant from a historical perspective in recognising the achievements of the few given iconic status in our cultures. However, the democratic view is more inclusive as it fosters the potential in all of us to recognise and achieve our creativity as human beings. NACCCE divides the definition into:

four characteristics of creative processes [...] thinking or behaving *imaginatively* [...] this imaginative activity is *purposeful* [...] these processes must generate something *original* [...] the outcome must be of *value* (NACCCE, 1999, p. 31: italics authors’ own)

This is an effective definition because it begins with the imagination of the child: any child. It allows for the potential for creativity to be recognised, and then given opportunity. As Cliff Hodges (2005, p. 53) comments on the language of the report, the use of the word 'outcome' reflects the aesthetic experience rather than a product. This can be understood as referring to the democratic view of creativity, as, potentially, it can be experienced by all. It is also the response seen in students who value the experience. The Teachers as Writers (TAW) project (Smith and Wrigley, 2012) also promotes the journey alongside the outcome. Further, 'something *original*' allows a broader interpretation of the 'outcome'. Self-realisation of ability and fulfilment, although not measurable, is still an outcome. Pope (2005, p. 56) links language to 'demonstrating the fundamentally extra/ordinary nature of human creativity'.

The National Association of Writers in Education (NAWE, 2008) defines creative writing as 'imaginative interpretations of the world that invite the complex participation of the audience'. This emphasises the role of the audience in interpreting the creative piece. Yet creative space has been marginalized in the English classroom due to the frequent changes to the English curriculum. NAWE (2012) argues in its rationale for a Creative Writing A Level, that 'creative writing is not at present 'visible' '. However, many of my A Level students write in diverse, creative ways: they write lyrics for songs they then perform; they write poetry; several have written novels, but they pursue their diverse literacy practices in their own time. In terms of students' expectations of the type of writing required in school, A Level students are the products of the GCSE syllabus, in which the teaching of creative writing is wholly prescribed.

Since the *All Our Futures* report, National Advisory Committee on Creative and Cultural Education (NACCCE, 1999), Ofsted has recognised the need for creativity in its publication, *Expecting the Unexpected: Developing creativity in primary and secondary schools* (Ofsted, 2003). It is refreshing to read here that creativity flourishes when pupils are given 'no clear-cut solution' (ibid, p. 9). However, given that inspection by Ofsted requires a detailed lesson plan, in 2003, of the prescribed four-part lesson of the Secondary National Strategy (DfEE, 2001, p. 17), it is unlikely that the '[U]nexpected' would occur. The powerful oxymoron of the report's title is lost as the opportunity to offer children an open ended pedagogy that would stimulate creativity is shackled. Instead, the Ofsted document (2003, p. 23) appends the institutionalised 'Annex 3: Creativity checklist'. The use of a 'checklist' immediately raises the constant tension between creativity and the tendency in modern educational policy to attempt to quantify and measure creative 'performance' (rather than process) in this crude way. As Ball (2003, p. 223) points out, 'an organization will only spend money where measurable returns are likely to be achieved', leading to non-measurable returns being marginalised. Ofsted made interesting observations about the good practice in creativity observed in 47 schools, ranging from

nursery to secondary schools. However, it was the nursery school that was singled out for particular flexibility in curriculum organisation (Ofsted, 2003, p. 12). The obvious contrast between the increasing demands placed on primary and secondary teachers to cover the National Literacy Strategy and the relative freedom of the nursery environment was addressed in the 'Barriers to promoting creativity' section. Here, for the secondary school in particular, the absence of rich extra-curricular opportunities was identified, as was the tension between examination results and creativity. The result of this absence and tension was that creativity was perceived as an extra rather than as an essential component of teaching English:

[O]ther imperatives. A few schools found it difficult to balance the demands for high test and examination results or the demands of public accountability for improving performance in national tests in the core subjects, with a creativity agenda. However, while these aspirations were not irreconcilable, they did create unproductive tensions. (Ibid, p19)

Practitioners find these 'tensions' at the heart of the balancing act in classroom practice. They are a serious block to creativity, and it is ironic that Ofsted does not recognise its own culpability in purportedly promoting one type of practice in its reports, while 'measuring' another during inspections. The 'few schools' from Ofsted's sample refer to those with GCSE and A Level students. To have creativity relegated to the end of the report and labelled '[O]ther imperatives' almost as an after-thought, suggests, at best, an unwillingness to address the behemoth of the results-driven curriculum and associated uncreative pedagogy at KS3 and 4. The use of the minor sentence in itself belittles the apparent message, although the choice of 'imperatives' suggests, somewhat contradictorily, the weight of Ofsted's findings. Additionally, the unfortunate use of 'create' in the final sentence collocated with 'unproductive tensions' seems to underpin the institutional view of the subject of the report. This is reinforced by the use of the double negative, 'not irreconcilable', which, in conjunction with the final phrase, provides a doom-laden, negative tone to the section, suggesting the fault lies with the schools and teachers alone, rather than acknowledging the broader political context of accountability and performativity. In fact, the absence of explicit reference to 'Ofsted' itself in the paragraph is revealing. For whom did the schools find it 'difficult to balance the demands of public accountability'? Here the answer is blindingly obvious – Ofsted. The nominalisation of 'public accountability', which conceals the agent, allows the government agency to hide behind an anonymous façade.

However, there is a linguistic catch—22, as Cliff Hodges (2005) points out. Addressing the then Labour Government's interest in creativity in education, she suggests that the danger is that it becomes embedded in future frameworks as this would have 'counter-creative implications'. The checklist referred to above reinforces this. Cliff Hodges extends the debate surrounding creativity to the economic link, highlighting the use of such metaphoric language as 'currency' in relation to creativity to suggest that the government has another agenda rather than the personal development of the individual.

In the context of government policy, therefore, creativity is an important component. But it sits uncomfortably with the prescriptive nature of policy documents, and the need for accountability, in terms of pedagogy.

1.3.1 Creative Writing

The National Association for Writers in Education (NAWE, 2008) provides a definition of creative writing that is used for this thesis, as discussed above in 1.1. It is pertinent to note that NAWE's definition places creative writing firmly in a sociocultural context, through 'complex participation of the audience or reader', whereas NACCCE refers more generally to the 'outcome ... in relation to the objective'. Additionally NACCCE refers somewhat vaguely to 'value' in relation to 'outcome', whereas NAWE sets up a positive definition of 'value' compared with the concept of "'correct[ness]". This allows the NAWE definition to be freer and therefore more responsive to the 'divergent forms of thinking'. This freedom for divergence is at the heart of creative writing. A core intention of the creative writer is to be original; and to break down restrictions, experimenting with generic form and language.

In some earlier policy documents for the teaching of English in secondary schools, in the mid-late 2000s, the word 'creative' appears and is linked to writing. Thus, creativity is one of the four Cs in *Taking English Forward* (QCA, 2005, p. 1) which defines creativity in English thus:

Creative users of language are able to exploit their linguistic resources, experiences and imaginations to create new meanings and make new effects. (Ibid, p. 6)

In the final page of the document, the QCA defines creativity and competence as needing the most focus, and these ideas were then translated into the new National Curriculum of 2007 (QCA, 2007), becoming two of the four key strands underpinning the entire provision for English:

Creativity: Students show creativity when they make unexpected connections, use striking and original phrases or images, approach tasks from a variety of starting

points, or change forms to surprise and engage the reader. Creativity can be encouraged by providing purposeful opportunities for students to experiment, build on ideas or follow their own interests. Creativity in English extends beyond narrative and poetry to other forms and uses of language. It is essential in allowing students to progress to higher levels of understanding and become independent. (QCA, 2007, page 90).

This is a bold definition, echoing that of NACCCE (1999), in seemingly encouraging students to pursue original approaches, including subverting existing genres, but this rhetoric was not necessarily followed through in the later section on writing. Thus, here, there is only one use of the word creativity/ creative: (a) alone refers to creativity out of a list of twelve points. The document also uses the modal auxiliary 'should' to indicate a high degree of certainty: 'students should be able to ... write imaginatively, creatively and thoughtfully, producing texts that interest, engage and challenge the reader (QCA, 2007, p. 90). Once again, this somewhat authoritarian language is in conflict with the grand definition of creativity on the early pages.

The concern is that the increasing use of lists in government documents in England, from the first NC (DfEE, 1999) onwards, has fostered a functional approach to writing. Challengingly, Kress (2003, p. 6) has argued that 'writing as ... "creative" is changing' and that '[F]itness for present purpose is replacing previous conceptions'. Kress has also moved on to consider multimodal literacies. In an interview, Kress went as far as saying that there is the possibility that the mode is of more importance than the content, as technology allows for different and 'new script systems' (Bearne, 2005, pp. 297 - 8).

Smith (1991, p. 74) reflected on her early teaching of creative writing where she recognised that it was not a significant literary practice for her pupils. She recorded her reflections on the relevance of the writing process within the classroom:

Sit down. Write now. Be still.

How can they be still when what I ask is on the periphery of their lives?

This question is as relevant today, when the literacy practices students encounter in their lives are more diverse through the influences of social media and other popular culture.

Writing can be discovering [...] Writing about past and present helps to give an order to the pell-mell confusion of living which in turn allows us to move on, sometimes in new directions. (ibid, p. 92)

For the purposes of this thesis, when considering a definition of creative writing for A Level students, it is important to recognise that the students have opted to stay on in full-time education and are classed and treated as young adults, no longer being required to follow – and be defined by – a prescriptive National Curriculum. Yet, students’ perceptions and practice of creative writing have been shaped by their earlier English classroom experiences. Creative writing in KS5 for A Level (post-16) students is defined in terms of the specifications for the English syllabus the student is following, which is regulated by the central body: Qualifications and Curriculum Authority (QCA). These specifications are similar across the different examination boards, but the student participants in this study have followed the WJEC syllabus (WJEC, 2010).

Original Writing (OW), completed in the first year (AS) of the course, is called creative, original writing ‘in a fictional, ‘literary’ mode’ (ibid, p. 13). However, in the second year of the course, for Writing for Specific Purposes (WSP), ‘the emphasis is on a more functional approach, but there are still plenty of opportunities for creativity’ (ibid, p. 17).

Below, it is argued that both pieces are creative writing. However, there is a tendency for the Examination Board to divide writing into literary and functional modes, as evidenced above. The single assessment objective for marking both pieces is the same and gives significant weight to creativity (WJEC, 2010, p. 10). Although the word ‘creative’ is repeated in the marking grids for both Original Writing and Writing for Specific Purposes (ibid, pp. 37, 40), the performance descriptors for grades A/B, tellingly, do not use the term creative at all, except for ‘create’ in (c) below, which refers to the commentary, not the creative writing:

Candidates characteristically:

- a) write effectively in a form and style matched to audience, purpose and genre
- b) select and order relevant content
- c) identify where, and suggest how, key linguistic features are used in their writing to create specific effects. (Ibid, p. 29)

This highlights the tension already referred to above in the Ofsted (2003) document that creativity is in danger of being subsumed by the dictates of the examination system. It is therefore refreshing to remember the emphasis put on the creative space to experiment and develop creative voice, beginning with Vygotsky’s (1978) linking of learning and play, which is discussed below in Chapter 2.

In the thesis, both pieces of writing that the students complete for coursework will be considered as creative writing. This is because the WJEC examination board is contradictory in its delineation between OW and WSP. For WSP, it advises students:

not to write about themselves in genres such as diaries, journals, autobiographies, but to present these as by somebody else (such as a historical figure, or a literary figure, or a famous person, etc.). (WJEC, 2010, p. 19)

This is of course, still encouraging students to be creative, in the sense that it is developing the range of genres at their disposal, and their use of different creative voices, as they are asked to write as 'somebody else'. Therefore, in the thesis, the distinction between Original Writing and Writing for Specific Purposes is henceforward defined as 'fictive' and 'non-fictive'.

In summary, creative writing has been defined with reference to higher and further education (NAWE, 2012), where the definition of creative writing includes a sociocultural context with reference to Bakhtin's (1986, p. 68) 'responsive attitude', and the 'complex participation of the audience or reader' (NAWE, 2008). For KS3 and KS4, NACCCE (1999) refers more generally to the 'outcome ... in relation to the objective' as well as defining the components as having 'relevancy', 'ownership', 'control', and 'innovation'. It is only the latter word of 'innovation' that focuses on originality. The report also makes a distinction between 'teaching for creativity' and 'teaching creatively'. Creative writing falls into the former, but teaching creatively is also part of this creativity. Jeffrey and Craft (2004, p. 84) argue convincingly that the dichotomy NACCCE created, by separating these two elements, ran the risk of obscuring the collaborative element between teacher and student that generates creativity.

The separation of teacher-led pedagogy, as opposed to student-led, was my concern before beginning the thesis. The writing approaches students had encountered in KS3 and KS4 were genre-based to the exclusion of student choice. The students appeared to be passive, awaiting instructions on which genre to write in, even when a variety of genres were modelled. Their previous experiences of creative writing in lessons had been prescribed by the GCSE syllabus and time constraints. The pilot study (Caine, 2010b) had found that the mapping exercises, investigating where students' ideas had come from, in conjunction with peer discussion, had allowed the students to explore their creativity, in particular, identifying the influences of their non-school domains on their writing. This earlier study investigated the 'border crossings' of domains that the students made, identifying what they borrowed from each one to enhance and alter the genres they selected to write in.

The tension that exists in developing creative writing in the classroom is between the freedom of expression required for students to try out *original* and expressive voices, and the necessity to teach creative writing through induction into genres, so that they can experiment with – and indeed, develop – the cultural forms of their society.

As Cliff Hodges argues:

it is important for teachers to be able to make their implicit understandings explicit precisely *so* that students can *learn* from them, not just *copy* them. (2005, p. 53, italics author's own)

This admonition should be at the heart of teaching creative writing.

In this introductory chapter the rationale for the case study has been presented: the creative writing of A Level English Language students deserves to be investigated, particularly in the light of the present debate surrounding the changes to the English curriculum. The context of the case study nationally and locally has been defined, alongside definitions of creativity and creative writing.

The next chapter provides a literature review of the theoretical concepts surrounding creative writing.

Chapter 2 What is meant by creative writing? A review of the literature

The literature review presents the theoretical framework for the thesis on the basis that creative writing is a socially constructed practice (Heath, 1983; Street, 1984), not a process that is limited to the Romantic and individualised concept of creativity, in which inspiration is beyond the remit of the teacher. Pope (2005, p. 236) discusses the problematic terminology of romantic and the Romantics, arguing that it has been misapplied and misinterpreted. Rather, Pope (*ibid*, p.132) argues for recognition of the iterative qualities of creative writing, asking whether ‘we prefer to talk of “creativity” in broadly social and more or less inclusive terms or of “creation” in specifically aesthetic and more or less exclusive ones’. My belief that creative writing should be accessible to all students through a pedagogical approach underpins this literature review. This view, supported by Pope (*ibid*) and NACCCE (1999), also underlies current A Level English Language syllabi (for example, WJEC, 2010). Further, creativity is linked to transformative learning as it ‘relies on transformation, dialogic interaction, context, extended processes and challenges to dominant norms’ (McCallum, 2013, p. 32). Therefore, I have decided to focus here on three particular elements of creative writing: genre, discourse and voice. Genres define the author’s choice of form and structure, which are developed by the discourse/s employed and their associated range of voices. These foci have been selected, firstly, because they are particularly relevant to an investigation of creativity as situated practice (Ivanič, 1998; 2004); and secondly, because they are representative of issues that students raised in their discussions on what was creative about their writing in my earlier pilot study (Caine, 2010b). Of course, within these three broad categories are subsumed other key elements of creativity, for example, metaphoric language and narrative structure (see Chapter 4), which are other possible foci for exploring what is ‘creative’ about creative writing, such as investigating the use of language play through metaphoric language (Lakoff and Johnson, 1981; Carter and McCarthy, 2004; Carter et al, 2011), or the divergence of narrative structure (Genette, 1983). My final reason for choosing these three foci is that these are specifically identified in the WJEC (2010) A Level English Language assessment objective for the creative writing components (see appendices 1.1 and 1.2). As creative writing requires divergent thinking, the pedagogical conundrum is how to teach intangible concepts (Carter, 2005, p. 396; Pope, 2005).

Creative writing, as defined in Chapter 1 and in Caine (2011), is dependent on the ‘complex participation of the audience or reader’ (NAWE, 2008), which requires the ‘responsive attitude’

(Bakhtin, 1986, p. 68) of the reader in the meaning-making process. In addition, creative writing requires the divergent thinking of a writer willing to experiment with genre. In order to do so, students need to be familiar with a range of genres but also have the confidence and ability to merge and create genres. This depends on students drawing on their lifeworlds, as well as academic genre models, since students inhabit a multimodal and changing world of literacies. As A Level English Language puts a strong focus on the meshing of genres through the holistic nature of the course, in which students are expected to analyse as well as produce genres that show variation from the norm, it is therefore an essential element to this thesis. The coursework, which forms the basis for the thesis, is specifically credited for its divergent quality.

Linked to genre is discourse, defined by Gee as the Big D (2010):

D/discourse theory is about seeing interactive communication through the lens of socially meaningful identities. Speakers/writers use language, bodies, and things ("context") in the world to enact socially significant identities. (ibid, p. 25)

The choice of discourse at A Level has been freed from the constraints of Standard English as demanded by the GCSE, where students are required to write in formal, academic discourses. Students enjoy experimenting with discourses associated with their lifeworlds.

Closely linked to discourse is 'voice'. This is not here defined as representing the single real or 'authentic' voice of a student in the creative writing process. Although I am aware of alternative (non-social-constructivist) views of creative writing, for example, the Romantic concept (Wordsworth, 2013, p. 98) of the outpouring of the individual consciousness, where there is a clear association drawn between the author's biographical identity and their writing, deemed to be the product of this unique, essentialised voice, this thesis is premised on a different view of 'voice' in writing. Here, voice is seen as both constructed and multiple (Gee, 2010, p. 37), and while it clearly draws on the author's interests and lifeworlds, it does not 'essentially' represent their identity. It is this concept of voice that is investigated, in order to explore how writers can be supported to experiment with a range of voices in fictive and non-fictive pieces. This has the potential to emancipate the student to experiment with a range of creative voices within and across different pieces of creative writing.

Therefore, the literature review considers what is meant by creative writing through a consideration of genre, discourse and voice. It begins with an overview of New Literacy Studies (New London Group, 1996; Barton et al, 2000) from which developed the LfLFE project (Ivanič

et al, 2009). Research linked to both the New Literacy Studies and Literacies for Learning in Further Education (LlFE) is examined, and its relevance to creative writing for the context of A Level English Language is presented.

The LlFE investigated the literacy practices of students taking vocational courses in Colleges of Further Education. It explored the concept of 'literacy practices' (Barton et al, 2000), finding that if the different 'lifeworlds' domains of the students (for example, leisure interests in reading and posting about music) were promoted in a pedagogical setting, enabling 'boundary crossing literacy practices' (Ivanič et al, 2009, p. 23), this enhanced students' learning. This relates to Bakhtin's (1986, p. 60) concept of widening students' understanding of speech genres, as 'relatively stable' utterances, in order to extend the 'free creative reformulation' (ibid, p. 80) of such genres.

As one of the strands of the New Literacy Studies is the widening of literacies within pedagogy, the literature review considers the different theoretical approaches to concepts related to multiliteracies. Firstly, genre (Bakhtin, 1986; Kress, 1996, 2003; Gee, 2003 and 2010) is considered as socially constructed, views on genre have the potential to limit, but also to extend, pedagogy on creative writing. Secondly, discourse, as a concept linked to genre (Vygotsky, 1978; Bakhtin, 1981, 1986; Ivanič, 1998, 2004; Gee, 2011), is also examined and its interpretation for the purposes of this thesis presented. Thirdly, there is a similar discussion and definition provided for voice (Bakhtin, 1981, 1986; Gilbert, 1994; Ivanič, 2007; Caine, 2010b). These three areas are important to research on writing as they can be used to establish the range of domains that student writers draw on, and to explore how students shape their writing, using these influences. Therefore, an analysis of the terms and their various interpretations in the literature is essential before discussing how the thesis aims to develop the theoretical approach of the New Literacy Studies in investigating the socially mediated practice of creative writing.

The theoretical approach used for the earlier Critical Analysis Study (Caine, 2011) was based on the New Literacy Studies as represented by the LlFE. The theoretical approach of the thesis is underpinned by a combination of several different approaches of the New Literacy Studies on situated literacy practices, Kress on multiliteracies and Bakhtin's belief in the relationship between the utterance and the reply within dialogue (spoken or written):

[T]he utterance is filled with *dialogic overtones* ... our thought itself – philosophical, scientific, and artistic – is born and shaped in the process of interaction and struggle with others' thought. (Bakhtin, 1986, p. 92)

2.1 A Socially constructed view of creative writing as a literacy practice – the New Literacy Studies

This thesis is built on the belief that literacy practices take place within socially mediated practices: socially situated practices. The importance of this was brought to the fore by Street (1984, 1997). He developed Heath's (1983) literacy event into a broader concept that considered the context surrounding the event, coining the term 'social literacies', noting later that

[I]f literacy is a social practice, then it varies with social context and is not the same, uniform thing in each case. (Street, 1997, p. 48)

Since then, the concept of literacy as a social practice has been developed through the New Literacy Studies. The New London Group (1996) broaden the concept to consider the impact of multiliteracies because

traditional literacy pedagogy [...] remains centred on a single national form [...] conceived as a stable system based on rules [...] a more or less authoritarian kind of pedagogy [...] Multiliteracies also creates a different kind of pedagogy, one in which language and other modes of meaning are dynamic representational resources, constantly being remade by their users as they work to achieve their various cultural purposes (New London Group 1996, p. 64).

The New London Group identify the problem that there is a very strong revisionist movement internationally to maintain the status quo of literacy pedagogy, which seems to be in conflict with what students actually need to learn for the workplace as well as everyday domains, due to both cultural differences and technological changes for literacies. The title of the New Literacies Studies develops from Literacy Studies to encompass the idea of the wealth of literacies. Barton (2001) further broadens our concept of 'literacies', due to the existence of increasingly complex societies and cultures. He also points out that government policy in England has not taken note of recent research into socially situated literacies. Barton identifies the issue of the definition of literacy as problematic, as it can be interpreted in either a broad or narrow way. He states his preference for

the broad interpretations of what is meant by literacy [... accepting] more fuzzy borders, in order to demonstrate links and they are not really separable; for example, one can then identify the similarities between book and film as mediated experiences. Similarly, people read timetables, maps and music, as well as novels and academic articles and there is a great deal in common in the practices associated with these diverse texts (Barton, 2001, p. 95).

This definition of literacy links back to the speech genres of Bakhtin (1986), however Barton does recognise that others have different views:

[O]thers ... such as Kress (2000), prefer a narrow definition of literacy in order to distinguish print literacy from other semiotic systems such as the visual. (Barton, 2001, p. 95)

In acknowledging that the issue is unresolved, Barton advocates that both views are tenable and useful to follow. Whereas Kress (2000) traces writing systems historically and refers to the changes in meaning-making brought about by screens, Barton (2001) refers to situating literacy studies as linguistic and claims that 'new technologies are changing the landscape of language practices' (Barton, 2001, p. 96).

Further, Barton refers to the 'material world' (ibid, p. 98), meaning other mediated literacies apart from the academic domain. Again, he is acknowledging the changing literacy practices associated with technological advance. Barton is particularly concerned with the 'underlying issue [...] that writing is not just speech written down, it is a different form of language, a distinct form of meaning-making' (Barton, 2001, p. 100). Here he is acknowledging the changes to literacy brought about by technology.

The development of this theoretical interpretation of literacy is carried out in the LfLFE project, where the media based literacies of student participants in the studies are discussed in detail, with reference to giving autonomy to learners through allowing them to select other media in which to work/ present their projects. This multiliteracies view of literacy practices is very encouraging as media based literacies are of such importance to the post 16 student, who is rarely unplugged from his or her ipod/MP3/3G mobile phone. As aspects of the literacy practices associated with students' multimodal world appear in their written and spoken

discourses, Ivanič et al (2009) report on several examples of improved student engagement, where multimodal approaches were taken.

This is worth picking up as a thread in *Situated Literacies* (Barton and Hamilton (eds), 2000), a collection of articles on the range of domains in which literacy appears in the modern world, showing how literacy should be viewed as socially situated. Here, diverse literacies such as those found in prisons and Welsh markets are researched. Omerod and Ivanič (in Barton and Hamilton, 2000) consider the physical nature of multimodal texts created in their research with primary school children, using a multiliteracies approach. They report that children feel ownership of their created projects, which were situated in literacies operating both inside and outside the school and being related to different social groups and experiences. Although the research projects found in Barton and Hamilton (2000) are diverse, they focus on the socially situated nature of literacy and the emergence of new literacies, created through border crossings. They are powerful arguments for the New Literacy Studies and its application to A Level creative writing.

Gee (2003, 2010) has deepened understanding about the role of digital literacies as a means of developing students' writing. This is relevant to creative writing as Gee's (2003) enthusiastic embracing of the video gaming world is very refreshing. He is very open to the broad view of literacy studies, including such media linked to the gaming life of many students. Gee considers not only its right to be included as literacy, but its importance in developing meaning-making. He refers to how the semiotic domains are meaning-making by recovering meaning through understanding image and word, situated within the specific contexts of the multimedia. This can allow students to extend their creative writing in new multiliteracies, if multimodal contexts can be accepted in the classroom context. Gee is approaching the 'fuzzy borders' referred to by Barton (2001).

The issue of acceptance of multiliteracies is highlighted by Street (2011, p. 581), who warns of the risk of inequalities when policy makers present an ideological interpretation of literacy which is different from those the learners encounter outside the academic context. Power can be imposed through pedagogy to the detriment of the learners' lifeworld literacies, as importance can be given to the writing of a narrow range of style models, selected by the teacher to conform to the teaching of the curriculum and GCSE syllabus. The resulting pedagogy runs the risk of disengaging students through the growing distance between the academic literacies students encounter within the classroom, and their own lifeworld literacy experiences (shown by the LfLFE project, Ivanič et al, 2009). As Freire (1972) says, the teacher

becomes the banker by presenting examples from the literacies they are familiar with, thereby limiting the experiences of the students. By responding to the shifting nature of literacies that young adults encounter in an increasingly 'media-meshing' world, pedagogy should be able to include and adapt a more representative range that acknowledges the risk of disenfranchising students, by giving cultural status to a narrow set of literacies.

To sum up how the consideration of the New Literacy Studies is pertinent to the creative writing of A Level students: it provides a theoretical framework for promoting divergent writing. The acceptance of language as socially constructed is the first step. The second step is to recognise the multiliteracies that influence the literacy practices of A Level students. Together, these form Barton's 'fuzzy borders', because the emergent voices of A Level students are in languages that are adapting to the needs and interests of the adults of the future world. The continuous formation of new literacies is as important as the finished examples, and the contexts and domains are recognised as shifting through the times and the spaces occupied by the young adults as they explore their lifeworlds in their creative writing.

Ivanič (2004, pp. 222-223) develops ideas in the above framework, by presenting a model for a 'multi-layered view of language', in which a social and linguistic perspective of academic writing is developed, which has the potential for being adapted for the pedagogy of creative writing. The internal layer of her visual model is the written outcome - the 'material entity' of Kress (2003, p. 87) or the 'utterance' of Bakhtin (1986, p. 60) - surrounded by the 'cognitive process', which lies within, firstly, the immediate socially situated context, and secondly, within the final, outer layer, representing the 'wider sociocultural and political' context. The two outer layers are familiar from the emphasis of the New Literacy Studies on literacy as a socially situated practice, yet they are often marginalised in the classroom. The evidence for this is in the way that, although the NC pays lip-service to enabling students to 'explore the culture of their society, the groups in which they participate and questions of local and national identity' (DfE, 2012, p. 85), in reality, they are limited to a choice of two from six prescribed writing tasks, when the policy is translated into the GCSE syllabus (AQA, 2012).

However, Ivanič's (2004, p. 223) model for a 'multi-layered view of language' appears too rigid, in that it does not represent the permeable nature of the literacy practice of creative writing, imposing artificial boundaries on a social practice. For example, the literacy practice of creative writing is not an isolated event in either time or place, as suggested by Ivanič's use of the singular 'event' for layer 3 as well as the solid box outlines between the layers. What Ivanič's model does not allow for is that the event of creative writing takes place over several

lessons, homework tasks and shared writing events. A creative writing model would have to change event to the plural: events. As these events are shaped by outside factors that the student experiences in the wider sociocultural world before or during the writing process, the model should allow for multiple movements in both directions. Ivanič's model also does not allow for adequate representation of the audience/reader and of how this affects the text, as the audience can be experienced during the writing process, as well as at the end with the completed product.

While Gee (2008) has promoted digital literacies in America to meet the needs of a work force able to operate in global economies, the LfLFE project has researched the literacy practices of college students in vocational subjects and their vernacular literacy practices 'to see the creativity in people's everyday semiotic practices [...] to support the *border crossing* of literacy practices from the vernacular and informal to act as resources for learning' (Ivanič et al, 2007, p. 705, authors' italics). The New Literacy Studies is a useful framework for viewing multiliteracies, and how they impact on pedagogy. The LfLFE project has a multi-layered approach as it 'draws upon' the New Literacy Studies with the 'socially situated and constructed view of literacies as multiple, emergent and situated in particular contexts' (Ivanič et al. 2007, p. 705) . The LfLFE uses the theoretical concepts of the New Literacy Studies to explore texts in everyday activities, such as MSN Messenger, and identify the need to establish border crossings, instead of expecting automatic 'transfer' of literacy from students' different domains: home, work, college. Therefore, the New Literacy Studies and the LfLFE project are relevant to the case study as they address the lifeworld domains that students are encountering now and which appear in their creative writing, alongside academic domains. They both address the relevancy of literacy practices to any pedagogical approach used to develop creative writing.

2.2 Genre

A definition of genre is problematic as the use of the term shifts within and across different theorists. In this present study, genre is used as 'genre-in-language' (Kress, 2003), although elements of multimodal features are also explored.

From the point of view of creative writing, genres are socially constructed and therefore shifting in their acceptance by an audience. Genres are related to the outward form of the texts, as well as to the use of intertextuality, which allows the writing to be creative and original. They also have to be able to shift in both time and space as new modes of

communication become available to creative writers. Because I believe creative writing is a socially situated literacy practice, Cope and Kalantzis's (1993, p. 7) definition of genre as 'the different forms texts take with variations in social purpose' is useful: students need to be able to recognise features of form in order to manipulate their creative writing where the social purpose of their shifting perceptions require.

Bakhtin (1986, p. 69) acknowledges the socially constructed nature of genres when he defines speech genres as 'relatively stable types of [these] utterances'. Within these speech genres, Bakhtin stresses their 'extreme heterogeneity' (ibid, p. 60) and goes on to list examples from both written and spoken genres, as diverse as military commands and literary genres. Kress (2003, p. 83) develops the socially constructed view of genres, by extending the debate on newer genres including non-powerful genres from less mainstream cultures. Indeed, Kress challenges the concept of genre as being 'relatively stable'. This is an important issue, given education policy in England, as the National Curriculum (QCA, 2007) has endorsed both 'genre' and 'process' approaches to writing; thus the taught stable models have been elevated above the genres that students increasingly encounter in their lifeworlds.

An issue in defining genre is its close link to form in the literature, where the form is the outward manifestation of the socially recognised genre. As Kress (1996) explains, genre has an honourable pedigree, going back to Aristotle and the *Poetics*. He discusses how genres are socially constructed as:

the generic form of a text is an effect of the social conditions of its occasion of production [...] The multiplicity of textual forms, of genres, thus acts as a semiotic, social and cultural mesh which reveals the meanings of that society to its members and allows them to act conventionally or against convention (ibid, p. 189).

Here, both the conversion of the noun genre to adjective 'generic' in the noun phrase 'generic form', and the list-like construct of 'of textual forms, of genres' suggests that genre and form are closely related. This suggests the interpretation that the form is the outward appearance of the finished outcome. In relation to the classroom, Kress goes on to comment on how genres are socially constructed nationally and are also limited by what is perceived as appropriate for assessment. Kress argues that genres cannot easily transpose from one culture to another as there is 'an unravelling of the system of generic forms in one place and its reforming in quite different ways' (ibid, p. 190). Although Kress identifies the socially constructed nature of genres, he underplays the internationality of many modern genres

associated with young people, for example, Rap lyrics. However, Kress is more nuanced in noting the global and international issues associated with genre when he outlines the problems associated with 'the transposition of a genre from one society to another' (ibid, p. 190).

Kress (2003, p. 85) rightly extends the genre debate to justify the teaching of genre in school. To Kress, it is 'inescapable that genre-knowledge' should be part of the curriculum. He argues that as the 'textual forms ... [are] relatively stable and persistent' students need to be able to understand and use genres in order to have 'full participation in social life'. He stresses that because social practices are expressions of power, students need to be able to reproduce them. Kress further asserts that 'genre-knowledge ... needs to form part of the curriculum of literate practice' and that this is 'beyond question'. Unfortunately, the way that 'genre' theory has been translated into national policy, syllabuses and classroom practices has grossly simplified the original theorists' arguments, a process that Bernstein (2000) identifies when he explores how knowledge is reproduced by educators. The hidden code conveyed, albeit unintentionally, by teachers is typically that students should reproduce, but not innovate. This is due to the prescriptive lists that have appeared in all the versions of the National Curriculum (QCA, 2007), except the most recent draft version (DfE, 2013a). Kress tries to address this prescription by raising the issue of 'the genres of marginal groups', asking whether these should be taught, too, but admitting that this question is 'profoundly political' (2003, p. 86). However, Kress's suggestion that 'the literacy curriculum would provide access and key' to a suitable range of genres is too simplistic and risks entrenching power through reinforcing only dominant genres. Indeed, Freire (1972, p. 60) cautions against this type of 'ready-to-wear approach' to pedagogy. To sum up, it is the flexibility to respond to changing and emerging literacies that is required, through reimagining the pedagogical model used to develop creative writing.

In policy documents the status quo is reinforced by listing genres that students must acquire in the NC (QCA, 2007, p. 96). This approach seems to restrict literacy practices to a set of conventions, without taking into account the experiences of the students in other domains outside of the classroom. This is particularly relevant when the changes that have happened within literacy in recent years are considered. Students of 16 – 18 years communicate using a wider range of literacy practices than is often typical of their teachers, who are of a previous generation. They can compose a Facebook update that reflects on an experience with written words and insert icons and images, which is a literacy practice with a defined audience and

purpose – the definition of genre. Kress (2008, p. 262) raises the issue that '[M]ost genres used by the young encourage "writing back". This has entirely changed the authority of authorship.' Kress is referring to the interactive nature of modern communication channels that form part of students' literacy practices. Unfortunately, single authorship is essential for the current assessment criteria for creative writing at KS 3 and 4 (DfE, 2013a) and A Level (WJEC, 2010). However, there is little room in the time allowed for teaching in KS3 and 4 for exploring and experimenting with a range of genres beyond those required for assessment. That has the effect of dampening and restricting the creative opportunities available to students by the time they reach creative writing in KS5. This is similar to the 'banking education' concept that Freire (1972, p. 56) refers to, which 'inhibits creativity and domesticates'. Returning to the use of form and literary genre within government policy, such as the NC, the State is, arguably, imposing its view of which literacy practices are acceptable for a student to follow, thereby inhibiting the creativity of young adult writers.

The existence of a set of model genres prescribed by the curriculum can be oppressive to the student, as the gap between the literacy practice experiences of the teacher supplying the models and those of the students widens. To counteract this, many teachers actively seek out models that students can bring to the classroom, which can pose issues of acceptability for the purposes of assessment, but is beneficial for the engagement of students in the ownership of their creative outcomes. This is relevant, in particular, in the area of games media genres, including video games, Playstation (console games) and online games, such as, *The World of WarCraft*. Of course, including these extends the definition of genre to encompass different media. These do not appear in lists of written genres in recent versions of the NC (QCA, 2007; DfE, 2013a) or the Secondary National Strategy (DCSF, 2008), but can be ways of unlocking the creative writing of students. Gee (2010, pp. 127-128) gives weight to the creative merging of vampire and romance genres in video games' story-lines, but links it to the more limiting facility to create story lines in *The Sims 2*, rather than opening out the possibilities beyond video games. Gee also recognises the creativity in an American teenager, Alex, who has recently become an internet phenomenon with her online vampire romance stories. However, her work, according to Gee, caused tension between the adult and teen audiences, as the adults could not understand the success of Alex. There is a particular generational tension caused through such 'digital-age teen-speak', where the language used is often unfamiliar to the older generation, including the teacher.

The creation of new genres by students is of particular interest to this thesis as it exemplifies divergent thinking and also allows students to include multimodal features from their

lifeworlds. Another study, by McLay (2002, pp. 49 - 52), reinforces Gee's argument about children's creativity in creating new genres, describing a primary school pupil, Kevin, blending genres and media to include fantasy and graphic novels, as well as interactive games. McLay argues that this is a work in progress and involves experimentation, questioning whether or not this is a new narrative form. In terms of the definition of creativity and creative writing explored above, here, in Kevin's engagement with an original piece of narrative writing, derived from other models, he succeeds in producing a creative outcome that is original in its manipulation of genres. Furthermore, the acceptance of games media is more 'mainstream' now. Gee (2007, p. 106) addresses the intertextuality skills of the players, which are also visible in the creative writing of students throughout the school system. I have observed the storytelling of a child in Reception (4 – 5 years old), in which the game of *Halo* was woven into the narrative. At the upper end of the school, I have accepted for coursework a piece that wove the 'anime' graphic novels with Meier's *Civilization* (1991), and merged both with Norse lore. In fact, Neil Gaiman's *American Gods* (2005) has a similar intertextuality that has broken the bounds of the traditional fantasy genre. Many successful contemporary writers see their work appear in different modes of film and game versions. This has the effect of blurring the boundaries of genres more and of mixing modes. Often, the order in which these versions are read/viewed/experienced by the audience does not prioritise the written version.

Creative writing requires interaction between the writer and the receiver as it is socially constructed. Bakhtin (1986, p. 74) refers to the author, who 'manifests his own individuality in his style [... and] creates special internal boundaries that distinguish this work from other works [...] in that cultural sphere', so the work is 'oriented toward the response of the other'. Therefore, the sense of audience is intrinsic to genre. The WJEC Examination Board (2010) requires the student to have a sense of the 'cultural sphere' of their audience. Therefore, the creative aspect is in the mixing of genres and students' 'free creative reformulation' that Bakhtin (1986, p. 80) advocates, while admonishing that 'genres must be fully mastered in order to be manipulated freely' (ibid), and recognisable to the reader. Moreover, as Bakhtin says (ibid p. 89), 'the unique speech experience of each individual is shaped and developed in continuous and constant interaction with others' individual utterances'. Thus the creative writer alters and creates their style through such interaction, drawing on previous genres encountered, as both reader/audience of current texts from their lifeworld domains, as well as those from the academic domain where long-published and canonical texts may be presented. Bakhtin (ibid, p. 89) usefully refers to reader/writer relationships involving 'varying degrees of otherness or [...] "our-own-ness"'. In pedagogical terms, this suggests 'a community of practice' (Lave and Wenger, 1991), in which writers learn from the direct response of other

readers/writers/critics, but also that writers are constantly influenced by all the 'texts', written and spoken, that they are, or have been, in contact with. Reading of texts across genres is, therefore, an intrinsic part of the creative writing process. Bakhtin's concept of intertextuality influenced later theories of reading, including identifying that the reading process involves the 'convergence of text and reader bring[ing] the literary work into existence' (Iser, 1974, p. 123). This has also shaped the concept of 'creative writing' as Bakhtin's 'actively responsive understanding' (1986, p. 69) implies a speaker/writer, who is also a 'respondent'.

Both Gee (2010, p. 23) and Kress (2003, p. 88) rightly argue that rapid expansion of multi-media and blended, transformed or new genres has occurred, in order to meet the shifting social literacy practices of the world of the young adult. Indeed, Gee's (2010, p. 23) description of competence in managing multi-media and design shows the complexity of some of these new genres. In pedagogic terms, what is important is to present students with a wide range of forms and genres, to add to their own known genres and forms, in order to give a springboard to other possibilities, rather than a conforming to the models presented. A broad curriculum should open up and inspire, as is suggested by the etymology of the word "education": *educare* - a leading out from, not into.

However, the broad definitions of genre explored above are not those used when genre is presented in policy documents to the practitioner – either the teacher reading the A Level syllabus - or the students. In the WJEC specification for A Level English Language (2010), the wording refers to 'genre' in both the description of the units and the marking grids. It is even present in the cover sheets, where the student must identify 'the genre' used. So what is meant by 'genre' by members of the WJEC Examination Board? Unfortunately, there is a contradictory usage in the syllabus as a whole. Below are some of the usages:

Box 2.1 Extract from WJEC specification for A Level English Language (2010, p14), Original Writing

One of the following may be chosen, or candidates may wish to choose another, provided that they write in a style that is clearly creative or original, based on some study of a chosen genre or style. For example, if the short story is chosen, there should be some study of a range of short stories. If candidates wish to choose to write in a form other than those from the list below, they should have studied appropriate examples of that form.

- A short story
- An extract from a novel (e.g. the opening chapter, or concluding chapter)
- An extract from a generic fictional style (e.g. romance, crime, horror, science fiction, detective, fantasy, etc.)
- A dramatic monologue
- A play script for stage, radio, or TV

Box 2.2 Extract from WJEC specification for A Level English Language (2010), Writing for Specific Purposes

Candidates should study a genre or area of language in use, and should then produce an extended piece of writing of their own in the same genre or area. The language used should be appropriate for the purpose and context of the chosen piece. The likely audience should also be borne in mind.

Examples of possible genres or areas of language use:

- Travel writing
- Reportage
- Newspaper reports
- Diaries/Journals
- Magazine articles
- Articles for broadsheet/compact newspapers
- Sports writing
- Reviews (of books, films, theatre, music etc.)
- Biography/Autobiography
- Speeches (written to be spoken, with an emphasis on rhetorical features, rather than delivery)
- Obituaries
- A guide.

As shown in Boxes 2.1 and 2.2 above, what is immediately clear is that there is confusion between the use of 'genre', 'style', 'areas of language use' and 'form'. For Original Writing (OW), the connection is made between genre and style. This seems to have some of the elitist, culturally embedded views of the National Curriculum between 'literary genre' and 'form'; that is, style is perceived as being linked to the choice of genre that is already socially accepted, whereas form is the outer manifestation of the genre. However, form and genre seem to be interchangeable. For Writing for Specific Purposes (WSP), the confusion is between genre and 'area of use' with 'close attention to the audience'. Here, a socially embedded concept of how the piece is to be received is included. The Original Writing instructions do not require reference to audience. However, these differences are arbitrary and could shift between OW and WSP.

As the A Level specification encourages different genres to be explored through examples from published texts (whether they are printed or on-line texts and other media) in line with the lists from the syllabus, classroom practice places emphasis on the transformation of genres, in order to experiment with the creation of an original text. Transformation is used here in the sense that Kress (2003, p. 46) uses it, as the student is engaged with 'producing new resources out of existing resources'. However, even Kress's use of transformation here does not quite fit the social events going on in students' writing, as students both explore and adapt the genres presented to them as models in class and also from their own lifeworlds. This transformation can be achieved through the manipulation of an existing genre or through the merging of two or more genres. Within the A Level syllabus, there is the possibility for students to experiment and share their experiences. In order to give them the confidence to experiment and create, there is an expectation at A Level that students should extend boundaries. Indeed, this is referred to explicitly even in the NC Programme of Study for KS4 (QCA, 2007, pp. 84, 96). However, the latter document uses the term 'form' and reserves genre for 'literary genre'.

This raises the issue of terminology. As shown above, genre has a shifting interpretation. This makes its use in a pedagogical context problematic as confusion for both students and teachers can arise. The first point to clarify is whether or not form is interchangeable with genre. Gee (2010) makes the following distinction:

The larger "body parts" of a story or other language genre as a whole can be called its "macrostructure," as opposed to its lines and stanzas which constitute its "microstructure" (ibid, p. 230)

Librarians use 'form' to classify 'genres'. Therefore the terms are closely related, if not interchangeable, when applied by teachers in the English classroom. Kress gives the meaning

of genre as 'kind', (2003, p. 89) and refers to 'generic shape' (ibid, p. 85) to denote form. However, the delineation drawn by WJEC in the boxes above has the effect of undermining the creative outcomes of the students: by referring to the prescribed 'forms' students can write in, the outcomes cannot – by implication – be literary genres.

Form can be defined as one aspect of genre: a poem is a genre, but free verse is a form. Where do they cross? Is a sonnet a form rather than a genre? Are Gothic and detective novels both of the 'novel' genre? The form of a novel is also its overall style - epistolary, for example. There are forms within forms and genres within genres. And writers continually subvert. Again, Kress has explored this from the point of view of 'mixed genres' and argues that:

Even in periods of the strictest policing of generic norms, makers of texts have to make texts which fit the changing social conditions (2003, p. 88).

When the student 'makers of texts' create an original piece of writing for coursework, by Kress' definition this is a work of art, although it is doubtful that this was what the Examination Board had in mind. What will be creative writing in the students' life-times will be different in some way from what was creative writing in the literary canon, or from the dialectal work of Irvine Welsh's *Trainspotting* (1999) that changed perceptions of what literary work could be at the end of the Twentieth Century. This relates to the definition by NACCCE: 'creativity is possible in all areas of human activity and all young people and adults have creative capacities' (1999, p. 8).

For the purpose of this thesis, genre will be defined as both the socially constructed genres that students are introduced to, as well as the new genres they create through manipulation and intertextuality. Form will be defined as the physical manifestation of the genre. Genres are also linked to discourses, as discussed below.

2.3 Discourse

As creative writing is considered in this thesis as being socially constructed, the relationship between choice of discourse and the genre employed by students is addressed next. Discourse is typically defined as 'stretches of oral or written language' (Gee, 2011, p. 177). Therefore, discourse reflects socially constructed perceptions of social contexts, which introduces an overlapping with the definition and use of genre. Often, the literacies students have encountered in popular culture are relevant to their perceptions of the world they

inhabit and that they wish to explore in their writing, illustrating the relationship between discourse and genre for the purposes of creative writing for A Level students. Just as students have a wide source of lifeworlds to draw on, so do modern writers, who have options to present their work through different media, such as film. One such example is *Trainspotting* (Welsh, 1994, p. 163). Here, the issue of how the word 'discourse' relates to genre is raised, since the use of discourse is linked to the linguistic registers that Welsh adopts in his novel: his protagonist combines both the discourse of Pilton's deprived housing estates and a discourse of philosophy in the central courtroom scene. But are the discourse the same as the genre Welsh has chosen for his novel? In this case, Welsh appears to be evolving a new genre of social realism, in which the socially bounded discourses are meshed. This suggests that genre and discourse are linked, just as genre and form were linked above, but are not interchangeable. In this thesis, a distinction is made between the use of genre to apply to the creative-writing style that is not fixed by convention, but is fluid, shifting within its socially constructed state; and that of discourse. The latter is also socially constructed, but is more related to the socially constructed registers employed by differing social groups, and the *written* registers of the students, which, of course, might also shift within a particular piece of writing. However, both genre and discourse are dependent on each other, as genre can be shaped by choice and use of varying discourses.

Gee (2011) differentiates between 'discourse' and 'Big D Discourse'. The former he uses to refer to 'stretches of oral or written language' (ibid, p. 177), which seems to equate to Bakhtin's (1986, p. 73) 'sentence as a unit of language' which is 'a relatively complete thought, directly correlated with the other thoughts of a single speaker within his utterance as a whole'. Big D Discourse denotes societal discourses, with recognisable form, that are typically hegemonic. Gee uses this important distinction in describing methods of discourse analysis, which are often used to critique hegemonic texts, for example, social policy documents (the approach used in Chapter 1 above). Earlier theorists, such as Fairclough (1989, p. 109; 1993; 2001) coined the term, Critical Discourse Analysis (CDA), reflecting their adherence to a Marxist tradition of critical theory. Both Ivanič (1998, p. 259) and Gee (2011) draw on Fairclough. Fairclough divides CDA into 3 areas: '*description* of text, *interpretation* of the relationships between text and interaction, and *explanation* between interaction and social context' (Fairclough, 1989, p. 109). He draws a distinction between description and interpretation / explanation because he links the description of a text to a process and uses 'discourse to refer to the whole process of social interaction' (ibid, p. 24). For description, Fairclough suggests a ten-question framework under the three headings; vocabulary, grammar and textual structure (ibid, pp. 110 – 111). The focus on metaphor in the vocabulary section is

particularly interesting because 'different metaphors imply different ways of dealing with things' (ibid, p. 120) and is relevant to creative writing. Fairclough goes on to discuss interpretation, explanation and position of analyst, making this separate from the description. Although this gives more emphasis to the orders of discourse as social practices, Fairclough's separation is problematic because there is a permeable relationship between the product and process of the text, and its social interaction. As Fairclough says, one cannot exist without the other. Therefore, the division he suggests is difficult to apply, and it is preferable to link interpretation and explanation, in the sense of a social practice of creative writing, to the textual product.

In addition to his discussion on discourse, Gee also refers to social languages (2011, 2010) which he defines as register: the varieties of language used by speaker/writers. Because Welsh has his character Renton, in *Trainspotting*, switch between two social languages in the example above, Gee would term this 'double-voiced' (2011, p161) as it moves in and out of two distinct registers, borrowing a Bakhtinian (1981) phrase.

Ivanič (1998, p. 46) makes a clear distinction between genre and discourse. She argues that 'the conventions of "discourse" are not dependent on the social situation, but more on what is being spoken or written about: the "ideational" elements'. Ivanič further suggests that discourse has a linguistic and physical boundary. Gee (2011) would find this problematic as it seems to remove the socially constructed view of discourse. Ivanič's view of discourse is further developed, somewhat confusingly, in her six discourses of writing (2004, p. 225), which she defines as: skills, creativity, process, genre, social practices and socio-political discourses. The framework is useful in that it attempts to analyse processes involved in pedagogy. However, it contains an inherent problem in its atomisation of the different discourses: identifying a 'genre discourse' as separate from a 'creativity discourse' appears to echo the prescriptive lists of the NC Programme of Study (QCA, 2007). Ivanič (2004, p. 229) does attempt to address this, by stating that 'what counts as good writing is implicit in the acts of writing'. This implies a 'use of models' approach to developing 'genre discourse', where there is explicit teaching of how 'texts vary linguistically according to their purpose and context' (ibid, p. 232). The problem with this argument is that it does depend on some agreement about the word 'implicit', which returns us to the idea of a prescriptive pedagogy, determined by those with the cultural capital to judge the 'good writing'. Although Ivanič's framework was developed for pedagogical reasons, her delineations are a little confusing, and prescriptive. For example, Ivanič separates 'Beliefs about writing' (ibid, p. 225) and 'purpose-driven' from 'creativity', suggesting that genre is shaped by 'social context' but not by 'creativity'. By

attempting to separate the genres, she has set the definitions in stone, restricting and confining the possibilities of genres. One of the fascinating aspects of both genre and discourse is that they are permeable, like the socially constructed view of creative writing above. In addition, Ivanič forces another division between grammatical knowledge, which is aligned with skills, and creativity, whereas Myhill (2001, 2005) and Myhill et al (2012) recognises that linguistic knowledge is essential to creative discourses.

As genre cannot be divorced from either creativity or discourse, and genre is socially constructed, teachers do have to be aware of imposing their views of what is acceptable on their students. For a salutary tale, it is worth considering that innovations happen before they are labelled. Picasso did not set out to be a Cubist, but the label was imposed to define his work and that of others, with which it had some similarities. This has led to the cyclical pattern of creativity being followed by definition of boundaries by those who want to define and label, then being succeeded by the creative subversion of these labels. So the teacher needs to help students understand definitions and be able to use genres to suit their purposes, but also encourage them to break free. And this is where the policy documents of government and Ofsted (2010) fall down in their frequent lack of understanding of the power, value and importance of creativity and originality.

One way of understanding genre and discourse is to consider Bakhtin's argument that there is no distinction between the two terms, in relation to the novel:

heteroglossia [multiple, creatively clashing voices] either enters the novel in person [...] in the images of speaking persons, or it determines [...] the special resonance of novelistic discourse. From this follows the decisive and distinctive importance of the novel as a genre [...] the novel requires speaking persons bringing their own unique ideological discourse, their own language (1981, p. 332).

Bakhtin sums this up as '[T]he speaking person and his discourses is [...] the thing responsible for the uniqueness of the genre' (ibid, p. 333). Bakhtin's use of 'discourses' within the novel is more aligned with a socially constructed view of literacy for creative-writing practices. However, this can be applied, not only to the fictive texts A Level students write, but also to the other genres they manipulate creatively, drawing on a variety of discourses. Discourse analysis can, therefore, be used to investigate the threads of discourses that students have employed in both their Original Writing and Writing for Specific Purposes pieces.

Bakhtin is also concerned that the stylistic study of literary genre becomes a reductive, historical exercise, in which the differences between genres are identified. He argues that 'secondary (complex) speech genres ... absorb and digest primary (simple) ones' (Bakhtin, 1986, p. 62) and therefore it is these 'interrelations' that are important. To ignore this, 'weakens the link between language and life' (ibid, p. 63). Bakhtin extends this with reference to Dostoevsky's 'folkloric narrators and story tellers' (1981, p. 313), making a distinction between the speech of the narrator and 'the real or potential direct discourse of the author' (ibid, p. 313). In terms of applying Bakhtin's ideas to the creative-writing classroom, this would indicate the importance of teachers making the above distinctions clear to students, through models, enabling them to explore and use a range of discourses that they perceive as meeting the needs of the genre they have chosen.

With reference to creative genres, Bakhtin states that 'genres must be fully mastered in order to be manipulated freely' (ibid, p. 80). Therefore, Bakhtin acknowledges the necessity of having an understanding of a range of genres within their social setting in order to shape and change 'freely'. There is also an argument for the explicit teaching of genres in Ivanič's discourse of writing framework, (2004, p. 233), where she states that '[G]ood writing is not just correct writing, but writing which is linguistically appropriate to the purpose it serves', in her definition of a 'Genre Discourse of Writing'.

In both Bakhtin and Ivanič there are echoes of the work of Vygotsky (1978), on the role of play in development, as he emphasises the

"transitional nature of play" for a child: it is the stage between the purely situational constraints of early childhood and adult thought, which can be totally free of real situations' (Vygotsky, 1978, p. 98).

From the point of view of a student, the imaginative world cannot exist without prior knowledge and use of the real. So it is with genres and choice of discourse. Vygotsky relates play to writing in that it should be 'incorporated into a task that is necessary and relevant to life' (ibid, p. 118). He further develops this concept with reference to the Zone of Proximal Development (ZPD). Here, he argues that the role of the teacher is crucial in the cognitive development of the child. By utilising the social situation of the classroom, the teacher can model their experiences and understanding for the child within the ZPD and help the child develop: 'learning awakens a variety of internal developmental processes that are able to operate only when the child is interacting with people in his environment and in co-operation

with his peers' (ibid, p. 90) as the 'teacher' can also be a role taken by the more knowledgeable student. This is, in part, the argument for a process- and genre- based pedagogy for writing: 'properly organised learning results in mental development and sets in motion a variety of developmental processes that would be impossible apart from learning' (ibid, p. 90). Therefore, the historical link from Vygotsky, through Bakhtin and Ivanič has resonance for the pedagogy of creative writing today. The theorists recognise the importance of real situations, which are then developed and built on by the writer.

Bakhtin links genre to discourse through defining genre as 'typical situations of speech communities, typical themes, and, consequently, also to particular contacts between *meanings* of words and actual concrete reality under certain typical situations' (1986, p. 87). This is a precise definition of genre for the purposes of a study of the creative writing of A Level students with links to 'speech communities'. However, it has an inherent problem in defining 'typical' and 'concrete'. For today's student, 'typical' and 'concrete' shift frequently, particularly with reference to multiliteracies that are of importance to the emerging young adult.

Ivanič perceives discourse as separate from genre, using discourse to denote what is spoken or written about. Where Gee distinguishes between discourse and Discourse, Ivanič uses discourse for a linguistic description of the language. However, a distinction that lies in Gee's use of a capital letter is confusing as it hides the closer link between genre and discourse (with or without a capital letter). Therefore, for the purposes of this thesis, genre will be used instead of form. However, Bakhtin's linking of discourse and genre requires closer consideration. Below, discourse/genre are linked to voice, as the registers chosen by writers help to define the creative writing for the reader.

2.4 Creative Voices

The creative writer has to have a sense of their writer's voice/s. Smith and Wrigley (2012, p. 77), in their project on Teachers as Writers (TAW), have found that what 'continues to astound [us] is not simply that so many people feel so diffident about writing, but how, in a short space of time, attitudes can be transformed'. They quote a teacher's ' "ugly duckling moment" ' where ' "[F]or the first time in thirty nine years, I saw myself as a writer. And it was thrilling." '. Bakhtin states that the author 'manifests his own individuality in his style' (1986, p. 75). But what is 'individuality' and 'seeing [yourself] as a writer'? Is it the same searching for an 'inner voice', or can such individuality be a manifestation of hybrid voices, as Bakhtin's work goes on

to suggest? There is a significant body of literature on voice and creative writing (for example, Hunt, 2000; Heaney, 1974; Vakil, 2008).

When a writer says that she has ‘found her voice’, it seems to me that she is saying that she has developed a deep connection in her writing between her inner life and the words she places on the page. When the writing is working well, she is able to access her own rich, emotional material and to use it imaginatively on the page. The term ‘writing voice’, then, in this internal sense, is a metaphor for a style of writing which contains the author’s sense of self. (Hunt, 2000, pp. 16-17)

Clearly, this position on voice may be justified in relation to explicitly autobiographical writing. Further, in relation to poetry, Heaney (1974, p. 3) says that ‘[F]inding a voice means that you can get your own feelings into your words and that your words have the feel of you about them’. However, against this essentialised view of identity as singular, fixed and translated easily into the author’s writing or ‘voice’, is the view of language theorists such as Gee (2000) and Bakhtin (1981), who recognise the possibility of authors creating multiple voices, none of which necessarily equate to the authorial self/ves, although they are, clearly, drawing on lived experience, in addition to multiple other sources of inspiration, including other texts. This Bakhtinian view of voice reinforces arguments outlined above on genre and discourse. For these theorists, voice in writing is based on choice of discourse appropriate to the genre, but is also influenced by other factors, such as attitudes to particular ways of perceiving the world. For an A Level student, aged 16 – 18, voice is expressed through choice of discourse and changes, depending on contextual factors. A student will select a voice depending on context, and she can be adept at switching between voices both in written and spoken modes (see Gee, 2000, p. 61).

Further, Heaney (1974, pp. 6 - 7) makes the distinction between craft and technique. He states that craft is learned while technique includes ‘a definition of [his] stance towards life, a definition of [his] own reality’. Like Heaney, I would argue that you require both for creative writing. Unlike Heaney, I do not believe in its singularity. In this thesis I am concerned with approaches to teaching within the scope of the A Level English Language course and the experiences/outcomes of the students. For young adults, their stances and realities are multiple and shifting. Therefore, the course should reflect the multiplicity. While some students will achieve higher grades than others for their creative writing coursework, it is expected that all students will improve their creative writing skills and techniques, thereby gaining confidence and enjoyment from the act of writing for themselves.

In the pilot study for this thesis, one student describes shifting his writer voice identification:

where the blogger was was more me than a particular character so you couldn't go into depth about linguistics and stuff [...] so I had to change it to [...] a young [...] journalist as opposed to to [...] just a young [...] teenager (Caine, 2010b).

The student's hesitant realisation of his created voice showed the complexity of the issue. The student came to an understanding of the creation of a different persona, outside himself, through the shift from first to third person. He later shifted back to the first person, thereby merging the teenager and the young journalist at the level of representation.

Ivanič argues that for literacy theorists the analysis lies in the 'way in which the use of written language is connected to other aspects of social life' (Ivanič, 1998, p. 71). It is this connection that the theoretical framework provided by the New Literacy Studies, genre, discourse and voice can make visible. For the extract above, this means multiple connections.

Bakhtin (1981) refers to 'ventriloquation' for the many voices an intelligible person has to be able to portray within social contexts. These relate to the social experiences, both temporal and spatial of both the author and addressee. The concept of 'ventriloquation' has a similarity with Gee's ideas (2011, p. 176) who says that 'we do not invent our language, we inherit it from others'. This concept should be further defined as inheriting language from different social groups. Ivanič (2007) refers to 'border-crossings' as a way of legitimately recognising the wealth of language domains students bring to their academic writing that can enhance both participation within an academic setting, as well as empowering the writer through acknowledging the writer's multifaceted voice/s. This reinforces Bakhtin's argument:

...there are no 'neutral words and forms [...] All words have the 'taste' of a profession, a genre, a tendency, a party, a particular work, a particular person, a generation, an age group, the day and hour (1981, p. 293).

For Bakhtin, genre and discourse are intermingled. The words a writer uses to express a creative voice are representative of many voices with space and time.

Bakhtin differentiates between the 'individual concrete utterances (oral and written)' (1986, p. 60) and the 'sphere in which language is used [which] develops its own *relatively stable types* of these utterances ... *speech genres*' (ibid, p. 60). Nonetheless, he also warns of the dangers of imposing '[T]he victory of one reigning language [...] over the others' (Bakhtin, 1981, p. 271). On the artistic outcome, Bakhtin says

[T]he prose artist elevates the social heteroglossia surrounding objects into an image that has finished contours, an image completely shot through with dialogized

overtones; he creates artistically calculated nuances on all the fundamental voices and tones of this heteroglossia (ibid, pp. 278 – 9).

However, it is not solely the voices and words that create meaning, as Bakhtin also discusses authorship. He says that '*double-voiced discourse* ... serves two speakers at the same time and expresses ... the direct intention of the character who is speaking, and the refracted intention of the author' (Bakhtin, 1986, p. 324). He goes on to warn that the author of novels should 'listen to the fundamental heteroglossia inherent in actual language' and avoid being a "'closet drama" [...] when torn out of authentic linguistic speech diversity' (ibid, p. 327). This is of relevance to the study of the creative writing of 16 – 18 year olds when their texts attempt to create different voices. Of particular interest is the extent to which they achieve 'authentic' discourse. For the 'speaking person in the novel is [...] an ideologue, and his words are always ideologemes. A particular language in a novel is always a particular way of viewing the world,' (ibid. p. 333). Bakhtin's argument should be extended beyond the confines of the novel for the twenty-first Century; whereas Bakhtin makes a distinction between the novel and other genres such as other creative works, rhetorical genres, and those with what he terms 'authoritative discourse' (ibid, p. 344) – the emergent adult or A Level student is producing this 'double-voiced discourse' and trying out varieties of heteroglossia in wide ranges of multiliteracies. Whether or not they have elected to write the opening chapter to a novel or a blog on hanging, the voices they use are constructed, not simply reflections of their single voice. This relates to the genres and contexts they have elected to write, which often reflect their lifeworlds through choice and manipulation of discourse.

Ivanič (2004, p. 230) argues that 'the view of writing as the product of the writer's Creativity [...] is considered [...] as romantic and asocial' and that there are 'the inherent contradictions' within different views of voice (ibid. p. 241) between the 'decontextualised product of an author's creativity' and the 'purpose driven communication in a social context'. Further, Gilbert (1994) argues that the Romantic association with the metaphor of voice is a divisive and regressive view. Although there is the possibility of confusion between the 'romantic' of Ivanič and Romantic of Gilbert, it is relevant to note that the latter refers to a movement that opened up creative writing in particular to the ordinary person by stating the intention to widen the range of voices through:

selection of language really used by men, and, at the same time, to throw over them a certain colouring of imagination, (Wordsworth, 1999)

in which 'a certain colouring' refers to the manipulation and craft of the writer. However, there is a dilemma associated with voice and the Romantic view. Here Romantic is being used in its narrower sense of the personal voice to the exclusion of multiple voices. Gilbert argues that teachers seem to imply that there is some 'code' to authorial voice and therefore this becomes more valued by students through this emphasis on the individual. As Gilbert (ibid, p. 259) states, much real writing in today's society does not have a stated author. Gilbert further argues that the 'romantic notions of writing as creative and individual expression' can have a negative effect disadvantaging children as the '*craft* of writing is [...] bypassed in favour of the *creativity* of writing' (ibid. p. 261, author's own italics). It is this ability to experiment with different authorial voices through raising awareness of 'craft' which is important to the emergent creative writer to help students operate in the different societies of today. The opportunity for students to try out different writerly voices that are valued by both the Examinations assessor, and also earlier on within the community of writers in the class where there are multiple readers, creates real texts for multiple consumption.

When a student selects a genre to work with, they position themselves within the writing as the voice/s of the author. But whose is this voice? Within this thesis, the voice is my academic voice that is restrained by the dictates of the University of Sussex and the wider academic community. I must adhere to the conventions of the academic genre in order to make four years of work valued within the social community of academe. I inhabit other voices that have preceded me, which Bakhtin calls the stratification of socio-ideological languages (1981, p. 293). My tendency to use exclamation marks to express my enthusiasm has to be extinguished. But I can allow myself to break the grammatical subject verb agreement, as in the opening sentence of this paragraph. By selecting the third person plural rather than the gender loaded singular, I am proclaiming my feminist voice. I can also allow my creative voice some leeway in the use of metaphoric language. Yet this is just a fraction of my creative voices. So how can the voices that students inhabit in their writing be investigated? One solution is to use the 'discoursal self' (Ivanič, 1998, p. 25). Ivanič allows for 'multiple, sometimes contradictory' identity in the writing. Identity is an inaccurate term to use when referring to the coursework of the young adults in the case study. They are inhabiting different voices within the boundaries of their written work which may represent aspects of their constructed selves, which may or may not be associated with the multiple selves they inhabit in their cultural and ethnic background. Across the two texts produced within this case study, the voices change and shift, in response to genre choices and also to social context. Therefore, the term 'creative voices' is employed, to define the use of a constructed 'voice' or 'voices' in any

given piece of writing. This term is specific to the situation of the coursework writing. As with the discussion on genre and discourse, creative voices come from varied domains, where the writer employs a range of registers, depending on experiences and social contexts.

Conclusion

The literature on the New Literacy Studies is concerned with extending literacy as a social practice. Literacy studies should be extended to multiliteracy to encompass the range of domains students inhabit in both the academic and personal lifeworlds. There is debate about how far the extension of literacy should go, with some arguing that teachers have a duty to teach the traditional genres (Kress). However, the other viewpoint is the need to recognise the benefits such border crossings can afford (Ivanič, 2007; Gee, 2007) and engage students through these. This can only be achieved through acknowledging the discourses and creative voices employed by students.

Because the student participants in this case study are products of the curriculum for KS4, the thesis explores the orthodoxy of the 'genre' and 'process' approaches, as represented by the NC (QCA, 2007, p. 90) where a direct link is made to the literary genres of the canon and the creative writing of students. Kress raises the issue of the NC not supporting genres outside those of the mainstream, (1996, p. 191) and links this to the exercising of power within society.

The literature analysed above reports on studies done in Further Education and Primary schools, or Adult Education in the context of America. This leaves a gap for research into the creative writing practices of A Level students in England. This thesis researches the creative writing coursework of A Level Language students and asks what allows students to find and express their multiple creative writing voices - Do they express their creative voices from outside the dominant academic domain of the English class, or do they achieve 'border crossings' (Ivanič, 2007), enabling their academic and lifeworld domains to meet and enrich each other? How do students perceive their writing as 'creative'? Is it through shaping lexical and grammatical choices, as well as metaphoric language?

According to Bakhtin, writers have many possible voices, but these voices are not simply the author; rather he warns that 'the author's relation to what he depicts always enters into the image. ... This relationship is extremely complex.' (1986, p. 115). As A Level students are aged 16 - 18 years old, they are inevitably trying out different voices as young adults. In the National Curriculum it is advocated that students 'read texts that provide the best models for their own writing' (QCA, 2007, p. 98). However, these models are typically canonical texts; and this returns the argument to Kress' concerns about power (1996). A key concern articulated above is that the genre approach, which is driven by existing 'models' of writing, can have a limiting

effect on students' creativity by presenting the literary canon as prescriptive and finite. As Bakhtin states, 'our speech ... [including creative writing], is filled with others' words' (1989, p. 89). However, Bakhtin clarifies this, by arguing that we must engage in a dialogic process with such texts, in order to move beyond existing models and create something new, in the sense of 'dialogic overtones' (ibid p. 92).

Language defines humanity: it is our ability to communicate beyond the transactional and to attempt to describe the human condition through interactional means that has allowed the products of creative writing to gain such elevated status in our society. But therein lies the problem: the canon of English Literature is often perceived as the model for creative writing, not for the creative process. Many English teachers would consider themselves readers, but few would say that they are writers. This is reflected in the content of the policy of the NC English Programme for KS4, where although creative writing is referred to, it is a very small part of a wider writing list (QCA, 2007) as discussed above in 1.2.1.

It is important to identify the strong connection between the students, as creative writers, and their audience – other students as well as the proposed audience defined by their choice of genre and discourse. Intertextuality is also relevant as writers draw on a huge range of texts, written and spoken, in creating a new text. In turn, it is important to study the range of genres that students both draw on and manipulate in their creative writing, where they can vary the choice of discourses available to them.

In this chapter, through considering 'what is meant by creative writing' I have defended my selection of genre, discourse and voice as the areas of creativity I will analyse in the data through a consideration of some of the relevant literature. I have looked at New Literacy Studies because the students draw on a range of texts that cover a wider range of literacies than solely academic literacies. From New Literacy Studies, the definition of genre as socially situated is given as it is the challenging of social norms that create and merge new genres from existing ones. Discourse is also defined as socially situated through the range of registers available to students to represent voice/s in their writing. Often, discourse is shaped through wider reading/viewing/social interactions as students enquire and explore their developing adult lifeworlds. Voice is defined in relation to choice of discourse and genre. Subsumed within the study of genre, discourse and voice is the language study of the analysis of grammatical structures as well as metaphoric language, and how these are used by students to create their creative writing. Underpinning this chapter is my view that creative writing is a socially

occurring literacy practice, where students draw on a range of sources from their lifeworlds in order to express their shifting views and experiences.

Chapter 3 Methodology and methods: a ‘bricolage’ of research design and methods

In this chapter the methodological position is explored and the qualitative research design described for the chosen approach: longitudinal case study. Research ethics and selection of research methods are explained, with the identifying of data-sets and methods of data analysis.

3.1 Ontological position

The research is on the creative writing of A Level English Language students. This is, therefore, a study of language, but this includes both the final written products and the processes (for example, creative, pedagogical and social) that the students experienced, in generating this writing. Because language does not exist in isolation, rather it ‘enters life through concrete utterances’ (Bakhtin, 1986, p. 63) and these utterances do not merely reflect a pre-existing social reality, they constitute it, it can be argued that the social reality being studied is constantly in the process of being co-created between people, in dialogue (Silverman, 2011, p. 20). This thesis is underpinned by an interpretivist belief in the need for an in-depth, exploratory study, to build up a multi-layered view of the ‘case’ being studied, using multiple methods (see Table 3.1), and drawing on the views of all participants. As the epistemological position is interpretivist, the qualitative methodology of a case study has been selected because this approach will make visible the socially constructed literacy practices of the participants, as they work together to create the situated literacy event of creative writing.

The creative voices the students inhabited were explored through the lenses of the theoretical concepts of genre and the New Literacy Studies (discussed in Chapter 2) which were applied to the research. As language is socially constructed, a case study into the creative writing practices of 16 – 18 year olds should be ethnographic in its approach, as the researcher needs to understand the full contexts in which the creative writing was produced, using description and narrative in the reporting of the analysis to create a rich, multi-layered view. This provided ‘the thick description’ Geertz (1973, p. 10) refers to which is essential for investigating the complexity of these events. Geertz also underlines that thick description is interpretive of ‘the flow of social discourse’ (ibid, p. 21). As Bakhtin concurs:

Truth ... is born between people collectively searching for truth, in the process of their dialogic interaction (Bakhtin, 1984, p. 110)

Clearly, there cannot be a situated practice without a social context within which the student is located. An example of this is one of the students' participation in the garage music scene, as well as his identification with a 'laddish' culture, performing a hegemonic version of masculinity (Epstein et al, 1998, pp. 103 – 104) within the classroom context. Here the mix of domains allowed the writer to find a coherent voice, through utilising his knowledge of garage music but in a manner that pushed the boundaries of taboo language. Ivanič (1998, p. 71) argues that for literacy researchers, the analysis of any piece of writing lies in the 'way in which the use of written language is connected to other aspects of social life'. It is this connection that the research investigates, through a deep study of the social practices of the students. Gee (2011, p. 181) relates this type of research to the study of 'Discourses with a big D' to refer to the social registers that constitute a literacy practice. However, the research also uncovered how students draw on a range of influences and weave these into their creative writing.

Moreover, the position of the insider-researcher within the research design can be seen as a point of strength in an ethnographic approach. This privileged position allowed me to maintain the close relationship I had with the students, in order to investigate the case. Because I had built up a relationship with the students as their class teacher and Director of Studies, I had a significant overview of each of the participants, although I ensured, of course, that I did not use confidential information for research purposes (see Ethics below). Importantly, I kept a research journal that reflected on the case study as it progressed longitudinally, following Altrichter et al (1993). Although the data this yielded tended to be confirmatory of other data-sources, rather than yielding completely new insights, the act of keeping a journal meant that I maintained essential reflexivity in my dual role as teacher/researcher. This enabled me to stand back and achieve some distance from the context, as I analysed the data. For example, I found that revisiting the research diary allowed me to connect to the emotions and inferences I had made during observations at the time of data collection, reviewing these from a more distanced perspective in time. My research diary records how my participants were keen to be part of the case study, expanding on the benefits of the relationship between my role as researcher and practitioner. Inevitably, there are also potential pitfalls in being an insider researcher, as the closeness to the study can introduce tensions. One such area I refer to in the research diary (see Appendix 6) in which I reflect on data collection resulting in my 'rush[ing] the interview process as took 10 mins out of end of double lesson'. However, I support Dunne et al's (2005) position that this is inherent in all interpretivist research and that a reflexive stance is all that any researcher can do to support trustworthiness of the findings.

Unlike earlier action research on my doctorate (Caine, 2010b), the focus of this *present* case study is the creative writing and creative experiences of the students, not my own professional practice. Therefore I have not chosen to make my own teacherly role prominent in this research report, although the data is, inevitably, a commentary on the pedagogy used in the course.

As a researcher, I choose to adopt the role of a bricoleur who is :

a person who fashions meaning out of experience, using whatever aesthetic and instrumental tools that are available. The writer-as-a-bricoleur produces a bricolage, an aesthetic solution to a problematic situation. In this picture, there is no rupture between experience and its representations. (Denzin, 1994, p. 15)

Denzin's description of the bricoleur is as the assembler of the overall case study. This bricolage case study is assembled through the experiences of the participants within the classroom social context, shared through the privileged position of the insider-researcher, interacting with the students over two years. It is socially constructed by the participants through their creative voices, which are presented in different forms of communication (for example, finished pieces of creative writing; visual domain maps; oral peer-assessment in pairs; and individual interviews). The study aims to present a multiple construction of meaning within the context of A Level English Language, by focusing on five participants in one class.

3.2 Rationale for case study

"sometimes we simply have to keep our eyes open and look carefully at individual cases—not in the hope of proving anything, but rather in the hope of learning something!" (Eysenck (1976) quoted in Flyvbjerg, 2006, p. 224)

Stake (2008, p. 119) defines a case study as 'an interest in an individual case', which must be clearly bounded. Here, the 'case' is the creative writing and associated writing experiences of 16-18 year-old students within the naturalistic context of a two-year A Level English Language course. This makes the research case study an '*intrinsic case study* ... so that the stories of those "living the case" will be teased out' (ibid, p. 121, author's italics and quotation marks). Because the phenomenon of the students' creative writing relates to the different lifeworld domains of the students, Yin's (2009, p. 18) 'technical definition' supports the choice of case study, as it 'investigates a contemporary phenomenon in depth and within its real-life context', where 'the boundaries between phenomenon and context are not clearly evident'. This positions the case study in the theoretical framework of situated literacies, with particular reference to the New Literacy Studies, as explored in Chapter 2.

The unit of analysis is a group of five students in an A Level English Language class. This means that the course, school, class setting and student experiences are part of the unit of analysis, as well as the education policy that constitutes the students' prior experiences of creative writing. In order to judge the legitimacy of knowledge-claims, sometimes the case study is judged against validity criteria. For example, Yin distinguishes between 'construct validity', 'external validity' and 'reliability' (2009, pp. 40 - 41). Construct validity is ensured by using multiple sources of evidence. External validity, Yin argues, could be achieved through enabling generalization to other socially constructed classroom creative writing practices, as 'the investigator is striving to generalize a particular set of results to some broader theory' (ibid, p. 43). Reliability, according to Yin, is achieved through demonstrating adherence to case study protocol and the use of a case study database, making it 'replicable'. (Yin's fourth test, internal validity, is not relevant to my case study as it is a descriptive study.) However, these tests for validity seem to attempt to judge the case study against positivist language which can distort the qualitative approach (Creswell, 2007, p. 202). A more interpretivist – and I would argue, legitimate approach to achieving validity would be the 'credibility' of the case study because the '[R]ich, thick description allows readers to make decisions regarding transferability' (ibid, p.209). Creswell supplies a list of criteria for evaluating a case study, avoiding Yin's positivist language, ending by asking if 'the researcher [is] reflexive or self-disclosing about his or her position in the study' (ibid, p. 219). This is an important point for assessing the merits of a case study as it recognises the ethnographic nature of the approach, which depends on the researcher's role within the socially constructed context. Thomas (2010, p. 125, author's italics) refers to '*participant observers*' as essential to the strength of an interpretive case study. Similarly, Thomas, logically, finds reliability a problematic concept for case study (ibid, pp. 62-63) as the case is individual and would not be 'consistent from one time to another or one researcher to another'. Therefore, this case study is judged on its 'quality' as defined by Thomas (ibid, pp. 67-68).

Thomas uses the term 'triangulation' (ibid, p. 68) as a key aspect defining quality, as, indeed, does Yin (2009, p.114), for 'establishing the construct validity and reliability of the case study evidence' as multiple sources of evidence supply 'converging lines of inquiry' (ibid). However, the word 'triangulation' is avoided for this case study because the geographic metaphor is positivist, suggesting that there is 'one truth' as the focus of the triangulation, and that this could be identified, unproblematically. Instead, 'quality' is claimed for this present study because a kaleidoscopic approach is used. The kaleidoscopic metaphor represents the shifting nature of the situated literacy practice of creative writing and the attempt to investigate this

by using multiple lenses – of all participants, including my own, as insider-researcher. This approach inevitably implies the use of multiple methods, too.

This thesis is a representative case study with a longitudinal approach. The study's sample of five participants was purposive (Bryman, 2012, p. 418). (The rationale for the purposive sampling is discussed below in methods, see 3.4.2). The students' creative writing was described and explored over two years. This was to enable observation of the phenomenon over time, to build up an iterative and contingent view of the students' writing and writing practices. It is a single case study of five participants from one class, yet it replicates the analysis tools across the participants. This allows several analytical conclusions to be drawn for the different participants, as findings can be compared. Although Yin (2007, p. 61) argues strongly that multiple-case studies are preferable to single-case studies because the latter are 'vulnerable' and do not have the possibility for 'direct replication', a single-case study was used because it has provided the opportunity to deepen the understanding of the students' creative writing across time. A multiple-case study would have risked diluting the depth and richness of the case study.

However, I did utilise an earlier assignment within the EdD to pilot some of the methodology and to develop my pedagogy with the aim of enhancing the students' opportunities to be creative (Caine, 2010b). In the earlier assignment, I employed an action research approach, experimenting with adapting the 'domain mapping' (Mannion and Ivanič, 2007, pp. 25 -26) for the context of the A Level English Language classroom. This proved to be an exciting addition to my pedagogy, and enhanced an already varied approach, developed prior to, and in the first two years of my doctorate. Just as the choice of case study was to allow me to provide a kaleidoscope of the creative writing of the participants, the pedagogy employed was also diverse.

Students begin the original writing coursework at the beginning of Year 12, while the writing for specific purposes is written in the winter term of Year 13. Therefore the choice of case study was driven by the ability to record the diverse components across the two year course. As the students are emerging from the restrictive practices driven by the GCSE syllabus at the beginning of the A Level course, original writing allows them a freedom they have not been used to. That is why the pedagogy has to open up the element of choice. This is done through 'flipped learning' (learning through active participation with the teacher acting as a facilitator), as well as other approaches. The course begins with the element of 'flipped learning', where the students work in groups to research and present on genres they are interested in and are reading for themselves. This encourages a dialogic approach to classroom practice that is at the heart of the two-year course. Concurrently, as the classroom teacher, I provide a range of

reading of 'style models' for linguistic and stylistic analysis. These range from Charles Dickens' writing through the work of Katherine Mansfield's short stories, to the dystopian work of Margaret Atwood and Cormac McCarthy. I also include literary fiction through the medium of film, with which most students are familiar – for example, *Brokeback Mountain* and *I am Legend* – alongside extracts from the written texts. This involves students in reading both the text and the film versions. The purpose is to raise and widen their reading and writing opportunities. Throughout both the student flipped learning and reading of style models, emphasis is placed on student creative writing tasks, as well as raising their metalinguistic awareness. The course has a strong linguistic component, with explicit development of grammatical knowledge. This enhances the creative writing of students as they become more aware of the linguistic choices they employ for particular effects through their own reading and that of close linguistic analysis, reinforcing Myhill's (2005) research on creativity.

During the period in which they are preparing to write their coursework, students write a series of shorter pieces, which they have the opportunity to discard, enhance or expand. At all times the element of student choice is emphasised, alongside shared reading and reading by a 'critical friend'. This has the effect of raising their awareness and enjoyment of writing for the audience of their peers – a community of writers. Although there is no other creative writing component until towards the end of the two-year course, short reading and writing tasks are set regularly, employing the 'community of writers' approach, fostered at the beginning of the course. Therefore, students are prepared for when they have to write the second piece of coursework. The pedagogic approaches are similar to those taken for the earlier original writing, however, the emphasis is on non-fiction writing, which means that style models have to be aimed at specific audiences and for specific purposes. This is made more relevant to students by linking their reading to other subjects they are studying and encouraging them to read widely. For example, science students are encouraged to read articles from the *New Scientist*.

Throughout the two year course, students are taken on regular trips to experience language in different contexts. For the original writing coursework, I run a writing workshop at the local library, where students complete a range of activities designed to help them find stimulus material for their own writing. They have the opportunity to touch and explore a range of artefacts that the museum prepares for them, ranging from the mummified foot of a child to the paw print of a dog in a Roman roof tile. They also explore the galleries for themselves while completing 'scavenger hunt' exercises. Further, students go on workshops to the British Library, where they are exposed to a wealth of English language artefacts through led sessions. This rich tapestry of pedagogy is designed to give the students guided freedom to connect with

their creativity in writing. I am privileged to teach in a grammar school, where all students on the course have achieved a grade A or B in GCSE, yet one of the hardest aspects of my teaching is to show the students that they have creative abilities, as they lack confidence when they arrive in the sixth form. The WJEC syllabus for A Level English Language has the potential to be as limiting as the GCSE, as it provides lists of prescribed 'acceptable' genres. Yet within this possible constraint, I have seen students achieving original and creative writing for the few years before I started this research. It is this creativity that I was keen to investigate, using an in-depth, longitudinal case study to study this complex phenomenon.

3.3 Research ethics

The University of Sussex ethical guidance process was followed and given ethical approval by the Social Sciences Cluster-based Research Ethics Committee.

There were significant ethical issues in this research that needed to be considered when designing and conducting the case study, drawing on the work of Cohen et al (2007), Dunne et al (2005) and Drake (2011, 2010). In particular, a '“virtue approach”' (Drake, 2011, p. 49) was followed, as opposed to the deontological and consequential approaches Drake also discusses (ibid). This is because the deontological ethical rules would have precluded treating the participants as young adults. According to Cohen et al (2007, p. 54), parents should be contacted prior to speaking to the students. The participants were 16 at the start of the research, and 18 by the end. Therefore, they were attending school through their own choice. Because I was asking my students to share their creative writing with me, I provided them with informed consent information *before* notifying their parents individually by email. Parents had been informed of my role as a research practitioner through the medium of the school website, prior to this. The result of this approach was that students had the opportunity to decide whether or not they wished to be included in the research before the individual request for written permission was received by parents.

I also had to justify my research approach from the ethical point of view of unequal terms (Cohen et al, 2007, p. 53 - 4). The power differences in the classroom setting were a key factor in the education of the students. For an A Level class, confidence and trust in the ability of the teacher to enable students to achieve crucial academic results, is important. I had to balance different conflicting aspects of my dual role as teacher/researcher. For example, as researcher, I wanted to reduce the power relationship, giving voice to my participants in a Bakhtinian

sense. However, there was a tension here, as if I tried to lessen the inequality too much, I was at risk of threatening students' trust in me as 'teacher', or indeed of missing opportunities to scaffold students' learning, using subject-specialist knowledge, potentially impoverishing the outcome of A Level results for the class.

Indeed, the unequal status between participants, and my simultaneous role as the subject teacher and as a researcher had further tensions. Drake (2010, p. 98) identifies the need for distance in the researcher's role that compromises the role of the practitioner. She uses the metaphor of the coastline, showing how it is easier to see it from a distance than close up. The tension for me was between this distance and the closeness I inevitably needed to have as students' subject teacher *and* Director of Studies. In the Sixth Form, it is advantageous to the students if the student/teacher relationship is relaxed and friendly. The student is afforded trust and freedom in recognition of their being young adults, who have made a choice to stay at school (this pre-dated new legislation, DfE, 2013c). In addition, the positive issue of my being a fellow student, on the EdD course, who could identify with their experiences as students, was relevant to my pastoral role as Director of Studies for their year group. I found it impossible, at times, to maintain the distance required to remain neutral and somewhat 'detached' about the students, and clearly ethical considerations meant that I could not separate my teacher/'duty of care' role from that of my researcher role. This was particularly relevant when it came to selecting the sample of students, as discussed below in Data Collection.

At this point, it is relevant to refer to Howe and Dougherty's (1993, p. 18) differentiation between the ' "subjects" ' of research and ' "participants" '. They refer to qualitative research as 'intimate ... because it reduces the distance between researchers and "subjects" '. Howe and Dougherty explore the use of participants as those '*with whom "meanings" are to be negotiated*'. As possible meanings are multiple and negotiated, the relationship between researcher and participants is of particular benefit where such negotiations are intrinsic, such as in the group and individual interviews. The role of the insider-researcher is problematic, but it is also to be celebrated, as providing a window into a social practice, and making that practice visible to others.

Another element of the ethical dilemma of unequal status was that the student could have felt under pressure to participate, as they could have worried about refusing the teacher who was assessing their work. Both the information sheet and the informed consent letter participants were given, reiterated their voluntary participation: 'informed consent implies informed

refusal' (Cohen et al, 2007, p. 52). In agreement with both the University of Sussex and the school, I devised and distributed the information and consent sheets. Senior management at the school was supportive of the planned research. Once I had gained permission from the school, I explained my dual role to the students, through the student information sheet, supplemented with discussion of the nature of my research.

The ethical issues surrounding the power relationships between a teacher and her students had implications for the motivation of students to participate in the research. As their teacher, I was also their assessor. As this could have been a factor in the students deciding to participate, wanting to please the teacher, by cooperating with the research (Drake, 2011, p. 52), I attempted to reduce this, by addressing this issue directly in the information sheet. The assessed writing was also not analysed, as research products, until after the coursework marks had been submitted to the examination board. Therefore, if students had thought that there 'might be hidden and unspoken benefit' (Drake, 2011, p. 54) for the outcome of their coursework assessed by me, I had taken steps to ensure that they were disavowed of this.

My main ethical concern lay in the extra time for participants to complete written prompt sheets, and take part in informal interviews, in addition to class directed time, as A Level students in a high-performing school, who were keen to maximise their achievement. As their teacher, I had a responsibility to ensure their progress on a time-limited programme of study. The outcome of students' A Level in English Language would also contribute to their meeting their university offers, and/or future employment. This is why, although students were young adults, they were still vulnerable if the above ethical issues had not been taken into account. The benefits students gained from the reflective and reflexive processes brought to their on-going creative coursework, were weighed up against the time and pressure demands of the research. Before each section of the research process, the voluntary nature of the research was repeated. As well as setting clear time limits on the recordings: 10 minutes for the individual interviews, 15 for the group interviews, a time that was mutually convenient for all participants was agreed prior to the recording. Some of the research design was built into the class lessons, a practice that I developed from the earlier study of A Level English Language students (Caine, 2010b). Therefore, the time element was minimized. Pressure on students was minimized, by keeping the time component limited, and frequent reminders to participants of the voluntary nature of their participation and their right to withdraw.

With students' A Level result in mind, I checked with the examination board that I was permitted to use the work of students for research. This was relevant, as although the data

analysis would not take place until after the moderation sample was sent off, the external assessment process would not be completed until later. The Board assured me that there was no conflict with the assessment process.

A key ethical issue in this project is anonymity, which concerns the place of the research, as well as the participants. There are only 150 grammar schools in England, of which about half are boys only. The school might be recognisable via an internet check, as it is also hard to anonymise the location. Nespor (2000, p. 547) explores the assumptions made about anonymity by comparing the use of pseudonyms with the identification of places/participants in newspapers and video documentaries. He argues that 'anonymity becomes a practical impossibility' (ibid, p. 548) because the researcher is placed in the community and forging relationships. This reflects the situation of my research. Although the information sheet and informed consent had made anonymity clear, this was an issue students had not fully considered until I asked them to produce a pseudonym. Because students are used to their work being passed around in class and represented in the school online magazine, and elsewhere, they did not view their work as needing to be anonymised. In fact, there is a potential problem with anonymity because their intellectual labour – the coursework – has not been identified as theirs in this project. There is a possible, though very small, risk of students being accused of plagiarism at a later date if they wanted to publish their work, although this could be overcome, legally, since students' actual authorship is known by me. This could be a concern for one of the participants who used the opening chapter coursework for a novel that she then wrote and submitted for her Extended Project Qualification. However, the issue of anonymity is also problematic for qualitative research conducted by an insider-researcher. From reading my thesis, the school and the students could theoretically be recognisable from the information I have given, as the classes I teach are small and the topics the students have chosen for their coursework creative writing reflect their interests. Therefore, anonymity cannot be totally guaranteed, as Nespor argues:

Anonymization protects participants from identification and consequent harm or embarrassment only insofar as local people have no objection to what's written (or cannot or do not bother to read it) and what's written is of too little import to attract the scrutiny of outsiders. (2000, p. 549)

I can make the judgement of what to include from the recordings and other data I have gathered with the information and knowledge I have now about the participants. But will their circumstances change over the years, and could their anonymity be compromised then? Also, I

hope that the research is not of ‘too little import’, and will contribute to the debate concerning creative space in the English classroom. Therefore, my participants could reach a wider audience. Walford (2010, p. 190) raises another related issue, namely that anonymity allows researchers to write ‘with less concern for absolute accuracy’, as it is more difficult to verify findings if they cannot be challenged from some other viewpoint. Awareness of this challenge should make researchers build in multiple viewpoints. This I have done by employing a range of methodological tools, and by allowing the participants an opportunity to comment during the data collection process. This is in keeping with Drake (2010, p. 56), who argues that ethical considerations should be ‘negotiated and re-negotiated’ continually.

What is also challenging is Nespor’s (2000, p. 551) warning concerning the use of anonymity to allow generalisations to be drawn from the research. The anonymising of place and participants allows the research to be seen as a ‘type’:

The now-bounded and well-defined setting is taken to stand for a whole class of events similarly named and sectioned out, and its regularities are treated as the characteristic essences of all such settings. (Ibid, p. 552.)

Where Nespor refers to “such settings”, he over-simplifies the context. In this study, the data has been collected from a boys’ grammar school with just a few girls in the Sixth Form. It is also located in the South East of the country with a particular socioeconomic diversity which is not typical of grammar schools elsewhere, as the term ‘boys’ grammar’ might imply students from highly privileged or educated backgrounds. Most of the students in the study do not come from university-educated families.

To sum up the research ethics: the protocol set down by the University of Sussex was followed, as information was provided before asking participants for consent; although I had to have parental consent, I was also concerned that my participants were treated equally as ‘young adults’, requiring their prior approval. Further, the role of insider-researcher meant that I had to balance my two roles, particularly for the benefit of A Level students with examination pressure. Finally, the issue of anonymity has some bearing on how I wish the case study to be viewed. It is of its situation.

3.4 Data collection methods for case study

A case study is rich research into one situation; it is not a type. In order to provide a kaleidoscopic view of the situation, it is necessary to view the case study through multiple lenses. Although the case study is identified as a single case in the methodology above,

Thomas' (2011, p. 153) use of 'nested' gives a more refined definition of the method of analysis, as the five cases of the participants' creative work are analysed within the single case of A Level English Language creative writing.

In this section I explain the pilot case study and its relevance to the choice of data collection methods. Then I describe the data collection.

3.4.1 Pilot case study

My research design grew out of an earlier study of the writing of my students (Caine, 2010b), which revealed that their creative writing was a merging of rich literacy practices, well deserving of a case study approach. The pilot study also enabled me to test out particular methods that I refined for the main study, as recommended by Bryman (2012). For example, in the pilot study, the students were videoed discussing their writing processes and where they saw creativity in their creative writing and exploring what they perceived as creative in their writing. I therefore adapted the domain-mapping exercises for the thesis, from plotting students' lifeworld domains in the earlier study, drawing on the LfLFE project (Mannion and Ivanič, 2007) to include links and experimentation with how the influences of the different domains could shape their writing. The domain-mapping exercise simply required students to work in pairs, drawing on large sheets of paper, visual maps of the influences that they were conscious of having drawn on, from their different lifeworld domains, eg home life, interests and so on. While students were drawing their maps, they were involved in dialogic talk about the process, raising their meta-awareness of the influences that influenced them. These domain-maps were drawn during the drafting process of the non-fictional writing, allowing the students to shape and re-draft their texts. I also carried out discourse analysis of the transcripts in the pilot study, refining my skills here, in preparation for the later project and enabling me to select the most appropriate form of discourse-analysis for the thesis. Yin (2009, p. 93) advocates a broader pilot study from the final case study, which I followed, as I used both A Level English classes. For that year group, the class size was also slightly larger, so the data generated was broader.

The main area I altered for my final case study was the use of full class discussions, which I audio-recorded instead of videoing. Although the findings were rich in the pilot study, the quality of the recordings was limited due to the classes being quite large. Also, particular class members dominated the discussion, at times, which reflects the power issues within dialogic talk (Sutherland, 2010) and the different attitudes of boys. Further, the use of video created ethical issues of anonymity and retention of the images of participants. In fact, several of the participants in this present case study, opted out of videoing, so I used sound recording only

which also fitted with my desire to collect naturalistic data (see Dunne et al, 2005, p. 55), as the video camera was a little intrusive.

I found that the domain-mapping exercises, (adapted from Mannion and Ivanič, 2007, pp. 25 - 26) were particularly useful in allowing the students space, both literally and metaphorically, to explore their domains. For some, it gave them the confidence to explore inclusion of aspects of their identities that enhanced their writing, drawing on Gee's (2011, p. 110) definition of identity 'the individual is not really a unified creature' and his later definition of 'life world identity [...] those contexts in which we speak and act as everyday people' (2011, p. 107). The use of a large roll of paper within a shared activity of mapping out students' ideas (they wrote/sketched as they explained their domains to each other, working in pairs) has now become part of classroom practice. The reflexive activity allows students the opportunity to discuss and explore where their ideas for their creative writing originate from, and develop. As this activity is done during the writing process, students then have the opportunity to re-draft their work, expanding on aspects that they feel are important, or that others have commented on as enhancing their drafts. The domain-mapping process was used as one of the methodological tools for analysing the range of domains the participants in the case study identified as images were taken of the physical domain-maps, and an audio-recording was made of the activity.

I also piloted the use of critical discourse analysis (CDA) and discourse analysis in my first study (Caine, 2010a). I used CDA to interrogate policy documents and other stakeholder texts, such as the NC and the changing KS4 programme of study, basing the earlier pilot study on Fairclough's work (1993). I extended my understanding of CDA during the writing of the Critical Analytical Study (Caine, 2011) to include Carter (2004; 2007), Gee (2000) and Ivanič (1997). For the Case Study analysis of this thesis, I widened my knowledge and understanding of discourse analysis, adapting a methodological approach from Gee (2011) and Schiffrin et al (Eds) (2008), which I applied to both the written creative writing texts and the spoken data collected (for example, interviews).

3.4.2 Participant sample

The data collection is bounded for the purposes of the case study to five participants from one A Level English Language class, in a boys' grammar school with a mixed sixth form. This allowed 'purposive sampling', following '[t]ypical case sampling' (Bryman, 2012, p. 418). The participants were chosen as typical of the class's gender mix: three male students and two

female students. I also selected a range of achievement based on the results the students had gained at AS. However, as the school is a grammar school, there is a bounded range of relatively high ability. There is some diversity of ethnic and cultural backgrounds: one of the students acknowledged her Asian links during interview; while two of the group lived outside the South East of England for prolonged periods of time, including stays in Wales and Eire. I have achieved the 'stratifying', cited by Thomas (2011, p. 61), as far as possible, given a small population based on what he terms 'a local knowledge case' (ibid, p76).

I found the selection of participants difficult. Although the deontological approach would be to select the students randomly across the ability range, as participants they had a right to expect me to take into account their characters and needs (Drake, 2011, p. 49). Instead, my main problem centred around the issue of only selecting a few participants from 'a lively and usually well-bonded class' (Research Journal, Appendix 6) with a possible impact on the class 'dynamics'.

3.4.3 Kaleidoscope of data-sets

I employed a method that provided a kaleidoscopic image of the creative writing of A Level English Language students through a multimodal range of data-collection surrounding the written coursework of the participants. The data collection took place over a period of time from December, 2010 to May, 2012.

The methods selected enabled 'thick description' (Geertz, 1973, p. 10) which is 'an interpretive [analysis] in search of meaning'. This rich description was required in order to present the case study from the 'participants' perspective' (Torrance, in Somekh and Lewin, 2005, p. 33) and to provide 'illuminative evaluation [which] takes account of the wider contexts in which educational programs function' (Parlett and Hamilton, 1972, p. 8) for the research questions.

The kaleidoscope of data-sets is listed in Table 3.1 below followed by a description of the methods of data collection.

Table 3.1 Data-sets

Data-sets	Data source	Date
Completed student coursework, written for A Level English Language	Written coursework 5 x LG2 Original Writing pieces 5 x LG3 Writing for Specific Purposes pieces Each piece: 1,000 words	December, 2010 March, 2012
Multimodal student responses, where they reflect on how they have developed their multiple 'voices'	Commentaries (500 – 800 words) submitted alongside the creative writing coursework First semi-structured group interview where participants reflect on LG2 OW coursework where they reflected on their Original Writing coursework from AS, and discussed elements of creativity in their writing.	2010 and 2012 25.11.11
Students in discussion about 'creative space' in their school domain and other domains, individually and in small group	5 x Writing dialogues on OW participants reflected on their first Original Writing coursework, in year one of the course, prior to commencing their A2 coursework.	Nov, 2011
	Class domain-mapping exercises carried out in small groups (including the participants), for exploring where their 'voices' came from through images as well as words	15.3.12
	Class discussion on mapping exercises (including the participants)	15.3.12
	Writing practices written prompts completed by participants	April, 2012
	Second class discussion (peer and self-assessment), analysing the first draft of their A2 coursework, exploring their own metaphors and those of their peers.	April, 2012
	10 minute individual interviews with participants where they discuss 'voices' and explore their experiences of creative writing	May, 2012
	Second semi-structured group interview for participants was recorded, reflecting on the creative writing approaches over the two year course.	8.5.12
Cohort of A Level Language students asked for feedback on what teaching approaches worked in the course, and what would they like to see more of/included	Class exit slips completed anonymously	May, 2012
My observations as insider-researcher	Research journal	2010 -12

The main data collection set was the written coursework (see Appendix 4). This formed the basis for the case study for establishing the range of influences on the creativity of the participants (Research Question 1) and for the analysis of how the range of influences shaped the creativity (Research Question 2).

Writing dialogues are used quite frequently in English lessons as a means for the student to have a dialogue with the teacher, but through the written medium. These stem from research in process writing (Graves, 1983) and formative assessment (Sutherland and Wilkinson, 2010, p. 180) in which students reflect on their writing. It provides the student with the opportunity to explain what they were happy about with their writing, and what they want to improve on. The purpose is to provide the student with a forum for reflection and for seeking advice in a non-judgmental form. Vygotsky (1986, p. 218) argues that '[T]he relation of thought to word is not a thing but a process, a continual movement back and forth from thought to word and from word to thought.' It is this relationship that the writing dialogue tries to make visible for the student, through the following prompts for the students:

Write a short dialogue reflecting on your work, a year after you wrote it. What impresses you about it? Are there any changes you would make, as a writer with an extra year's experience?

The writing dialogues were used to analyse the participants' attitudes to their creative pieces (Research Question 3). This was to assist with how the students viewed their creative voices at the mid stage of the two-year study.

There were two types of interviews: group interviews and individual interviews. This allowed for data collection through interaction between the participants, as well as providing the participants with the forum for individual freedom of reflection. Both types were conducted using a semi-structured method. Dunne et al (2005, p. 32) argue for the 'need for the researcher to be self-conscious about their position in the research', creating a dialogic interaction and recognising their role in this meaning-making, rather than adopting what Kvale and Brinkman (2009, p. 48) refer to as the positivist's 'mining' approach to interviews. The semi-structured interviews were intended to build on the close teacher/student relationship already in place in the Sixth Form and specifically in the A Level English Language lessons, in order to put participants at ease. I also drew on my 'teacher' knowledge of the students as individuals, using this to tailor my prompts and deepen the discussion. For example, one of the participants had sought advice on publishing, another blogs regularly. Therefore, I viewed the semi-structured interview as 'a conversation between two partners about a theme of mutual interest' (Kvale, 1996, p. 125). I followed the case-study protocol of having a series of pre-planned questions (see Appendix 3 for an example), which meant that there was a pre-considered focus for the interview sessions. However, during the interview, I used the questions with follow-ups and allowed diversions to evolve, by giving the participants time to

reflect on their answers. I accepted pauses as 'a natural part of reflection' (Altrichter et al, 1993, p. 104) and attempted to maintain a more neutral role, by avoiding personal responses to the interviewee, while indicating interest, through paralinguistic features, including smiling and nodding. The individual interviews were preceded by issuing the participants with a sheet: Your experiences of creative writing (Appendix 3). The purpose of the sheet was to guide students' thoughts to the specific issues I was interested in. I was particularly interested in their early memories of creative writing, in comparison with their memories of GCSE creative writing; and of their experiences outside the academic domain. By having the pre-prepared questions, I was following the recommendations of Altrichter et al (1993, p. 102) as the prompts focused on all four research questions. My use of the pre-interview written guide was also designed to create a more dialogic interview (see Bakhtin, 1981), by allowing the students thinking time, thereby also reducing the power relationship inherent in my insider role as teacher/researcher. I did not believe, with Dunne et al (2005) and Drake (2011), that this power relationship could be erased, but I wanted to enable the student to have a more equal platform on which to enter the dialogic interview. The process for the recording of both the interviews with the participants and the class recordings was the same. (I used voice recording only, to respect the wishes of my participants, who had opted out of videoing, following standard ethical protocols.) Altrichter et al (1993, p. 78) refer to 'Participants' control' as an important ethical consideration as students have to have trust in the teacher/student relationship, knowing that the teacher will follow the wishes of the students.) As the context was a school environment, there were often interruptions through students entering and leaving the classroom during recording, as well as extraneous noises such as lesson bells. However, this did not affect the recording of the data as such noises are part of the context. For the class recordings, I left the recorder on for the length of the lesson. I did not move it around the classroom as this would have been intrusive and I was keen to adopt as naturalistic an approach in this study, as possible, following Stake's (2008, p. 134) description of 'parallel[ling] actual experience'. Further, recording is a common occurrence in the school, so the students were not apparently overly concerned by the recording.

I designed the writing practices written prompts by adapting the advice for questionnaires by Thomas (2011), and Cohen et al (1993, pp. 92 – 93). These written prompts were not intended to be qualitative questionnaires, rather they were to promote pre-thinking for the interviews, and also to raise meta-awareness of the writing processes they were undertaking. Although the first question is a closed question which Cohen et al (ibid) advise against using, due to the subsequent points in the writing prompts, students could engage with their practices. The use of specialist terminology, such as metaphor and peer, which Cohen et al also advise against,

are in common usage in the English classroom, and a component of raising students' meta-awareness. Therefore, like the writing dialogues, these writing practices prompts were a forum for reflection. I was particularly interested in how the responses would illuminate Research Question 4 on creative space.

The domain-mapping session is a popular one with the students as it allows them to share their work in a non-judgmental situation. They devise their maps in pairs, drawing and annotating as they discuss their creative writing in progress. The creative process is being discussed: where their ideas have come from and to what extent they can improve the draft text. During the recording there is constant background noise as the students engage purposefully with the discussion. Sutherland (2010, p. 26) refers to exploratory talk leading to increased understanding 'as a basis for developing joint understanding'. As there is mutual support and a drawing on shared knowledge, this is a community of practice in operation (Lave and Wenger 1991). The drawing sheets are rustling and there is laughter indicating that the exercise has engaged the students, as they have ownership of both their writing and the task.

I based the domain-mapping exercises on Mannion and Ivanič's (2007) research, which involved asking participants to identify the different domains that they believed they drew on, in their academic writing. I was drawn to their creative use of this approach because it gave voice to the participants in their own words and thoughts through a variety of media from photographs to clock faces. This appealed to my case study as I was researching the same age group of students in education, who had chosen to stay on at school. Mannion and Ivanič's work was part of the Literacies for Learning in Further Education (LlLFE, 2004 -2006) project, which differed from my case study in that it researched literacy practices across several courses, whereas I was researching one environment. Therefore, I selected and adapted from the mapping exercises that Mannion and Ivanič described. However, I was interested in how 'mapping involves the conceptual activity of ordering, categorising and flattening through boundary marking (or making) with sometimes far-reaching effects for the people or activities' (Mannion and Ivanič, 2007, p. 17). In particular, I adapted the icon-mapping exercise (ibid, pp. 23-26). Where Mannion and Ivanič had used pre-prepared icons to promote the students building up their own maps, I showed examples from the pilot study which had no pre-prepared icons, only suggestions for pictorial representation of their creative writing. Where the icons had acted as 'loaded reminders for respondents of stories about the literacy practices and literacy demands surrounding them' (ibid, pp. 23), I was interested in a specific literacy practice that had evolved as creative writing.

Exit slips were similar in method to both the writing dialogues and writing practices (see Appendix 2), as part of the class delivery. Class exit slips are part of A Level English Language practice, whereby teachers seek feedback from students on completion of the two-year course. These exit slips are completed anonymously, in response to prompts asking students to reflect on what worked well, and what areas could be improved upon.

My research journal (see Appendix 6) was also used for presenting my views and opinions at the time of data collection, providing insight into my position as the researcher.

3.5 Methods of Data analysis and coding

This case study employs both a deductive and inductive data analysis. It is partly inductive in that I have been guided by the emerging strands on successive analysis of the data. It is partly deductive in that my background is in linguistics, and my role as an English Language teacher provides me with a deductive linguistic framework which is pre-determined. My main method of analysis was discourse analysis as I am researching the creative writing of my students. Therefore a linguistic approach was essential to uncovering layers within the literacy practice data. Also, this method meets the requirements of the multimodal nature of my data collection as I have not only the written data, but also transcripts and drawings. In my approach to discourse analysis I have been influenced by Gee (2011), although I have made some adjustments to his model due to the multiliteracies I am researching. My linguistic knowledge allows me to access the underlying layers of meaning the participants have constructed through a range of grammatical and lexical features, making the link between grammar and creativity more visible. Therefore, I have used, as a starting point, a combination of Gee's tools, including his theoretical tools of social languages and intertextuality. I also found Ivanič's (, 1998 p. 259) list of five linguistic features useful tools for analysis of the written data: clause structure; verbs; nouns, nominalisation and nominal groups; tense, mood and modality; lexis. Whereas Ivanič was fully deductive in her data analysis for academic writing, the creative nature of my data requires a greater freedom.

My method of analysis was discourse analysis, (note that CDA was used for the literature review). This choice aided the critical methods of data analysis (Altrichter et al, 1993) as I required the analytical process of linguistic analysis to provide new insights for considering both the teaching of creative writing, and how students value their own work as well as that of their peers. The social interaction implicit within the social practices is 'enriching and enlarging' while the interpretation and explanation has the effect of 'restricting and defining [...] clarifying and sharpening understanding' (ibid, p. 131). Although the starting point was the written data of the creative writing, the supplementary data of the written commentaries,

writing dialogues, semi-structured interviews and other data-sets, provided multiple views of the primary data in order to test hypotheses raised by the descriptive analysis, and support the interpretive process. Therefore, the rich multi-layered data provided thick description of the event being investigated; creative writing practices of A Level English Language students.

As the participants in this case study had diverse and multiple, as well as emergent social origins, this connects with Bakhtin's assertion that 'the unique speech experience of each individual is shaped and developed in continuous and constant interaction with others' individual utterances ... the process of assimilation' (1986, p. 89). It is this 'rework[ing], and re-accentuat[ing]' process that a linguistic driven discourse analysis would make visible showing the creativity in the writing of the students.

Ivanič acknowledges her debt to Halliday. Halliday subdivided language function into content, social role and 'the textual or discourse function'. His table of functions (1970, p. 327) mapped grammatical features across the three functions. This seems to be too descriptive and prescriptive for the study's focus on the creative aspects of writing, in that it presupposes that the existence of particular grammatical features determines the context and situation; and it also runs the risk of sifting the creative writing into its grammatical components. Linguistic study now takes far more consideration of the social factors as well. Ivanič (1998) allowed for variation, rather than the determinism that Halliday (1970) suggested. Yet, by beginning with the list of five linguistic features and then applying them to her data, Ivanič, by imposing a deductive conceptual framework, is imposing her interpretation on the data through selected boundaries. This limits her analysis to what she thinks she will find, rather than beginning with the data, then identifying linguistic features to aid in the interpretation and explanation. However, Ivanič's analysis was of academic literacy practices, where the genre is already prescribed quite rigidly, and therefore her choice of a deductive approach is appropriate.

For my purpose of analysing creative writing literacy practices, there was the likelihood of far more divergent thinking in the production and interpretation of the texts. Therefore, a combined deductive and inductive approach was more appropriate. As Altrichter et al explain (1993, p. 120) it is observation that leads to a focus on particular events, and interpretations drawn from different observations that provide deeper understanding. Gee provides the most flexible analytical model (Gee, 2011, pp. 195 – 201), as he lists 27 tools of analysis. From this list, it is possible to select the most applicable to the creative writing data. For my purposes, some are more relevant than others (see below for the rationale).

Analysis of themes (Creswell, 2007, p. 75, p. 244) was central to my approach as the analysis began with summarising the main emerging themes with reference to the research questions.

This involved the ‘data analysis spiral’ (ibid, pp. 150 -151), as central to the process was revisiting and reviewing the data-sets. Creswell identifies the steps of a ‘reading and memo-ing loop into the spiral to the describing, classifying, and interpreting loop’, where ‘code or category [...] formation represents the heart of qualitative data’. I began with eliciting from the data information for the pen portraits of the five participants (see Table 1.1). This gave the background that informed, to a certain extent, for Research Question 1, on the range of influences participants had shown, through their choice of genres for Original Writing and Writing for Specific Purposes. Then I proceeded to the domains and genres participants associated with their writing. These were analysed for what the participants perceived as relevant, by exploring the domain-mapping exercises and semi-structured interviews, as well as the writing dialogues and writing practices prompt sheets. I employed a coding approach to the data whereby the data was combed through multiple times and categories noted, using the definition of category as a concept that can be tracked across the different data-sets (Altrichter et al, 1993, p. 66). This not only helped me to gain an overview of the data, but to make some sort of sense of such diverse and multiple data-sets. Categories were noted and developed, following an inductive method. Altrichter et al (1993, pp. 122 - 126) provide a working framework, from which I devised my own coding system to match the emerging themes. Silverman’s (2011, p. 68) memo-coding helped me to devise the process. I found the use of colour-coding of the nouns and phrases allocated to the emerging concepts particularly relevant, as it allowed me to present a visual view of the construction of meaning I was making through the discourse analysis. For example, I represented the thread of genre through different colours with associations: **Gothic** was represented by purple, while **Dystopian** was a dark blue. In addition, the metaphoric language and lexical choices were analysed for situated meaning and social language and coded as **literary device**. Of particular use was *this font* for adding in ‘self-observations’ (Altrichter et al, 1993, p. 23) which allowed an interactive process for the data analysis, in keeping with the inductive approach. The freedom of the linguistic approach allowed multiple views of the data. This was supported through the benefit of the insider-researcher role. The resulting multiple views were assembled through the analysis and interweaving of the data-sets for the deep study.

Because I have been teaching the syllabus the participants are following for a number of years, I had hypothesised that certain of the tools Gee lists would emerge as relevant. Some of the tools I am indebted to Gee (2011) for, and I have adapted, are as follows:

- ‘vocabulary tool’ for differentiating between register, by noting instances of Germanic and Latinate usage

- ‘the why this way and not that way tool’ for considering why the participant has used non-standard written English
- ‘cohesion tool’, particularly for identifying non-connection: gaps
- ‘Social languages tool’ links to ‘vocabulary tool’, but also allows identification of sociolects
- ‘Intertextuality tool’ for identifying what this suggest about the influences from the lifeworlds of the students
- ‘Big D Discourse tool’ is the theoretical tool for identifying the social inheritance of languages

However, I did not expect to be limited to these tools, and while carrying out the data analysis I expected to extract strands on successive readings. Bakhtin (1986, p. 114) reflects that ‘ideas are distributed among various voices. The exceptional importance of the voice.’ The tools from Gee allowed me to explore this ‘exceptional importance’ with relative freedom.

Due to the multiliteracies in the data, I had to acknowledge the differing nature of the data collection, in order to adhere to the case study protocol. In order to create transcripts of the interviews, I drew on Yin (2009, p. 108) who emphasises the importance of remembering that interviews are ‘*verbal reports only*’ (author’s own italics). Therefore, a transcript is placing a two dimensional structure on a multidimensional literacy practice. As the recordings reflected the environment of the data collection, I included prosodic features, as well as the words of the participants (Silverman, 2011, pp. 279 – 278). The transcripts provided a record of the pauses and silences as well as the discourse of replies and discussions as discourse analysis highlights the significance of paralinguistic and pragmatic features of speech in conveying meaning. There is a need to hear and see the participants. In order to transcribe with an interpretive approach, it was necessary to listen to the recordings multiple times ‘to reflect developing insights’ (Edwards, J. A, 2003, p. 322). The transcript conventions used were adapted from Altrichter et al (1993, p. 98).

My data analysis depends on a kaleidoscopic image of the creative writing of the students, beginning with the types of data and combing through them for emerging themes. The hand written prompt sheets were word processed. All written data by students was read through for emerging themes. The evidence of crossings out and absence of proofreading were retained. These areas corresponded to the emerging themes in the written data. In addition, I photographed the domain-mapping exercises, as this supplied another view of the data,

through multimodality. I analysed all the data, however, the data analysis chapter has selected extracts of analysed data, for in-depth illustration of findings. I have adhered to the case study protocol in placing the fuller data analysis process in the appendices.

I then grouped the themes together to provide a snapshot of the creative writing of A Level students from the perspective of the domains they inhabit and draw on; the lexical and metaphoric language they employ; and the multiple creative voices they inhabit.

3.6 Summary of Chapter 3

I have a bricoleur's approach to the research design (Denzin, 1994) as I have presented a case study composed of situated literacy practices surrounding the creative writing of A Level students. The experiences of the students within their lifeworld domains have been revealed through a variety of tools. This design is premised on my ontological and epistemological position: social reality – and, indeed, knowledge-construction – are created through dialogic meaning-making, in the process of human interaction, rather than existing in fixed and universal forms, 'a temporary "conceptual framework"' (Thomas, 2011, p. 12). I have chosen an ethnographic approach as the methodology for the case study, as the data provides plural observational points of view about the social context and focus of the research. I have strictly adhered to research ethics in the collection and presentation of the data because of the potential vulnerability of my participants (16 - 18 year olds) and my dual teacher/researcher role (Drake, 2011), with its attendant role of care for the welfare of my students. The case study is explored through multiple data-sets that allow for the application of a kaleidoscopic perspective and serial forms of illumination, for example, through discourse analysis. In the next chapter I present illustrative selections from the data-analysis with accompanying discussion.

Chapter 4 Data Analysis

4.1 Introduction

I have analysed the data in relation to the research questions to provide a deep study of the creative writing of the five participants in the case study. Firstly, I plotted the range of influences on students' creativity across the fictive and non-fictive written coursework and other data-sets. Secondly, I analysed how these influences shaped student creative writing, specifically in the fictive pieces. Thirdly, I considered how the students developed their creative voices. Finally, I extracted threads from the data that supported ideas on how 'creative space' can be achieved in an educational context.

The case study was built up through multiple views of creative writing, using the theoretical lens of the socially situated literacy practices of the participants. Due to the 'linguistic detail' (Gee, 2011, p. 186) inherent in the data-analysis methods employed, the use of grammatical and lexical devices was employed to validate the findings of the discourse analysis. The threads and connections made were uncovered through rigorous application of 'linguistic detail'. Therefore, the findings claimed can support further studies in an accumulative manner.

Before reporting on the data analysis, it is useful to recall the focus of the research questions to investigate the creative writing of the five A Level English Language students. Below, in Box 4.1, I have mapped the research questions to the data-analysis approaches I have employed. This is then further clarified in Table 4.1, where the data-sets are mapped onto the four research questions.

Box 4.1 Mapping of data analysis to Research questions
Research questions:
1. What is the range of influences on A Level English Language students' creativity in their writing?

I defined the range of influences by focusing on analysing the choice of genres. Students had freedom of choice for genre. Although class pedagogy encouraged them to research their own choices through wider reading and sample writing, they were also given style models across a range of genres. Therefore, I consider students' interpretation of their chosen genres.

2. How do these influences shape students' writing?

I used discourse analysis to analyse how these influences shape students' writing with reference to structural and linguistic devices, including lexical choices and syntax. For example, I considered such features as dialect, deriving from biographical domains; the literary allusions and echoes of literature that students had encountered; other aspects of intertextuality, for example, links with media texts, the choice of metaphor, and non-linguistic features, such as the silences and gaps in students' texts.

3. How do young writers develop their writing 'voices' through their writing?

I used discourse analysis to explore the range of voices students present across the two pieces of writing. This included consideration of male and female voices, focalisation and how students use this, and how they are able to move between different voices.

4. To what extent, and how, can students be supported to find a 'creative space' within the A Level English Language course? (for example, which pedagogies and approaches are helpful in enabling their writing?)

Here I considered the tensions between the perceived freedom of creative writing and the demands of the education system and curriculum, as the creative writing process is constrained by the assessment requirements of the examination board. I used Critical Discourse Analysis, the Big D of Gee (2011, p. 176) to analyse the syllabus and National Curriculum policy documents. This made visible the tension between the words of the students and the pedagogical approaches driven by policy. I also borrowed from Fairclough (2001, p. 230) to consider how policy documents conceal the wielding of power over the creativity of A Level students.

I focused on the tensions between the critical reflection that was evident in the students' interviews and writing dialogues, and the impoverished version of 'reflection' in students' formally assessed written 'critical commentaries'. Because the syllabus and Examination Board require measurable outcomes, the written critical commentary has to provide this. At times the commentary appears a reductive, artificial exercise as it is a series of rigid, isolated criteria that students assess themselves against, not a holistic assessment of their writing. There is also an inherent tension as this assessment framework almost privileges analytical writing over the creative.

Note that for both Research questions 2 and 3, I considered what Gee (2010, p. 26) refers to as the subtext, making visible the tensions, gaps and silences across the work of each student. This was particularly useful to identify the gaps between the creative writing as a text, and the required critical commentary.

The following table clarifies how the range of data-sets fit in to the data analysis. Note that there is an interweaving of the data in the analysis as often one data set can add refraction to provide a deepening of interpretation within the case study. For example, Research question 2

is analysed in the main by using the creative-writing coursework of the students, however it is supported and enriched by other data-sets, such as the mapping exercise. This is facilitated by the multimodal nature of the data-sets.

Table 4.1 Data analysis data-sets mapped across to research questions

Research questions	Data-sets	Date
1. What is the range of influences on A Level English Language students' creativity in their writing?	Original Writing (OW) pieces and critical commentaries Writing dialogues Writing for Specific Purposes (WSP) pieces and critical commentaries Interview transcripts	December, 2010 December, 2010 March, 2012
2. How do these influences shape their writing?	Original Writing pieces Writing for Specific Purposes pieces	December, 2010 March, 2012
3. How do young writers develop their writing 'voices' through their writing?	Critical commentaries submitted alongside the creative writing coursework First semi-structured group interview with students reflecting on OW coursework Writing dialogues completed on revisiting OW Mapping exercises carried out in small groups for exploring where students constructed 'voices' derived using images and words Class discussion transcript on mapping exercises Writing practices prompt sheets Second class discussion transcript on metaphoric language 10 minute individual interview transcripts with students discussing 'voice' Research journal with field notes on interviews and mapping exercises	2010 and 2012 Nov, 2011 Nov, 2011 March, 2012 March, 2012 April, 2012 April, 2012 May, 2012 2011-2012
4. To what extent and how can students be supported to find a 'creative space' within the A Level English Language course? (I.e. which pedagogies and approaches are helpful in enabling their writing?)	Sample transcript sections from 10 minute individual interviews where students refer to early experiences of creative writing and link to their current and future experiences Final semi-structured group interview transcript Class exit slips Cohort of A Level Language students asked for evaluative feedback on which teaching approaches worked in the course, and on how pedagogy could be improved	May, 2012 May, 2012 May, 2012

The five participants were described in the context section (see Table 1.1): Emma, Lien, Samuel, Sean, Sebastian. From the five participants' data, a mixture of approaches to discourse analysis was employed, drawing on both Gee (2010, 2011) and Ivanič (1998), (see Chapter 3). This approach has also been heavily informed by Bakhtin (1981, see Chapter 2).

The data analysis that follows is based primarily on the two pieces of written coursework the students produced during the two-year course. Although a brief summary of the students' writing is provided, where relevant, a sample of the coursework should be read prior to the rest of Chapter 4 (see Appendix 4), in order for the reader to come to a fuller subjective understanding of the creative works. (Note that the extracts below are faithful copies of student work and that errors have neither been corrected nor signposted, except where relevant to the analysis.) Each participant completed two pieces of coursework over the two year course: Original Writing (OW) in Year 12, and Writing for Specific Purposes (WSP) in Year 13. Therefore, the findings are further separated into OW and WSP to present the diachronic nature of the data.

Due to the multiple data-sets and issues of space, presentation of the data analysis has had to be selective to avoid needless repetition of the analytical process. However, I have used the full data-sets in my summing up, and the findings for all five participants are presented in table format, where appropriate. Additional data analysis is provided in the appendices.

I have addressed the research questions separately in the following sections. Research question 1 (RQ1): The range of influences (4.2) is tabulated for all participants across both Original Writing (Table 4.2) and Writing for Specific Purposes (Table 4.3). RQ2: How the influences have shaped the creative writing is addressed by close analysis of the OW texts of Emma, Lien and Sebastian, with some reference to other participants, looking at the choice of, and blending of, genre through students' use of metaphoric language, lexical choices and syntax (4.3). I also consider some aspects of RQ3 here as I have analysed the participants' development of their creative voices in OW, focusing on lexical choices. It could be argued, also, that the creative voices found in Original Writing are of a different kind to the creative voices the students create in Writing for Specific Purposes. This is the difference between fictive and non-fictive writing. RQ3: Development of creative voice (4.4) is then considered by summarising the creative voices for OW, referred to in 4.3, with additional analysis of WSP. I also include consideration of the domain-mapping exercises, written dialogues and interview transcripts to add to the multiple views of the participants' creative writing. At the end of each of the sections, I provide a brief summary of the findings from the discourse analysis. Finally, in 4.5, I consider RQ4: To what extent and how can students be supported to find creative space

in A Level English Language, using my analysis of student interviews and written prompt sheets.

4.2 What is the range of influences on A Level English Language students' creativity in their writing?

In order to address this research question, I have plotted the influences apparent in the written coursework of the participants over two years. I have identified the genres the students have selected to use, as these reflect the influences on the students. This claim is supported through reference to the biographical details the students provided in interviews, as well as from evidence in the creative writing and critical commentaries.

4.2.1 Choice of genres for Original Writing and Writing for Specific Purposes

With the caveats referred to above in Chapter 2, I have allocated the coursework writing of the participants to broad genres outlines, as defined by Hyland's (2002) definition:

[G]enres are abstract, socially recognised ways of using language. When writing we follow certain conventions for organising messages because we want our readers to recognise our social message. (ibid, p. 16)

However, genre is also related to how students merge and create new genres, as discussed in 2.2 above. Students showed creativity in their selection, blending and subversion of, different genres. This is evident from Tables 4.2.1 and 4.2.2 below, where the range of genres chosen is displayed.

The choice of genre is further subdivided according to the syllabus units. This is defined as fictive or non-fictive. These categorisations have been chosen as WJEC makes the distinction between Original Writing (OW) for the first year of the course, and Writing for Specific Purposes (WSP) for the second year. However, it is an arbitrary division as the participants have to create voices for both pieces of writing.

The Tables use Gee's distinction between Discourses and discourses (2011, p. 179). The genres are tabulated in this way to make the abstract visible and pertinent to the participants. Further, Genette's (1983, pp. 189 - 190) definition of focalisation, is used for Original Writing. Genette refers to focalisation for the perspective point of view of the narrator. Zero

focalisation is where the narrator knows more than the characters. Internal focalisation is where the point of view follows one character. Genette also refers to multiple focalisation through dialogue and variable vocalisation to indicate shift in point of view. However, I have referred throughout to 'first person voice' for Writing for Specific Purpose, as it is non-fictional, but the voice should not be confused with that of the author.

Table 4.2 Fictive genre (Original Writing)

Participant	Fictive genre	Discourses 'kinds of people' voices (Gee, 2011, p. 178) and how these are presented	discourses 'language-in-use' (Gee, 2011, p. 177)	Apparent links to biographical detail	Stated audience Language used to refer to audience
Emma	Romantic opening to a novel set in 1970s Ireland Romance set against Historical/political genre, set in Northern Ireland in 1970s	Variable focalisation switching from a young woman to a young man's perspective Dialogue using Northern Irish dialect between main characters and other minor characters who are older Insert of radio broadcast	Religious Romantic description Elements of Gothic News report	Age and gender Irish literature Irish background Interest in literature and the Gothic in particular	Not stated 'shock the reader' 'the audience I have chosen'
Lien	Opening chapter to a historical novel set in 'feudal Japan', which also establishes the beginning of a 'rites of passage' genre for a young girl	Mainly fixed focalisation from an eight-year-old girl's perspective Dialogue between child and 16-year-old brother	Japanese words Formal sentence structure	Interest in Far East from research and personal experience Gender issues Family relationships of respect	Not stated 'the difference between a western name and Asian name can provide a challenge for the reader'
Samuel	Social realism or Psychological short story with supernatural elements about a circus performer Social realism of the status of circus performers, with supernatural genre features	Fixed focalisation Circus performer who is a fortune-teller	Circus lexical field Emotion of pity	No apparent link Experimentation?	'the audience around 16 - 35 by using some more complex lexis and imagery'
Sean	Social realism based on incest A short story about a destructive relationship	Variable focalisation, switching between young female voice and an older male's Direct speech from servants	Sexual violence Misplaced romance	Psychology student Exploring sexuality (stated in interview)	Commentary missing
Sebastian	Psychological thriller short story Psychological thriller, with dystopian features	Main perspective through a man who has lost his memory with some dialogue	Dystopian setting Scientific language of experimentation	No apparent link Perhaps popular culture Exploring elements of control within society	'the audience is aimed at 16 – 40 [...] a more adult audience' 'the reader has the upper hand as they now know more than the character'

Table 4.3 Non-Fictive genre (Writing for Specific Purposes)

Participant	Non-Fictive genre	Discourses 'kinds of people' voices (Gee, 2011, p. 178)	discourses 'language-in-use' (Gee, 2011, p. 177)	Apparent links to biographical detail	Stated audience Language used to refer to audience
Emma	Fashion blog arguing for not following trends	Young female blogger Fashion world	Fashion Expression of strong opinion	Writes regularly for tumblr Interested in fashion and feminism	'all women who follow fashion, and that are familiar in the field'
Lien	Travel writing about family holiday Travel feature set in Hong Kong Airport, written as a recipe	Travel writer recounting personal experiences	Travel Family relationships Descriptive language for Asian setting	Has travelled widely in Far East Experienced the wait in the airport	'audience would include educated men and women from A level ages upwards'
Samuel	Opinion article on climate change Environmental feature for a newspaper on climate change	Environmentalist Positions voice as both authoritative and colloquial Use of satire	Language choices according to current affairs Use of scientific language including statistics	Has applied for Geography course at university	'the audience [...] would be well educated and isn't gender specific [...] an interest or understanding of climate change'
Sean	Feature article on vintage fashion Fashion feature article for a newspaper	Style editor In keeping with a young writer for the fashion world	Fashion Vintage Advice	Media student who is familiar with magazine feature articles Is a follower/maker of fashion Has gained place at London School of Fashion	'young audience, keeping in mind the readership of the G2, who have an interest in fashion, specifically vintage'
Sebastian	Opinion article comparing technologies Newspaper opinion piece on books and ereaders	Newspaper journalist on technology	Personal opinion Lexis of traditional print journalism, compared with lexis of modern technology	No apparent link, except declared preference for technology	'regular readers of Charlie Brooker's blog [...] a new audience more interested in technology and the debate surrounding it'

What is striking about Tables 4.1 and 4.2 is the breadth of genres, reflected in the range of influences participants have brought to their genre choices. Participants usually defined their genre choices in the critical commentaries as required by the examination syllabus. However, this identification could change or be modified in a subsequent interview, when the text was re-visited. Also, discourse analysis of the texts revealed other possible genres. This shift in perception suggests that the participants experimented with the social practices associated with genres, and therefore blurred the boundaries. It also involves the reader in the meaning-making process.

Samuel illustrated this as there was a discrepancy between the genre initially identified by him in the critical commentary for his Original Writing text as 'social realism', where he stated that he wanted to '*challenge the reader's views on certain people or aspects of society*', and when he re-visited the text a year later in the group interview:

Mine was definitely darker than what I might usually er have done a bit grittier than what I would normally write [...] the main reason I went with that was experimenting with a new style of writing.

The group interview extract suggests that the genre choice allowed Samuel to experiment '*with a new style*' which allowed his writing the freedom to be '*darker*' and '*grittier*'. The use of the two comparatives underlines the pushing of boundaries for Samuel. In addition, for the text written in the second year for Writing for Specific Purposes, Samuel chose an environmental piece as an '*article to be published by the Guardian in the Opinions blog area of their website*' (Samuel's Commentary). In a class discussion on WSP, Samuel also cited his interest in on-line blogs as his source. It is interesting to consider how far this reflects Bakhtin's (1986, p. 80) idea '[T]he better our command of genres ... the more fully we reveal our own individuality' because from Samuel alone, we can see multiple, constructed genres emerging from diverse influences, enabling expressions of creativity.

The range extends to subgenres: Samuel and Sean both used the social realism genre for OW but in very different ways. Sean chose to address incest and power relationships; while Samuel chose to consider how people on the fringes of society respond to the views of others. Further, students interpreted genre creatively, for example, blending, subverting or adding new elements to them. Lien illustrated this where she explained in her critical commentary how '*the idea of a recipe has been combined with travel writing to create a unique piece of writing*' for her Writing for Specific Purposes text. Therefore, the wide range of influences drawn on by the students show student creativity through the diversity, and manipulation, of genres

chosen. This goes beyond Ivanič's (2004, p. 233) description of the dominant feature of Genre Discourse as 'appropriacy' with some of the attendant tensions, as the participants are breaking the rules of their chosen genres.

Further, the range of influences was adapted and manipulated between a border crossing of the academic domains presented in class via teacher textual models, and the influences of the students' lifeworlds. Lien's travel-writing genre choice for WSP was based on the form of a recipe. The use of a recipe form for the travel-writing genre was influenced by a class task based on Queneau's *Exercises in Style* (2009) where the sample material in the text book was a review of surreal art written as a weather forecast (O'Toole, 2003, p. 5). However, Lien made this her own by accessing her lifeworld influences, as she stated in her critical commentary (see above).

The positive effects of border crossings on student work supports the findings of the LfLFE (Literacies for Learning in Further Education) project in Ivanič et al (2009, p. 65), where "'flexibility" reflected the students' literacy practices in both college and everyday lives'. In the extract from Lien's commentary, her use of the attributive adjective '*unique*' indicates her pride in her work.

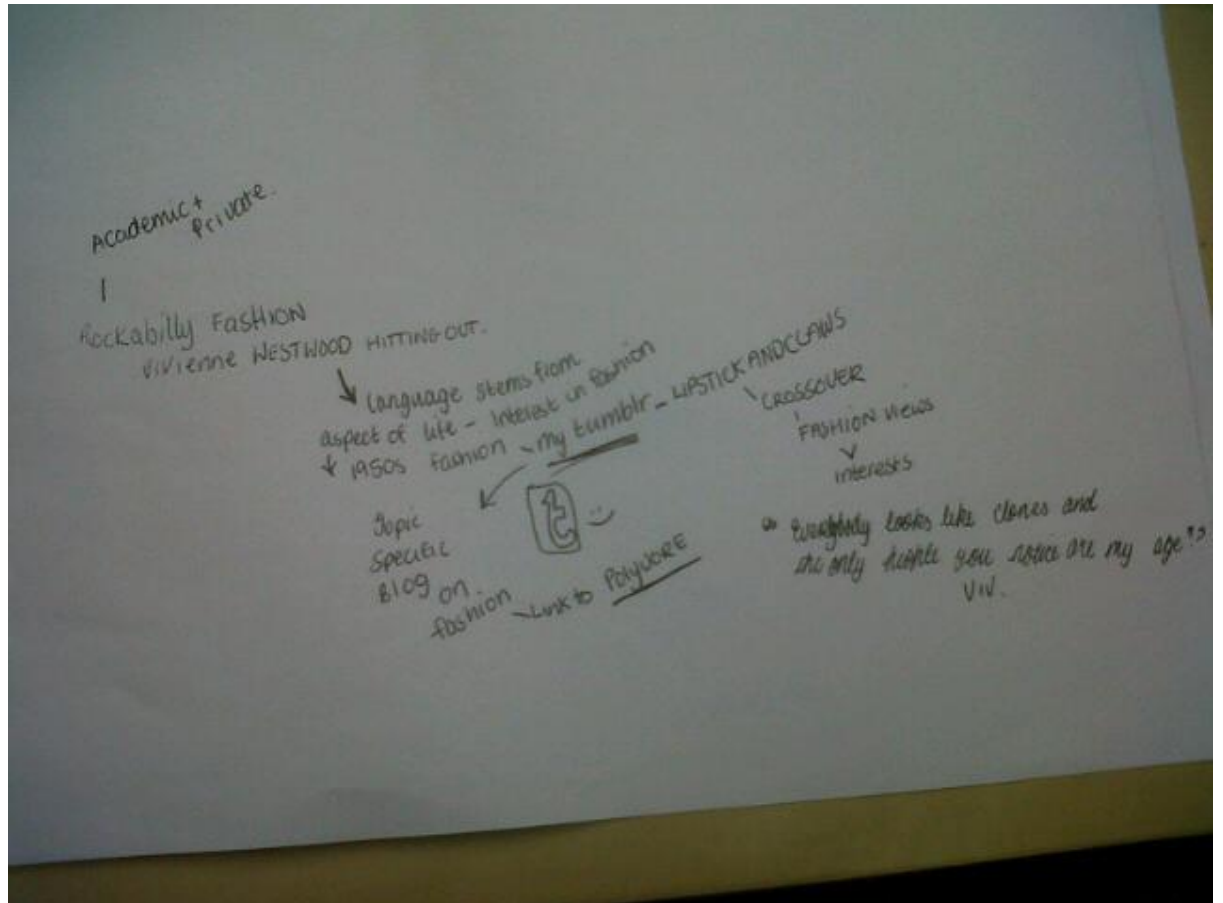
By drawing on biographical detail (see Table 1.1), students had the confidence to write with both authority and confidence. Emma's choice for Original Writing, the opening to a historical novel set in Northern Ireland, drew on her Irish cultural identity. There was evidence that Emma valued her Irish background as she retained some elements of her Irish accent and dialect in her OW. A literature trip to *Juno and the Paycock* (O'Casey, 1998) had also prompted her to reflect on the influences on her writing in the first group interview:

Ehm I noticed that in *Juno* [...] when [...] they would slip in [...] the Gaelic [...] into mainstream speech which reminded me of when I was ehm writing my piece which ehm [...] and also the themes and the suspense reminded me of how I was trying to think of a way of building suspense but not making it impersonal

In the group interview extract, Emma used the nominalisation '*the Gaelic*' which indicates her Irish dialect as the definite article is employed to determine and emphasise the importance of this language. In her OW, Emma used her knowledge and understanding of Gaelic in the title, '*Ár nAthair*' as well as indicating Irish accent and dialect in the dialogue, with 'a wee bitta space'. However, in her WSP text, Emma based her genre choice on the influence of her interest in fashion and feminist views, indicating an ability to draw on different influences from a range of lifeworlds she inhabits.

The range of influences is evident not only in the genres tables above, but also through the words of the students in the group and individual interviews. The domain maps for Writing for Specific Purposes provided further evidence of the range:

Image 4.1 Emma's domain-mapping exercise



Although both Writing for Specific Purposes texts from Emma and Sean were on fashion, they indicated that the influences were different in emphasis (see images 4.1 and 4.2). Emma wrote 'Academic + Private' whereas Sean differentiated between 'University/Life' and placed the 'HOME INTERESTS' as central to his drawing. Each used quotations, but whereas Sean used a quotation from his WSP text (that is, his own words), Emma used a quotation from Vivienne Westwood which she referenced with 'Viv'. Both have a strong interest in fashion, but Sean's domain map appeared cyclical for the influences, with a return through the 'HOME INTERESTS', whereas Emma used arrows to suggest the stages in her argument as she brought in different sources. Emma also used multimodal features by employing the icon for tumblr and an emoticon, both of which are placed centrally in the domain map. This suggests the importance of the multimodal aspect of the text to Emma. On the other hand, Sean placed an image of home as central, with his other domains circling around it; of these, the fashion figure

was the most prominent, due to size and care taken in its execution, suggesting the prominence of the fashion world Discourse. The use of quotations evident in both domain maps helped the students achieve the discorsal self that Ivanič refers to (1998, p25), where they portrayed multiple Discourses of relevant influences. Emma and Sean worked together on their maps, which is evident as Sean referenced her comments in parenthesis (see Image 2, top right). This sharing of influences within the domain-mapping extends the range available to both participants through a 'community of practice' (Lave and Wenger, 1991, p. 98), built up over the two-year course where the social structure is embedded in the 'cultural practice' - the classroom activity.

Image 4.2 Sean's domain-mapping exercise



Lien's domain map also revealed her influences, as well as indicating structure. In the class discussion that followed the domain-mapping exercise she discussed where her ideas came from:

Lien:

[2] ahhh mine's a piece sort of written as a recipe cause it's different because I've never tried it before and is from personal experience piece from over the summer when we very late for a plane but uh [1] this piece is more just to do with [1] getting to the to the gate on time without missing the plane but obviously delaying it enough [...] just to make you impatient [...] but uh [3] that's about it

Teacher:

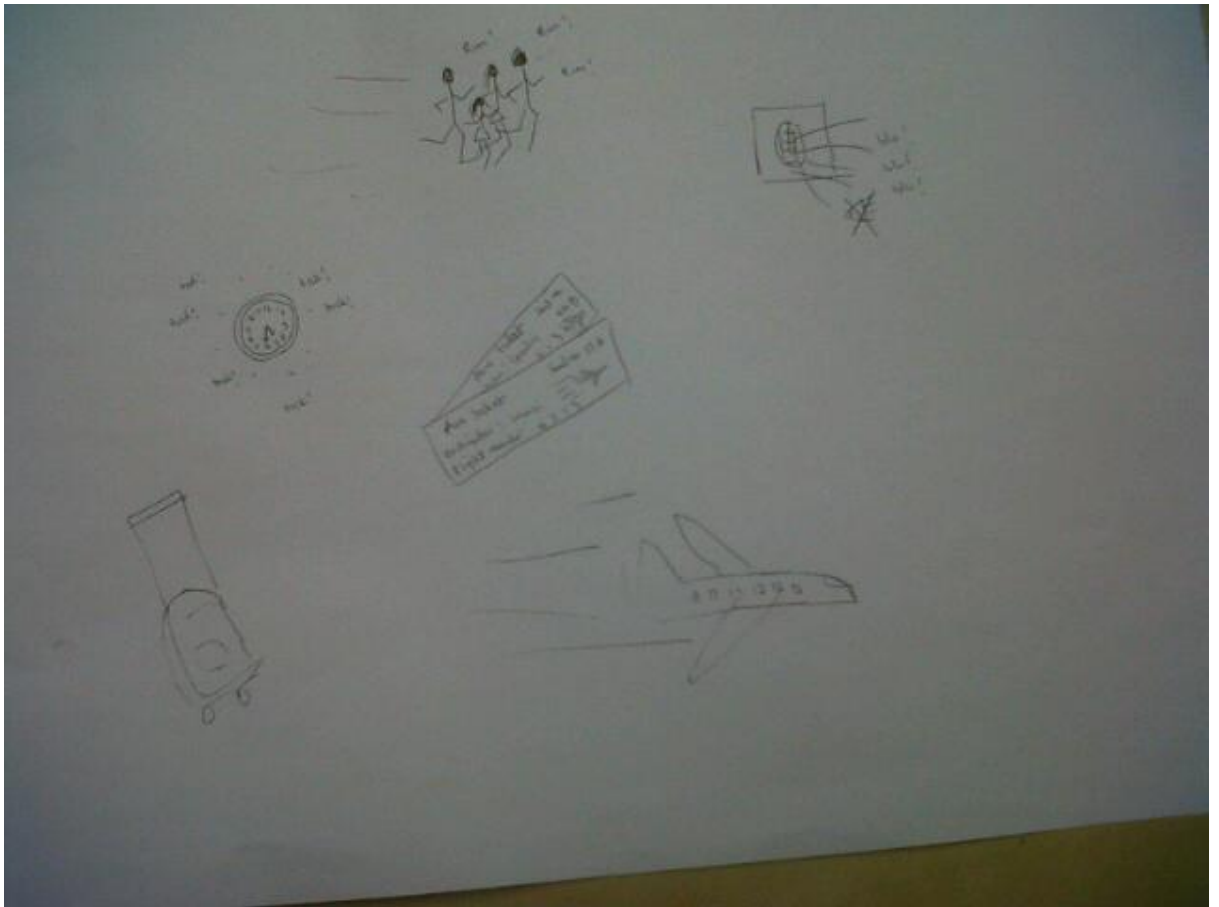
where did the ideas come from to write a recipe (...) using the form of the recipe

Lien:

[2] well [...] we looked at a recipe piece in class [...] that was quite new since I had never seen it written without food involved [...] and also it seemed [...] very clear instructions as to how to achieve something [...] and cut it close at the same time

In her drawing, Lien has used 12 exclamation marks and other symbols to indicate the impatience and haste. Her drawing was simpler than some of the others', yet it has the main elements of her WSP text, with clarity and restrained focus, although there was no indication of her use of the recipe form. This only emerged in the spoken element of the exercise, which illustrates the value of collecting multiple data-sets that can be read together, providing a more layered version of the reality being presented. Geertz's (1973, p. 10) simile for thick description as 'like trying to read [...] a manuscript' is appropriate here to acknowledge the many different elements which provide the data for analysis for this case study.

Image 4.3 Lien's domain-mapping exercise



The range of influences was dependent on the freedom of choice students had in the initial stages of the process of writing. The genres merged aspects of students' lifeworlds, reflecting their everyday discourses (Gee, 2010; 2011) as well as academic domains. What is relevant here is the extent to which students have been able to draw on a wide range of influences, as most of the genre choices can be linked to aspects of the students' lifeworlds. This is referenced not only in the commentaries, but also in the domain-mapping and interviews, which again add extra layers to the thick description of the case study.

In summary, the five participants showed a wide range of influences on their creative writing through their choice of genres. This ranged from popular culture, such as film and music, topical news items, personal experience and family life, and academic A Level subjects, as well as interests from other domains.

The four main trends, in terms of influence identified, were:

1. individual interests related to biographical detail;
2. the influence of the Gothic, fantasy and magic;
3. multimodal influences from popular culture, cinema, television and other media and online sources;

4. literary influences.

Note that intertextuality was an important feature of trends 2, 3 and 4 and the following genres and themes emerged through discourse analysis of the apparent influences in the written pieces: the Gothic, social realism, dystopian fiction, fantasy, contemporary political debates, such as climate change, historical detail, identity, and personal interests such as fashion.

Of the five participants, the first trend of biographical details is only identifiable in two of the texts for Original Writing, however it is evident in four out of the five participants for Writing for Specific Purposes. Both Lien and Emma have a culturally diverse background, which they draw on for their writing. It is interesting to note that both Lien's creative writing texts featured an Asian setting (the OW was set in Feudal Japan; the WSP was set in Hong Kong Airport), whereas Emma only used her cultural diversity in the Original Writing, setting it in 1970s Northern Ireland. Lien is also of part Chinese descent, and in her interviews, she refers passionately to the importance of her cultural and ethnic background. It could be argued that Lien is reclaiming her diversity in the safe environment of her creative writing, where her different experiences and knowledge are particularly valued.

Four of the Original Writing texts had elements of the third trend of the Gothic, fantasy and magic. In Samuel's short story, '*Do you believe everything you see?*' there was an unconscious use of the Gothic, similar to Emma's, as discussed below in 4.3.1. Samuel's Original Writing was a chilling tale of a mind-reader in a circus being haunted by his vivid view of the future, in which '*A beautiful girl [was] transformed into an ageing wreck*'.

The third trend identified, of multimodality, was particularly evident in the OW of the three male participants, who all identified the media as possible sources of their original writing. Although not referred to by Samuel, the Derren Brown television shows were popular at the time of his OW, as were other magic acts. This popular culture could be a possible influence on his choice of genre. This would then be a similar trend to Sean's identification of cinema and television as sources of influence in his individual interview:

I know it sounds quite weird but like my generation specifically we're like oh because we watch so much tv and do so much so many things on the internet and things like that I think that it's a major influence and reality tv and dramas lot and documentaries about fashion-related things will inspire me to do something creative

Sean expands on the influence more to include the internet. He also refers to the quantity of time through the use of the adverb 'so'. Further, Sean believes that the media '*will inspire*'

him, and uses several intensifying adjectives to balance out his concern that this influence would be 'quite weird'. A reason for Sean's tentative attitude towards admitting to the media being an influence could be the perceived devaluing of popular culture within the academic environment, especially in an interview with me, as his English teacher. However, the other two male participants do not indicate this concern. Samuel refers several times, in his individual interview, to the merging of the influence of twitter, the internet and popular television:

I'm regularly on tumblr and things like just generally writing [...] I'm thinking feeling and things like that that it can be literally anything em if something has happened [...] then I'll put an opinion out on that or on something I'm watching [...] during the Apprentice last night [...]

The range of influences feeds into the fourth trend of intertextuality, which extends beyond the literary. Students in both the Original Writing and Writing for Specific Purposes texts, merged and experimented with genres they had encountered through their own and more academic domains. Students sometimes referenced these consciously within their texts, commentaries, interviews and written prompt sheets. Only Emma included direct reference to other literary works, while Lien referred to a series of books she had read by the author Lian Hearn. It was evident that some structural features in students' writing had also been taken from the model material, provided in class, although the source could have been from the media, in terms of the use of time shifts, particularly in the work of Sebastian and Sean.

It is of note that both Samuel and Sebastian, in interview, referred to reading and enjoying Charlie Brooker as a model for their own writing in Writing for Specific Purposes. They encountered him through classroom models, which then led to their extending their own reading. Likewise, Lien read several travel features in preparation for her text for WSP. All students were encouraged to read round their chosen topic and research writing in their area. Therefore, the influence of other written texts has to be acknowledged, although the students do not always do so explicitly.

Significantly, the range of influences apparent in the writing was always greater than that explicitly acknowledged by the students in their critical commentaries, interviews, written prompt sheets and domain maps. This raises the issue of theories of reading. Thus, Iser (1974. P. 125) refers to '[T]he convergence of text and reader' to make a literary work come alive, in reader-response theory. The same applies to the creative work of the students, as the *unconscious* intertextuality, as well as the conscious, ensures that the reader's experience is 'only a pleasure when it is active and creative' (ibid, p. 126). Further, the New Literacy Studies

gives validation to literacy practices from different domains, alongside the academic, encouraging such intertextuality.

I return to the element of freedom of choice in students' influences below, in discussing RQ4 on 'creative space'; here, it is relevant to note that students found the freedom of choice liberating.

4.3 How do these influences shape students' writing?

It is clear from analysing the Original Writing and the Writing for Specific Purposes of each of the five participants that the students have been very creative in drawing on a range of influences, which enabled them to interpret and experiment, using genre in an innovative way to shape their creative writing. In order to illustrate how student writing has been shaped by the influences discussed in 4.2, I have presented below discourse analysis specifically of the OW pieces and critical commentaries of *three* of the students (Emma, Lien and Sebastian). These are supplemented with illustrative points from the remaining two participants, drawing together emerging strands. (See Appendix 4 for sample full texts.) I have also referred to student interviews and written prompt sheets (see Appendices 2 and 3). Brief reference is made to the students' *other* written texts – WSP – which will be used to explore RQ3 on the development of the students' creative voices. (See 4.4 below).

The discourse analysis below is intended to identify how the wide range of influences has shaped the students' writing, and also to highlight the gap between writers' conscious meta-understanding of their work and the creative texts themselves. In order to analyse the gap, it is necessary to consider the act of reading, as well as the writing process. The interaction between the text created by the writer and the reader, and the potential gap between the writer's 'intention' or retrospective interpretation and the reader's interpretation has been explored by a range of literary theorists. Rosenblatt (1978, p. 173) refers to the transactional view: the author's text is 'an utterance awaiting the readers, whose participation will consummate the speech act', adding that the reader 'may share in the funded knowledge and wisdom of our culture'. This is particularly relevant to the inclusion of multimodal features inserted and manipulated in the texts of the participants, as they represent the popular culture inhabited by 16 – 18 year old students. Iser (1974, p. 131) argues that the dynamics of reading are revealed through how a reader 'make[s] his own decisions as to how the gap is to be filled'.

To some extent, the students were aware of, and could articulate, how they arrived at their choice of genre and manipulated their writing. However, there are intriguing gaps and tensions between students' writing and choice of genre (already noted in Samuel's work above), and their oral and written commentary on their writing. For example, it is striking that Emma's

Original Writing has been influenced by her interest in the Gothic, yet she did not refer to this, either in her commentary, her written prompt sheets, or her interview. It is these gaps and silences that suggest some different refractions through the data for how influences have shaped the students' creative writing. The gaps also point to Bakhtinian ideas of intertextuality and 'other voicedness'.

I will now present the analysis of the three Original Writing pieces, beginning with Emma's.

4.3.1 Emma's Original Writing

Emma's Original Writing is *Ár nAthair*. (See Appendix 4.1)

How the range of influences and Emma's choice, and blending of genre shaped her creative writing.

In this piece, Emma employed a historical genre, based on the Irish Troubles, but underscored this with a Gothic use of metaphor. Her commentary acknowledged the political context, but not the Gothic.

(An annotated discourse analysis sample is provided in Appendix 5.1.)

Emma's Original Writing is a polished and sophisticated piece. It tells the story of Muireen, who has gone to her work in a café in 1970s Belfast early to avoid the family arguments at home. The second part of the text has the reader follow Conor, a Protestant, as he crosses over to the Catholic area, entering the café, where he sees Muireen. The text is beautifully crafted through the use of the two perspectives: each section finishes with the character's reaction to seeing the other character for the first time. It is 'love at first sight', but in the context of 'The Troubles'. Emma has clearly been influenced in her choice of topic because she was brought up in Eire and had moved to Britain recently, as well as being self-confessedly steeped in Irish Literature (observed comment during Literature class). In this opening to a '*historical novel*' (her classification in her written Commentary), Emma has explored the political context of the times from the perspective of characters of her own age. This use of focalisation echoes the literary domain Emma is familiar with, from her studies as an A Level English Literature student and as an avid reader. This is achieved through presenting the two points of view, of Muireen and Conor, allowing her to represent the two religious factions. The horrors of the time are presented, but so is the attraction between the two young characters. Therefore it is tempting to suggest that Emma's choice of topic was influenced by a mixture of her deep love of her Irish background and the concerns about relationships of a young adult. Although Emma did not explicitly refer to it, there are stylistic and thematic elements in the text, notably of Maeve Binchey's style. For example, the focus on the relationship between

Muireen and Maggie has echoes of the friendships in such works as *Circle of Friends* (Binchey, 1990). However, Emma spoke elsewhere of her familiarity with the works of other Irish writers, such as Sean O'Casey and Seamus Heaney. Emma's use of the drunken father is a strong narrative device, as she referred to it three times, most notably in combination with the Irish dialect: The political thriller is also signalled in the insertion of a radio broadcast, which provides the catalyst for Conor being in the area, and '*crossing the imaginary threshold*'. There are many references to religious and political oppositions, for example in the reference to the '*orange man*' and the Catholic priest. Here we see Emma using creative blending of genre to shape the piece.

'*Is your daddy pissed again?*'" Therefore, it is apparent that Emma has blended historical, political genre with romance in acknowledgement of her literary Irish background. Through her merging of genres, Emma appeared to be exploring her own interpretation of a political religious war that is a recent presence in her own cultural background, as well as the more common topic of romance. Here, Emma has used the political thriller genre of recent political and religious struggles, and merged this with the romance genre. In particular, the use of the radio broadcast's language is a cinematic, rather than novelistic, device to create context. Although Emma did not reference film, it is likely that she had seen films set in Ireland during the Troubles.

In order to merge these genres, Emma has drawn on the literary domain of thwarted first love for the short-story structure, drawn from her own reading, but also, presumably, from texts with complex narrative structures and shifting focalisation studied in class, such as *Wuthering Heights* (Bronte, 1847). For example, lines 1 – 28 give Muireen's story, lines 39 – 65 give Conor's, and lines 29 – 35 and 66 – 69 merge the two narratives. Lines 36 – 38 are the visible break or '*threshold*' between the two sides. The text is sophisticated in its use of symmetry and semiotic breaks. Emma has used these devices for her own creative purposes. For example, a text break had been modelled in a class task on *The Life of Ma Parker* by Katherine Mansfield (1922), where the asterisk signalled a time shift. Here, Emma has used * to signal simultaneous time, and a change in point of view, where the space between the two sections prepares the reader for the switch in perspective. Through experimentation with her range of influences, Emma has achieved here a visual positioning of the reader. The actual jump forces the reader to engage with the space and take note of the change. This shows how the influence of pedagogical approaches – in this case, the use of texts to model aspects of genre or grammar - have shaped Emma's creative writing.

What is particularly interesting in this piece of writing is the divide between the older characters and the younger ones, which may have derived from different literary or

biographical influences. Emma portrayed the stock characters and situations of the dead mother and the father drowning his sorrows in drink from Irish literature (see Sean O'Casey, for example), with the old woman and the priest muttering in the background.

"Muirenn . . . you're early! Is everything alright m'dear?"

"Aye Maggie, everythin's just fine. Just fancied a wee bitta space, y'know?" she smiled sheepishly, as she stripped off her damp, blue duffle coat, and hung it in the cupboard. Her scarf followed. She averted her eyes and began fumbling with an apron. Maggie arched her eyebrow, unconvinced.

"Is your daddy pissed again?" she asked bluntly, but empathetically.

"Aye", Muirenn replied softly, her brown eyes lowered.

The division between old and young is developed through the depiction of the character of Maggie, who responds '*empathetically*' to Muirenn. There are also elements of a modern day *Romeo and Juliet*. The Capulets and Montagues are the Protestant and Catholic factions that the reader recognises as the barrier to the young love. As Emma had studied *Romeo and Juliet*, it is likely that she has drawn on this literary influence and shaped her opening to the novel accordingly.

The political thriller is also signalled in the insertion of a radio broadcast, which provides the catalyst for Conor being in the area, and '*crossing the imaginary threshold*'. There are many references to religious and political oppositions, for example in the reference to the '*orange man*' and the Catholic priest. Here we see Emma using creative blending of genre to shape the piece.

He knew he was playing a dangerous game. He knew he wasn't meant to cross the dreaded peace line. He knew the result could be fatal. But curiosity killed the cat. Today would be the perfect day to explore the unknown; the streets were like a ghost town. He's twenty-three. He feels like he's five; going on an adventure in an imaginary land. Crossing the threshold was easy. Standing on the other side was easy. The pavement was the same. The weather was the same. He felt nothing. *Conor, you are not supposed to be here!* The words rang through his mind. Words like a scream attempted to push him back. He walked forward.

The elements of intertextuality, political and religious, are overlaid with the romance genre in the description of Conor, as the emphasis is on his traditional physical qualities: tall and dark. The genres also appear to merge in Conor's desire to seek out an adventure: '*the perfect day to explore the unknown*'.

In order to create her piece, Emma has drawn on the influences of both literary genres and her biographical Irish background. Within these influences, there are blended sub-categories:

- Literary: blending of the Gothic and Romance, which depends on features of genres that are recognisable through intertextual echoes
- Biographical: Irish, young female, studying Literature as well as Language, therefore particularly steeped in literary influences

There is a further blending, as Emma was sixteen when she wrote the opening to the novel and clearly had an interest in the Romance genre. Plots in this genre are often driven by political and religious divides, which is pertinent to Emma's Irish background. The blending of genres is not necessarily conscious, on the part of Emma, as I discuss below in her use of metaphoric language.

How these influences have shaped Emma's writing through metaphoric language, lexical choices and syntax

The historical and romantic genres features are particularly evident in both the metaphoric language and lexical choices that Emma uses, but there is also some evidence of the Gothic as an additional influence. What is interesting in Emma's piece is the gap between the creative features she acknowledges in her commentary and those that are apparent, but unacknowledged, in her creative writing. For example, she refers to her explicit use of clichés about death, yet fails to comment on her subtle use of ghostly references.

Throughout the text, there is also an echo of 'The Troubles' and its effect on the characters. This is a sophisticated and polished feature of her writing that Emma does not identify. The echo can be interpreted as the 'varying degrees of awareness and detachment' that Bakhtin (1986, p 89) refers to as it is apparent that Emma's use of historical understanding from others has permeated her writing. It could also be the psychoanalytical unconscious of Lacan's (1977, p. 55) 'discourse of the other' where absorption may have happened within Emma's metaphoric language. In the opening three sentences, the use of pathetic fallacy is evident – and its import of a ghostly and vengeful presence in the writing echoes Conor's story when the *'cold tore through the streets with a vengeance'* to become *'shavings of white float[ing] like mist across the street. Spirits replacing the bodies not present'*. The extended metaphor of ghosts echoes Emma's choice of historical genre. Even the cliché, *'the streets were like a ghost town'*, reminds the reader of the Troubles. This is particularly relevant when Emma embeds a radio broadcast about a bombing. The streets are quiet for a reason. Are these the ghosts that people her cultural heritage? There is a sense of another world being described. It is one that is

in the past, '21st of January 1971', forty years ago, and so outside of Emma's personal experience, but still in the shared experiences of her family domain.

Through discourse analysis, the influence of the Gothic in the text's use of metaphorical language becomes apparent. It is relevant to consider the influence of Emma's enjoyment of the *Twilight* series by Stephanie Meyer (2007) as the film versions were popular at the time of her writing the coursework. An unknown visitor to the café is described as 'A Ghost. Wraithlike'. This metaphoric language echoes both the popular culture that Emma would have absorbed, such as *Twilight*, as well as the Gothic literary tradition (epitomised by *Wuthering Heights*, referred to above). For example, Conor 'feels like he's five; going on an adventure in an imaginary land' but an internal voice warns him against this: 'words like a scream attempted to push him back'. This signposts to the reader both that Conor is a traditional heroic figure, carrying on in the face of such odds into the unknown, where even the landscape has supernatural elements:

Everything looked normal. No difference. Wait. There was. A piece of pavement, untouched by the claws of winter; green, white and gold painted the curb. Suddenly, reality flooded back to him. (Appendix 4.1)

Once Conor has crossed into the Catholic area, he thought that the '*pavement was the same*' and was '*normal*'; but the pavement was different as it was '*untouched by the claws of winter*' with '*green, white and gold*' markings on it. Conor and the reader recognise the heraldic colours of the opposition. Yet the metaphoric positioning of '*the claws of winter*' with its malevolent overtones again indicates the creativity Emma has shown through blending the Gothic with the political. Emma further heightens the tension, evoking the supernatural, by employing short simple and minor sentences: '*No difference. Wait. There was.*' The inclusion of an imperative has a jarring effect on the reader, who feels on edge because of the political significance and the historical echoes, as well as the Gothic overtones.

Emma's blending of her influences is further developed with the metaphoric language associated with romance. Muireen's first view of Conor allows Emma to describe him as 'tall' with 'blue eyes': a traditionally romantic view. In the following extract, there is an absence of metaphor, except to describe Conor's eyes as '*almost cat like*'. The quality of the cat that is able to materialise soundlessly in the '*silent*' café mirrors the sudden appearance of Conor, which Emma makes clear in a series of simple and minor sentences.

Finally, the café was silent. She stared deep in thought. Her thoughts were interrupted. Looming above her was a man. Quite a handsome man. He was slender, with high cheek

bones, almost cat like blue eyes and a head of unruly black hair. He must have been six feet four, or more. She stared up at him. The priest and Mrs Byrne were whispering and glancing at him. All she could hear of their conversation was “orange man”. She shook herself and ignored their comments. It was just her. Maggie had popped out for eggs and milk, after she had put the world to rights. “Can I help you?” she breathed faintly.

It is as if Conor has appeared in a magical way, signposted by the simple sentence, ‘[H]er thoughts were interrupted’. The focalisation is through Muireen, allowing Emma to present a female view of Conor in the romantic terms described above. However, Emma is equally proficient at evoking the focalisation through Conor, utilising a style of metaphor and lexical choice that conjures up the romantic genre.

He edged his way up to the counter. The eyes that met him swept away any feeling of trepidation. Like copper in the sunlight. A delicate porcelain face lightly freckled, with plump red lips... An angel amongst demons. “Into the mouth of hell . . .”
“Can I help you?”

The use of two synonymous adjectives ‘*delicate porcelain*’ to describe the girl’s face emphasise the romantic effect on the male. The metaphoric use of ‘*porcelain*’ emphasises the romantic genre and echoes the Celtic colouring. This is contrasted with the sexual suggestion of the ‘*plump red lips*’. However, the collocation of ‘*an angel among demons*’ returns us to the supernatural, as well as representing Conor’s Protestant view. Eagleton (1983) refers to ‘constant condensation and displacement’, achieved by the use of metaphor and metonym. The same process appears to be occurring with Emma, whereby her metaphoric language has expressed her unconscious reference to, and manipulation of, a range of influences.

As well as the manipulation of the influence of the genres discussed above, Emma makes effective, conscious use of intertextuality. For example, Emma inserts a literary quotation from *The Charge of the Light Brigade*: ‘*Into the mouth of hell*’ (Tennyson, 1854). Her choice of quotation links both domains of the political divide and the supernatural. It also underscores the heroic deed of Conor in crossing ‘*the dreaded peace line*’. In her commentary, Emma explains that she has used this allusion to hint at the danger ahead for the characters, and to underscore the theme of war. Intertextuality extends the range of the text, linking it here to the cultural heritage of the empty gesture of gallantry and signposting to the reader the possibility of a tragic outcome. Wetherell et al (2001, p233) and Gee (2011, p165) explore this particular use of intertextuality that depends on shared cultural knowledge. Emma’s use of a

literary allusion underscores the extent to which her text was steeped in Literature. (Below, it is noted that other participants also used allusions, although more dependent on popular culture.) What is particularly relevant is the understanding of intertextuality as a literacy practice, which Ivanič (1998, p 197) describes as an attempt for the student to join the academic domain. Here, Emma seems to have absorbed the *literary* practice of quoting from, or alluding to a well-known text to engage her audience. This suggests that she is confident in her use of the allusion as an element of creative writing *literacy* practice.

The concluding line of the text indicates the conflating of the two narratives with the transactional interrogative addressed to Conor, but with the subtext that Muireen will be able to help him overcome the political and religious divisions. This final sentence not only brings together the two characters, it also merges the influences of the romance genre with the historical setting.

The above discourse analysis of Emma's opening to her novel has revealed the conscious and unconscious shaping of the influences. In Emma's commentary, she referred to the political influences and religious divides as important components of her novel extract. Although she classified it as the opening to a historical novel, she further defined this as dealing with '*the politics of the time*' and having '*romantic suspense*'. In fact, she later merges the two themes, explaining that 'with Conor his focus on political issues directly, contrasts with Muirenn e.g. "*The hatred not only creates fear, but oppression*", sparking the idea that opposites attract ' (Commentary).

Emma returns to the romantic elements in her consideration of the metaphoric language, but does not comment directly on the Gothic influence: '*the words I have used create a magical image when describing the snow to add to the romanticism*'. Her use of the adjective '*magical*' suggests some awareness of the Gothic, but instead of developing this theme, Emma moves on to discuss '*the theme of rebellion*'. Emma's focus on the romantic and political connections ties in with the recognisable romantic narrative of two lovers overcoming divisive conditions: the 'star-crossed lovers' of Shakespeare. However, Emma's omission of the supernatural Gothic elements suggests that the creative shaping goes beyond the conscious. This can be interpreted through the psychoanalytical lens of literary criticism where displacement has taken place, manifesting itself as a metonym of 'The Troubles'. Also, what Lakoff and Johnson (1983) refer to as the conceptual theory of metaphor where the role of metaphoric language is to 'conceptualize our experience' has happened through the metaphoric language associated with the supernatural. When Emma describes the inner voice of Conor with '*Words like a scream attempted to push him back*', this is the metonym of control; the control of the engrained political and social divides of 1970s Northern Ireland for the 'function of

understanding [...] to pick out a particular characteristic' which is 'grounded in [our]experience' (ibid, p. 36).

Emma's commentary is clear in how it identifies ways in which she has developed and shaped the Irish influences in her writing for example, her use of Gaelic and Irish dialect. Although Emma did not explicitly identify her Irish background as an influence, her authoritative and knowledgeable tone does indicate this:

Furthermore, when choosing this title the plural possessive pronoun "Our" suggests unity, and the use of Irish Gaelic hints at unity through the fact that the language means the same to either religion, as they're from the same country.

Development of Emma's creative voices

Emma has experimented with different voices in this piece. The use of internal focalisation (Genette, 1983) through two characters allows her to have a female and a male voice. She begins with the female voice and creates a safe haven for Muireen in the café. This is done particularly through the use of quotative phrases: '*she smiled sheepishly*', '*she asked bluntly, but empathetically*', '*she breathed faintly*'; whereas the one male voice of the brother '*would spit*' (line 18). The female voices speak in a non-threatening manner, while the male denotes anger. The females are modified through adverbs that further soften the voices, and weaken the position of Muireen, in particular.

Whereas we hear the Irish accent and dialect of the female characters, '*wee bitta space*', Conor's voice is created through free indirect speech where there is no use of Irish dialect or accent; '*Conor, you are not supposed to be here!*' Instead, we hear him repeat oft heard phrases as if he is questioning their truth: '*The hatred not only creates fear, but oppression. He wanted it to stop*' (line 57). It is a Standard English voice. The choice of voice seems to accentuate the difference between the two young people, setting up more obstacles for the love interest. The lexical choices for the overheard whispers in both narratives reinforce the difference, with Muireen voicing the derogatory term '*orange man*', while for Conor '*their whispers were far from subtle*'.

In addition to the voices of the narrative, Emma has embedded a radio news report. The language is formal and precise, including the use of the passive '*has been exploded*' (line 52). The effect of the embedding is to strengthen the historical accuracy of the setting, achieved through a range of features, including the use of the proper noun phrase, '*Shankhill Road*'.

Emma has developed her creative voices in a number of ways: through her wider reading of fiction, her familiarity with the Irish accent and dialect and her familiarity with radio news

bulletins. I would further suggest that her competence in creating these varied voices has been underpinned by her sometimes implicit linguistic knowledge of different genres. In her commentary, for example, Emma shows only partial meta-linguistic understanding, where she refers to the radio broadcast as having 'an element of spoken mode', whereas she has actually recreated a formal, scripted news bulletin.

What is interesting in considering voice here, is the choice of internal focalisation (without the zero focalisation of Genette) and free indirect style features Emma had become familiar with in *Disgrace* by J M Coetzee (1999), a text she had studied for Literature. Here, Emma shows wholly conscious understanding of her narrative choice, referencing '*free indirect narrative*' in her commentary and stating that she '*chose this style of discourse because it is challenging, and it allows a third person view point to utilise a first person point of view*'.

4.3.2 Lien's Original Writing

I now present a discourse analysis of Lien's Original Writing: *Secret Mitsuko*. (See Appendix 4.2)

How the range of influences of Lien's choice of, and blending of, genre shaped her creative writing

The main influence for Lien was her interest in writing: her Original Writing text was the opening chapter to a novel she was writing during the course. By the second year of the course, she had completed the novel and submitted it for an Extended Project Qualification (EPQ). Lien submitted other pieces of writing during the preparation for the coursework, but selected the opening chapter because she viewed it as her most shaped piece of writing. It is based on Lien's interest in the Far East, which she has referred to explicitly both in her written comments and in interviews. The OW establishes the influence of a historical Far East by setting the story in a castle in feudal Japan. However, other genres are apparent as it is also a story about childhood: the main character, Mitsuko, desires to experience her childhood without restraint. The story also establishes her relationship with her older brother. There is also a mystery apparent in that the eight-year old Mitsuko is not supposed to be in the castle garden, and certainly not chasing butterflies. Therefore, the opening of the novel is a blending of the historical genre alongside the genres of family relationships and mystery. In her commentary, Lien states the genre as '*historical fiction*'.

The influence of the Far East, and Japan in particular, is evident in Lien's preparing the reader by providing a glossary at the beginning. However, the influence of the family relationships and the child's mysterious confinement are focused on in the opening sentences:

But she was hardly ever allowed out of the castle. Trips through the gardens were rare occasions and Mitsuko could only be allowed in the secret gardens, supervised by a member of the household. Only a few knew of her existence.

The relationship between Mitsuko's brother and herself is developed in the second paragraph through a description of him, from her perspective. However, the blending of the historical genre with the family theme is required to show Mitsuko's adoration of her brother because he is '*a very skilled and cunning samurai*'. In fact, the description has the romantic overtones as seen in Emma's description of Conor.

Lien has identified her creative writing as historical fiction, justifying this with clear examples, including verifiable facts about Japanese history. Therefore the genre is created from details gleaned from Lien's research. Lien refers to the Japanese historical setting several times in the commentary and twice names this as '*a challenge for the reader*'. This distance between her perceived western reader and her choice of genre reflects her wish to share her culture and bridge the gap between the two sides of her own inherited cultures (Lien's father is Welsh and her mother is Chinese). Yet the repeated use of the abstract noun '*challenge*' signals her understanding that the genre is so different for her readers. She expresses this awkwardly in her concluding paragraph as it '*open[s] their mind to other cultures and experience it in a slight way, rather than to only understand western culture*'.

In fact, Lien makes the same point five times about allowing '*their mind to experience something they are not used to*'. It is in the use of the third person plural for both the determiner and the pronoun that Lien signposts her choice of genre most forcefully: she identifies the readers as unfamiliar and uncomfortable with a different culture. Therefore the influence of her choice of genre is almost a desire to teach her peers who do not have her multi-cultural background about eastern culture through her choice of historical genre.

Lien recognises the inherent tension within the noun phrase '*historical fiction*'. She makes clear how she has blended the historical fact, using it as a basis for her fiction through creative blending and conscious shaping:

As for the fiction, the description is not fact. It has been customized to create what would seem like a magical or mystical scene', while 'Mitsuko' did not exist while the brother and 'Lord Saito' did.

Lien's simile underlines that her '*description is not fact*'. She is at pains to make this distinction and further refers to her use of both fictional characters and historical figures. This is because Lien's key influences were her immersion in the culture of the Far East, both from anime and

research into the history and culture. In a presentation on her work to peers, Lien referred to her extensive research into historical detail to ensure that the genre was faithful to the period. This level of detail is also evident in both the glossary provided for her readers, as well as in the commentary. In the commentary, Lien refers to the '*political theme*' which actually seems to explore the social status within feudal Japan through '*formal actions and respectful words*'. Therefore, Lien effectively blends the historical genre with that of childhood and family relationships.

Lien makes a different connection with her audience in the commentary on her use of phrases such as '*hide and seek*', using shared cultural knowledge as it

allows the reader to connect better with the main character and her love for the game as the reader knows the game as well. It is also something commonly heard, so having a familiar collocation in the story can allow the reader to feel more relaxed because of the familiarity.

As genre depends on socially recognised features, it is interesting to note that Lien uses the singular for the reader instead of the earlier use of the plural. Lien has made an unrecognised shift in the definition of the perceived audience for her piece. As a historical genre, its purpose is to instruct a group audience and 'bring their minds out of their comfort zone and to allow their mind to experience something they are not used to'; whereas as a mystery story of an eight-year old, it is seen as more personal to a single reader. Therefore, the tension between the two influences on how Lien has shaped her opening to her novel is partly acknowledged.

How these influences have shaped Lien's writing through metaphoric language, lexical choices and syntax

Lien's choice of genre is driven by her expressed interest in the Far East, as stated in her individual interview:

I'm very proud of my heritage there and also all culture in Asia [...] South East Asia and such such as Thailand Japan Korea all their culture is originally from China so China is the root of it all which is also impressive

The range of influences is manifold, from anime to online historical sites, which she also discussed in interview. This reflects how Lien is able to combine the different literacies from the diverse domains she inhabits. Lien's creative writing, like Emma's, shows her confidence in accessing the influences from 'a broader context of a cultural history' (Barton and Hamilton, 2000, p. 13). How these influences have shaped Lien's writing is evident in the scholarly approach to the use of Japanese words. Lien utilises the glossary at the outset, before the

story has started, but after the use of a Japanese proper noun in the title. However, she then embeds definitions in the narrative discourse, thereby blending the narrative and the erudite discourses. For example, in the following extract Lien provides a gloss for three terms: the compound Japanese term of address is defined in terms of veneration in a separate sentence, as two separate words.

“Onii-sama!” she exclaimed, also gaping in faint shock, knowing she would get a slight scolding from him as well, but he was back! ‘Onii’ meant older brother while ‘sama’ was used as a respectful word for respected people. He wore the hakama (wide trousers) and a lilac haori over his torso, coming down to his waist.

Lien is concerned with establishing order in her Japanese setting through exploring the relationships and how they were viewed. The second term’s simpler denotational meaning is given in parenthesis, while ‘haori’ is identifiable by the fact that it covers the torso where Lien uses the arguably more sophisticated means of letting the reader infer the perceived difficult Japanese term. All three terms are in the glossary, yet Lien halts the excitement of her protagonist and pauses to explain the already explained. Although the interruption of the text could be seen as a weakness of an inexperienced writer, here its effect is profound: the self-conscious disruption calls attention to the unfamiliarity of the context which echoes the ‘disruption’ of structure that Derrida (1978, p. 280) uses for the constructed nature of text itself. Thus the reader is simultaneously drawn into the text by the narration of the child and then alienated by the clash between discourses, creating a sense of disorientation: familiarity and distance. Lien’s creative experimentation with different registers has thus produced this startling effect on the reader, which accords with her overall aim of wanting readers’ minds to be ‘*opened*’ to other cultures, while recognising their ‘*difference*’. Lien did not (and indeed, maybe *could* not) explicitly analyse the clash of registers in her commentary and yet her creative writing has achieved the above effect on the reader. This raises the question of intentionality: to what extent is it desirable, necessary – or even possible – for a writer to be fully conscious of the effects she achieves in her writing for this to be authenticated as ‘creative’? Eagleton (1983, pp. 120-121) refers to intentionality as ‘the “humanist” fallacy’, a ‘naïve notion’. However, it appears that the model of creativity underlying the A Level syllabus is firmly located within a Leavisite, liberal humanist tradition of reading and writing (Leavis, 1971). For Leavis, ‘great’ literature was the product of creative genius and could be transparently read or ‘mined’ for intended meaning by a critic (including the author), trained in the ‘art’ of practical criticism (ibid, pp16,80).

The hierarchical emphasis given in the A Level English Language syllabus to the analytical commentary echoes the political need for validation for creativity within the syllabus to the detriment of the creative writing, which should be able to stand by itself. Further use of the critical commentary is discussed in Chapter 5, however, it should not be used to validate the creativity of the student writing for three reasons. Firstly, the student is drawing on influences that are not always conscious. Secondly, as ‘each reader will fill in the gaps in his own way’ (Iser, 1974, p. 131), the concept of one definitive interpretation is flawed. Thirdly, the reductive purpose of up to 800 words to comment on 1000 words, forces the student to focus on the marking scheme.

Yet, the details about Japanese feudal life that Lien has absorbed from her research and wider reading, as well as her personal experiences, are expressed with creative subtlety. The garden location is evoked through references to nature. Although the butterfly is symbolic of the innocence of childhood, it also represents the delight in the natural world as Mitsuko chases it through the garden. Lien has blended the two threads of her narrative in a concise and sophisticated style.

Lien builds on her use of Japanese influences through the use of Japanese motifs: the butterfly, maple trees, carp and water lilies. This creates the Japanese formal gardens from Lien’s knowledge about Japan. Earlier, there was an obscure reference to a ‘shrub of bush clover’, which, as a common Japanese plant, is unlikely to be known to a Western reader. Yet Lien does not explain this, even in the commentary.

An additional layer of creativity is apparent in the narrative structure. Like Mitsuko, the butterfly is in the wrong place. Lien uses the butterfly to lead Mitsuko to her brother, but only once the recognisable bridge is crossed. The butterfly is referred to five times within fourteen lines, linking the brother and sister closely.

It was strange; butterflies usually were not out in the autumn, only summer and late spring, which was what made this butterfly more special. The maple trees that filled the garden were ablaze with fiery coloured leaves, igniting the late afternoon sunlight to gold.

[...]

The smile returned to her face and she set off chasing it, arms held out in front of her in the hopes of cupping the delicate insect within her small hands. She giggled slightly as the butterfly led her through the gardens and stone lanterns, taking her across the stone bridge across the clear pond filled with carp, water lilies sitting on the surface.

[...]

“There was a butterfly . . .” Mitsuko trailed off, casting her eyes to the floor. There was no point in telling him – he knew she always liked to escape and wander and every time they could not find her, he worried.

He sighed and knelt down to her level brushing the debris of her garden exploration off her kimono, tidying her medium length black hair that was bunched together neatly, but

strands of her black hair had come free and hung over her pale skinned face. Her skin was paler than usual for being indoors so often.

He smiled and tilted his head slightly, pointing behind him but never taking his eyes off her. "That butterfly?"

Mitsuko looked past him to where his less pale hand pointed. The butterfly rested on top of a shrub of white gypsophila. Mitsuko took a sharp intake of breath and smiled widely.

"Yes! It reminded me of Onii-sama!" Mitsuko beamed, stepping eagerly up to the butterfly. Just as she was about to close her hands on it roughly, the butterfly lifted off, flapping up into the trees. Mitsuko gazed after it, making a disappointed sound. Her brother came up behind her, laughing slightly.

Although metaphoric language is limited in the piece, Lien uses the influence of the Japanese motif of the butterfly as a structural device. The simile 'like the butterfly' compares her brother to the butterfly she is chasing, as the use of the definite article defines the link between the action Mitsuko is engaged in, and the fate of the brother. Another use of metaphoric language describes the colour of the maple trees as 'fiery' and 'igniting' to 'gold' which creates the strong sense of the Japanese garden. Both these metaphoric uses reinforce nature, providing a more traditional type of writing in keeping with the Japanese influences of Lien's research. The subtle layering of Lien's metaphoric language use adds to her creativity.

Lien has used the Far East influences to create and shape an effective opening to a historical novel.

Lien's creative voices

Lien has created the voice and perspective of a young girl at the centre of her OW which focuses the reader on the character. Although Lien uses a narrower range of voices in her Original Writing than Emma, she is creative in the development of the focalisation of both the eight-year-old child and the older brother. Both voices are in keeping with the Japanese influences in Lien's writing. In her commentary, Lien argues that she is attempting to explore the portrayal of a child's '*innocent*' voice, and she justifies her '*formalness of the tone*', evident in a lack of contractions, to the feudal setting. Most of the opening to the novel is focalised through Mitsuko but it shifts perspective through the use of direct speech between the sister and brother and positioning around the butterfly incident. Lien shows meta-linguistic awareness of how she has created the perspective of the young girl:

The story is written in third person; this way it did not feel so personal and naïve. Yet the main character is an eight year old child and the style is written in her voice, which is that of a naïve child. To show this style in more detail, the story does not go into much detail about

the political state of feudal Japan as an eight year old child should not be too well informed on that. The child's voice is portrayed through particular sentences such as, 'where she spied on the butterfly', and 'set off chasing it'. There is a sense of innocence and unawareness. The innocence can be seen in, 'She tripped and tumbled, squeaking', particularly in the word 'squeaking' which is a child's as well as a mouse's reaction.

Further, the self-worth that Ivanič (1998, p184) refers to is evident in the complex sentence structure and absence of the personal voice in the extract from the commentary. Ivanič states that writers are more authoritative depending on how self-assured they feel. Self-assurance is difficult to gauge, but Lien's use of an academic and linguistic style in her commentary suggests that she is not only aware of her use of voice, but also able to identify some of the ways in which she has created voice. In her individual interview, Lien referred to her habit of writing creatively every day, linked to her desire to be a novelist and '*get a book published [...] quit my other job and go into writing*'. Due to Lien's other A Level subjects being science based, she did not have ready access to the meta-literary terminology that Emma had for understanding focalisation. However, she has been successful in creating the voice of Mitsuko. The following extract from Lien's Original Writing illustrates how successful she has been.

When she freed herself from the branches of the brush she hid in, she looked up to see the butterfly flapping in the distance. The smile returned to her face and she set off chasing it, arms held out in front of her in the hopes of cupping the delicate insect within her small hands. She giggled slightly as the butterfly led her through the gardens and stone lanterns, taking her across the stone bridge across the clear pond filled with carp, water lilies sitting on the surface. Mitsuko had her dark eyes fixed on only the blue wings, not where she was going. She tripped and tumbled, squeaking as she held her hands out to meet the ground until someone caught her quickly.

This is a particularly visual paragraph that guides the reader through the image of the running child. The opening sentence uses a fronted subordinate clause to lead into the action. Further sentences use subordinate clauses to add detail of her journey through the garden. Throughout there is a subtle use of lexical choices within quite formal syntax: '*in the hopes of cupping the delicate insect within her small hands*'. The effect is authoritative on the part of Lien as the reader feels guided by the layers of detail added through the formal syntax. It is also closely linked to the Japanese influences that give the background detail of Mitsuko's culture, underpinning the creative ability of Lien.

4.3.3 Sebastian's Original Writing

I now present a discourse analysis of Sebastian's Original Writing: **Flash** (Appendix 4.3).

How the range of influences of Sebastian's choice of, and blending of, genre shaped his creative writing

In contrast to Emma and Lien, Sebastian chose to write for a dystopian genre which also has overtones of a psychological thriller. It is a first-person narrative that begins in a desolate setting with the narrator alone and struggling from memory loss. The tension heightens as the narrator tries to remember, until a stranger knifes him. We then learn that the narrator is being experimented on and controlled. The structure of the piece is tight as the final lines repeat the opening with the narrator having '*a feeling this had happened before*'.

When Sebastian was asked to reflect on his Original Writing a year after completing OW, he did not refer to the genre at all. However, he was clear that the opening paragraph set the reader in the scene, as stated in the first group interview:

I set the scene and description and I've used uhh the rule of three to help describe it yeah and I've just done a general description of where I am and what's going on to start off the story

Although, in Sebastian's commentary, he referred to the world he described as '*the idea of authoritarian control within a dystopian world*', he was more reticent about his influences than Emma and Lien. In the first group interview, Sebastian was '*not entirely sure at the time*' of his influences. However, in the individual interview, Sebastian said that '*what I read and what I see in cinemas and watch on TV is a big influence*'. His protagonist is called Jason, which could be Jason Bourne who also suffers amnesia as a result of control by others in *The Bourne Identity*, a popular series of films with Sebastian's age group. There is also an element of *Groundhog Day* in the repeated action but without the comedy. Most chilling is the opening of the landscape as in *The Truman Story*. Sebastian might only have been familiar with *The Bourne Identity* which was popular more recently than the others. However, the others have influenced films and TV shows that Sebastian would be familiar with. Although Sebastian does not name specific programmes, this does not devalue his assessment of what has influenced his writing. Instead, it should be considered in the light of unconscious influences: probable intertextuality of popular media.

Sebastian was not the only participant to refer to the influence of the media, as Samuel's individual interview also made reference to the influence of the media on his writing. Samuel also referred to it as a creative force. I discuss this below in the summation comments.

Therefore, in comparison to Lien and Emma, Sebastian's influences are not so easily identified. However, there is evidence to support the wide range of the media he drew upon (Gee, 2011, p166).

How these influences have shaped Sebastian's writing through metaphoric language, lexical choices and syntax

Sebastian, in choosing to have the narrator suffering from memory loss, had to present a structurally complex piece. The complex structure of time-shifts and locations, as well perspective, is a common device of films and television, but can be difficult to recreate in written mode. Sebastian handled this well by using visual markers to indicate shifts in time and location. Whereas Emma used one such marker in the discourse, Sebastian used four within the same length of writing. Instead of the elegant, traditional symbol of an asterisk, favoured by Emma, Sebastian elected to use an original complete line of bold squares. The visual impression is of a barrier that halts the reader, making her experience resistance, just as the narrator undergoes some change in circumstances. This reflects the dystopian genre and cleverly mimics the element of control in the plot. The first gap after line 19 is a simple time-marker, and the gaps at line 51 and line 58 mark out an overheard interchange. This is a powerful section as the layout is direct speech with no quotative phrases. This makes the gap markers an essential part of the story. The final marker after line 73 is followed by just two lines of text, so the marker's function here is to underscore the idea that the events are about to be repeated.

The structure is echoed in the dystopian choices for the lexis, supported by scientific language, as shown below.

"Subject 16, follow us. Yes you!"

I followed them out of my cell and down the corridor. I was ordered to enter a room. There was a single hospital bed in the centre of the room. I was strapped onto it so I couldn't move.

"Are we going to reset him?" said one of the men

"Yeah, start her up." replied the other man.

They pulled a lever and left the room. A voice echoed around me.

"Memory wipe initiate phase 1."

The chilling use of an imperative, followed by compound and simple sentences is supported by the clinical scientific language, lacking in humanity. This lack of metaphoric language

underscores the reality of the dystopian world. Whether Sebastian selected these linguistic features consciously or unconsciously is irrelevant, as the starkness of the language represents the abandonment of the narrator.

Development of Sebastian's creative voices

Sebastian created a wide variety of voices in his OW. The formal and educated voice of the narrator is differentiated from the voice of the person he encounters in the desolation.

However, in the initial encounter with the other person, tension is built up by wondering what 'the object' is:

I turned, not knowing what I would face. Would they be friend or foe? Human or animal? Or was it just my imagination again? As the object entered the peripherals of my vision I saw it was a person, a real human being! It took a while to take in what was seeing. It was a man, roughly my age with a great big bushy beard. He was wearing the same denim blue trousers, grey jumper and green coat as I was. He wasn't very well kept and seemed to have been out here for years, our eyes met and as I stared at him I felt great sorrow.

The use of questions shows the narrator's uncertainty, and as the narrator lists the similarities between the two men, this makes the 'sorrow' more poignant for the reader. Sebastian has created a voice in the narrator for whom the reader feels sympathy because Sebastian has not spelled out the similarities, but let the reader infer that the narrator is seeing a copy of himself. The use of an unreliable narrator is a sophisticated device that ensures the engagement of the reader. The first person narrative supports multiple voices through using direct speech.

In the second part, the other man speaks again, but with a more pronounced dialect and accent from his initial speech:

"I tried save you." he said. "Was the third time they done it to me. Trus' me you no wanna carry on. [...] but the worst fing though is what they do after..."

The dialogue here is a vehicle for the plot, but it also acts as a differentiation between the stranger's voice and the more Standard English voice of the first-person. The stranger's speech is elliptical, the spoken mode being represented through omitted grammatical words, elision and phonetic spellings to indicate a particular accent: 'fings'. After the previous Standard English speech, and in comparison to the narrator's voice, this speech seems forced and out of keeping with the rest of the writing. However, Sebastian explains his *intention* in his commentary:

Usually this dialect would be associated with poor education but in this case it is used to shown how language itself has deteriorated during the man's existence

Like Lien's embedding of Japanese words, this is a sophisticated and creative use of language that might not be understood by all readers, although the fact that this was Sebastian's stated intention points to a creative experimentation with language that is also innovative. It also points to Sebastian's sense of self-worth as a confident writer.

More variation in creative voices is given in the separate dialogue of the experimenters:

"Can you repair the lesion?"

"With ease, just don't rush me!"

"You do realise you're accountable for all this. I told you subject 15 was too timeworn for all this, I told you he had figured out our operation; I told you it was a mistake..."

"Can you refrain from accusations whilst I'm trying to save subject 16's life, thank you."

Not only is the scientific lexis true to the speakers' roles in the story such as '*lesion*' and '*subject 15*', but the interaction indicates a power struggle between the first scientist, who appears more senior, and the second scientist in the repeated '*I told you*'. Yet the second voice challenges this with a direct imperative '*don't rush me*' before a more polite construction of a command through the use of the modal '*Can you refrain from accusations*'. The dialogue creates not only the voices but also the petty squabbling over power and responsibility, as Sebastian explains in the commentary, '*a clear hierarchy in the story between who has power and who doesn't*'.

In considering the creative voices of Emma, Lien and Sebastian alongside how the influences have shaped their creative writing it is noticeable how more aware Sebastian is of the structural and lexical choices he made in creating voices.

4.3.4 Discussion on how range of influences shapes creative writing in Original Writing data

Sebastian's choice of genre and the situation in his text is different those of Emma and Lien, which were based on biographical influences and literary knowledge. It was Sebastian who said in the group interview that he was '*not entirely sure at the time but it was [...] something I thought I could work with quite well genuine inspiration or something I guess*':

Is he right? Is influence simply '*genuine inspiration*' or '*something*' else? The use of the vague language of '*something*' is a signifier that Sebastian is not sure of where his creative idea came from, but he has a quiet satisfaction in the use of '*genuine*'; that his creative writing is worthy. This is essential for the creative writing of the students, that they express pride in their creative writing and have the confidence to continue writing.

The discourse analysis has revealed the depth of shaping, both conscious and unconscious, by the participants. What Genette (1983) terms 'temporal order of narrative' is a strong indicator of how influences have shaped the creative writing of the participants. Of the five texts for Original Writing, three of them used complex time shifts. Emma, Sebastian and Sean used indicators of ellipsis from asterisk, a line of continuous bold squares and paragraph breaks. These features were modelled explicitly in class through the use of *The Life of Ma Parker* and *Brokeback Mountain*. Film clips were also used of the openings to *Brokeback Mountain* and *I am Legend* where complex narrative time shifts are used. The class discussed the impact of the time shifts on the reader/viewer and made connections with examples from their own experiences of reading/viewing. In their exit slips, students made reference to the rich culture of immersion in diverse influences.

This is part of the experimentation in the creative writing of the students. All texts dealt with challenging the reader through the choice of voices and structure in relation to their chosen genre. Mostly, this was achieved with quite sophisticated devices such as variation in voice, metaphoric use and structural shifts in the narrative. However, experimentation has manifested itself as participants challenging their readers. Challenge is a form of experiment as the students are experimenting with effects for and on their readers (Rosenblatt, 1978). In Samuel's story, the main character descends into depression and a breakdown. However, in his commentary, Samuel does not refer to mental breakdown. Instead, he wants to '*force the reader to think about things*' indicating that he wants to challenge his readers. Samuel focuses on the challenge to the reader in working out the puzzle.

I tried to show the mind and imagination of the character as something that is more left up to the reader to decide upon what happens by going into very little detail about the details of it and only giving some description on the general idea of how his mind works. I thought that this would engage the reader more than just describing his imagination. I also hoped that it might provoke some thoughts about why he thinks like this and maybe make them want to find out more about him.

Here, Samuel's tentative voice is heard through the use of the three stative verbs, '*tried*', '*thought*', '*hoped*', in the successive sentences to explore his purposes. The use of the adverbial '*maybe*' in the third sentence underlines his lack of belief in himself. It is worth comparing this to how Emma, Lien and Sebastian refer to their readers. Like Samuel, they challenge their reader, but they are more definite in exploring the effects they have achieved. Emma's final sentence, where she concludes that her techniques and language '*correspond[s] with [...] the audience I have chosen*', is very certain. Sebastian also shows a high degree of certainty with '*the reader has the upper hand*' and even argues that the story's questioning '*makes [readers] think about it properly*', where the use of the adverb of manner prescribes how he wants his story to be received by the reader. Lien is placed between the certainty of Emma and Sebastian, and the tentativeness of Samuel. She tempers her interpretation of how her audience would react through the use of the modal '*can*' to signify that '*the story can allow the reader to feel more relaxed*'.

Both Emma and Lien are concerned with challenging their reader in some way through their choice of the historical genre. Emma does this in both Original Writing and Writing for Specific Purposes. Both girls cite political content as relevant to their choice of genre and they see this as informing their reader. It is as if they wished to create Original Writing that helped them to explore their cultural and ethnic backgrounds, making them accessible to an audience of their own age, and older. For WSP, Emma included historical references to the Suffragettes in order to give her blog entry more breadth and depth.

Sean also challenged his readers but in a substantially different way as he chose to write a piece that involved a sexual act that the reader believes to be rape, only to discover at the end that the female narrator is reliving an incestuous act, taking out her revenge on her boyfriend. There is also the perspective of the rapist, her father, and his butler. Sean's drafts for this included even more sexual content. The piece challenges what is acceptable in terms of what an outside moderator would accept through his frequent use of taboo language and explicit description. However, incest is a topical issue, as is the coercion of young women by far older men, and it is the taboo subject that Sean was interested in:

I think I set out to tackle ehm like an almost taboo subject keep that theme within in the narrative yeah that is what I set out what I always had in mind [...] right from the beginning I sort of kept on adding clues going on I wanted to keep that taboo subject

The above summary provides an overview of the range of the influences and the richness of the variety of the selected genres by the students, and how the influences have shaped their

creative writing. Although I selected the students from my teaching groups, they are a representative cross-section of the students on the course.

4.3.5 Discussion on how a range of influences shapes creative writing in Writing for Specific Purposes data

The domain-mapping exercise was used during the drafting of WSP texts. The domain maps and accompanying interviews revealed how the process helped students to have meta-awareness of the influences and how they had used them, as well as opening up discussion of how they could be developed. The exercise makes use of mediating artefacts that allow the students to participate in a workshop of writers, reflecting on their ideas and sharing how to move forward the writing process. During the session, students discussed their drawings in detail with each other and the class. The extract from the group discussion after the domain-mapping exercise illustrates this below.

Sebastian:

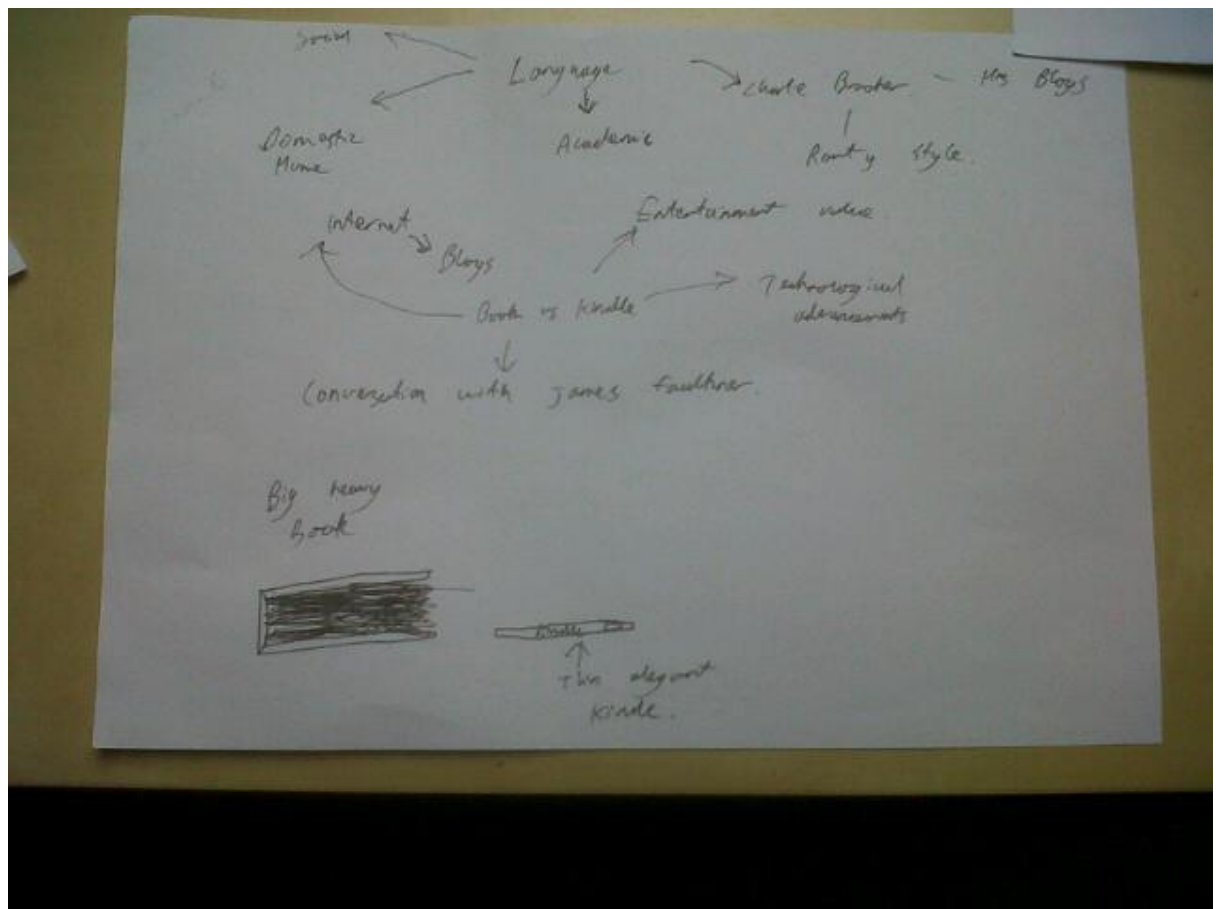
I found it helpful because when you have ideas in your head it can be quite confusing when you get it down on paper it helps you separate it all so you can understand it **better** which means when you apply it to your writing it can be much **clearer** some times when you are writing you get bit confused as to where you are coming from but if you've got it all on **paper** then that definitely helps you

Lien:

also if it's done in **pictures** then you feel don't have to get it all down in the correct order even if it is in bullet points whereas if it's in pictures just one picture is one point and then you can order that yourself whenever you feel like and play around with the ordering whereas if you write down in bullet points although it's all down on paper sometimes you might feel that you want to change the order but by then it's down there on paper

Sebastian's use of arrows (see image 4) maps out the connections between the different influences on his opinion article. However the map reflects multiple influences such as Charlie Brooker as well as '*conversation with James Faulkner*' another student but not a class member. Linked to Charlie Brooker is '*Ranty style*' that is in the same area as '*Entertainment value*'. Sebastian was clear on where his ideas came from as well as how he manipulated them for his own purposes for the focus of his argument – '*Book vs kindle*'. The only drawing he had was of the side view of the focus of his text. Here his annotation of the drawing made clear his opinion through using the deictic marker and an attributive adjective in the noun phrase: '*This elegant book*'.

Image 4.4 Sebastian's domain-mapping exercise



4.3.6 Development of creative voices in Original Writing

From the analysis above, students have varied the use of focalisation. With reference to Table 4.3, participants have used the following creative voices (using Genette's (1983) terms to define perspective):

- Internal focalisation 3
- Mimetic speech (narrated speech) 2
- Multiple focalisation through dialogue 4
- Radio broadcast 1

It is noticeable that four out of five of the students have varied their choice of creative voice within their pieces. Three out of the five students had both female and male voices. Emma switched between a female and a male focalisation. This also happened in Sean's text where the voice of the young woman was heard as well as the voice of the old man. Dialogue in Lien's piece had the voice of the older brother. However, both Samuel and Sebastian kept to one gender: male. Sebastian had multiple male voices, but Samuel used free indirect speech.

Gender lexical markers are a relevant area of consideration for developing creative voices. In Sean's OW text, below, the imagined rape scene and the mistaken revenge is shocking in its content as revealed through the different voices. It also deals with the tensions between the generations, as does Emma's, but in a far more violent way. This is shown in the frequent use of swearing and innuendo:

By this point a solitary tear had escaped her tight eyelids and had trekked its way past her button nose, fought through the cluster of freckles on her rosy cheek and was quivering next to her lip as if trying to build up the courage to soak itself into her moist lip. I reached out a clammy hand and gently placed it upon her upper arm, I could feel the heat from her heaving breast on my thumb, and the hair on my knuckles stood to attention in anticipation.

A glittering silver ring with a line of diamonds embedded into the top, the silk inside of the maroon box was beautiful on its own but the ring was the best spontaneous present I had ever received. Even though I was astounded by the immaculate ring, I couldn't help but feel that there was a sinister motive behind the present. A lock of my hair slid out from behind one of my sparkling spider hair clips, I brushed it out of my eyes and looked up at the man who had presented me with the gift. just a second before he had had his head bowed and was slumped into a shy pose but now he had his wrinkly head held high with a sick grin implanted onto his unshaven face. He ran his claw like hands through his greasy hair and with it came flakes of dead skin littered with dirt.

What is shocking is the juxtaposition of the young girl and the old man. The gap is used to herald the change in perspective. Unlike Sebastian and Emma, there is no physical sign except for the empty line. Sean does this twice more, each time with a significant shift in the plot. What is of interest is the focus on fashion items. The little details in the room and in the reference to jewellery reinforce the stereotypes of the female voice, as in 'a lock of my hair slid out from behind one of my sparkling spider hair clips', written by a 16-year-old male student. This use of the female voice challenges and extends views of hegemonic 'masculinities' (Epstein, 1998, p. 106) seen in changes in boys in Sixth Form, where they become more comfortable with different characteristics of masculinity.

Only Emma represents both genders equally, but uses internal focalisation. Her use of Conor's free indirect speech is also more formal than that of the Irish expression of the female character, perhaps related to personality. Therefore, even in the choice of gender, there are varied developments of creative voices.

In conclusion, under the development of creative voices in Original Writing, it has been illuminating to identify not only the range of voices created by the students in their pieces, even to cross gender and multiple voices in the texts; but also to take note of the emergent self-worth through meta-awareness of perspective and voice. Selections from student writing dialogues, reflecting on their OW, indicate this self-awareness of the worth of their creative writing:

Emma: a piece that provides two points of view

Lien: What impressed me most about this coursework was how I was able to capture the voice of a child within my writing

Sean: the point of view change I used is really quite interesting and helps to keep the pace up

4.4 Creative voices in Writing for Specific Purposes

I consider the student writing for Writing for Specific Purposes through the lens of developing creative voices. I have chosen to do this because in order to write these non-fictional texts students have to take on the voice of a blogger, a journalist that might be using the style of a known journalist such as Charlie Brooker, an opinion writer for magazines with an online profile, or a travel writer. Within the range of creative voices are embedded the autographical and discursive self, as defined by Ivanič (1998, p. 23), as well as a sense of self as author. However, unlike Ivanič, these creative voices are multiple and constructed, rather than mirror-like revelations of a single, essentialised 'self'. The students are trying out different voices in their pieces that are based, to a greater or lesser extent, on their lifeworlds. Genette's (1983) term "'autobiographical' narrating' is not used here as the texts are not narratives. Instead, 'voice' is used, with the analysis focusing on how the different voices are created and developed by the participants. Therefore, RQ3 builds on the mapping exercises and other data to identify some of the diverse, multiple influences on students' chosen voices.

The WSP texts were written in the second year of the A Level. The students had explored different non-fiction genres for the AS examination, and continued to analyse a range of spoken, multi-modal and literary texts from different historical periods in A2. Therefore, they had increased their awareness of texts from the academic discipline of analysis, as well as their own exposure to multimodal genres in their other domains. The style models they looked at in class varied from Charlie Brooker's writing for his regular *Guardian* column to 'Good Conduct' texts from the 1600s, although this was not re-creative writing but creative writing. Again, they

were given free rein. Students employed intertextuality, by developing pieces from areas of their lives they were concerned with through their studies, future careers/interests, as well as their social domains, including popular culture. Both the texts by Emma and Sean were based on fashion due to their personal interests and, in the case of Sean, the news that he had gained a place on a prestigious fashion course. Samuel had based his piece on his Geography studies. However, the basis for the content was then manipulated within their growing creative writing ability. Again, there was a definite sense of pride in the finished pieces. Sean explained in his individual interview a parallel between his Writing for Specific Purposes and journalism:

Well I would quite like to dabble in journalism fashion journalism specifically maybe something along the lines of what I did for my year 13 coursework.

This suggests that he was confident in his writing. Interestingly, in the same interview, he had earlier played down his writing outside school coursework by denying that he was a creative writer, although he wrote regularly about once a week on tumblr.

Below, discourse analysis of the creative voices in the non-fictional writing of Emma, Lien and Samuel is presented, with an accompanying discussion. The discourse analysis of the texts is supported with extracts from the interviews and written prompt sheets, as well as the domain-mapping exercises.

4.4.1 Emma's Writing for Specific Purposes

It's a Small World

Emma's text (See Appendix 4.4), as a blog posting, has the creative voice of the blogger. From her domain-mapping (see discussion above for Image 1) and her written prompt sheet, it is clear that Emma was building on her already established blogging voice:

Mine is personal interest. I have a fashion/guidance blog on Tumblr, focusing on Rockabilly/50s fashion icons and clothing

It has a forceful argument that attacks the issue of body image. In the second paragraph, the use of the rhetorical question and answer in a non-verbal sentence is abrupt, suggesting an authoritative voice that is evident throughout the text:

What am I talking about? Well, fashion of course. Every woman loves a pair of shoes or a treat to their local fashion outlet when they've got spare cash floating around.

Emma used a range of grammatical features such as the imperative, lexical choices from the world of fashion, including proper nouns, and the negative. These would engage with the target audience of her blog, those of a similar age and with an interest in fashion:

Is that too fat, Mr Lagerfeld?

Don't be a fashion victim, obsessed with materialism and faddishness – use your freedom of choice.

Structure also points to an authoritative voice as Emma framed the text with Vivienne Westwood's quotation, bringing in another voice. Emma also used her knowledge of the suffragettes and the imagery of clones to structure her argument. This range is creative in its own right as she merges the different elements from her academic and social domains, within the creative voice of the blogger:

Surely, the lack of imagination and self-expression in women's fashion shows devaluation in the achievements so strongly fought for. Liberation and equality are two of these. The comparable character of mainstream fashion is lined up uniformly by mollycoddling magazines and tedious trendsetters. Perhaps the Dame is right to label us all as "clones". Creativity is the key to self-expression and with the lack of variety and dictatorship from high-street designers, this self-expression is suffocated. Westwood has authority in her comment as she is known as one of those responsible for making the minority fashion choices of punk and new wave, an equal on the catwalk. This is a lady who promotes creativity and choice.

Although Emma is clear on her use of contemporary fashion sources, in her analysis she does not comment on her use of historical sources, nor does she comment on the combative tone of the writing. This suggests the gap between what Emma recognises overtly and what is unconscious in her writing. In Emma's commentary, she considered the manipulation of metaphor and sentence structure, but her sense of her writer's voice was revealing:

The lexis is essential in this blog text in order to make it conform to genre. the lexical field of fashion is heavily utilised in this text to aid in the professionalism of the tone. For example the use of the noun phrase "timeless fashion icon" gives clarity to the text as some context is provided with the use of the premodifier "timeless", the abstract nouns "fashion" and "icon" shows familiarity to fashion followers- addressing the audience's interests.

It is Emma's creative voice as a blogger that she presented in a positive light. She addressed the social genre 'the different forms texts take with variations in social purposes' (Cope and Kalantzis, 1993, p. 7), in her direction '*to make it conform to genre*' where '*conform*' suggests following dictates of rules laid down. There is also recognition that the creative voice has '*professionalism of the tone*' overlaid with '*familiarity to fashion followers*'. Taken together, these comments on her writing show her adherence to the social norms for what she has observed through her own reading and writing of blogs – but does not highlight the real creativity of a relatively new genre of blogging. This is partly the manipulation of genre that Kress (1993, p. 28) refers to in the 'possibilities and means of altering generic form' but also includes the creation of a new genre that is exciting in its merging of the personal voice and the 'professionalism' that Emma refers to.

In the class interview, Lien commented on the voice in Emma's piece.

Lien:

I quite liked the [...] the voice of course but also the voice had its own [...] personality it was not like [...] other fashion magazine [...] voices it was completely unique with completely different [...] take on [...] fashion and women it says it is the same but it is also promoting a indi indi – vid - duality so having a rather unique fashion rather making itself different rather than just the same as everyone else

Lien is at pains to stress the individuality of the creative voice. She uses several expressions including the negative 'not like other fashion magazine voices' as well as the adjective 'unique', used twice, and 'different'.

Emma's use of the blogger's voice is interesting. This is a relatively new genre of expression that is multimodal. The free access to setting up a blog attracts young emergent writers like Emma and Sean, who both blogged regularly. The genre is particularly useful for trying out different voices.

4.4.2 Lien's Writing for Specific Purposes

Lien took on the creative voice of a travel writer. Her use of merging the travel form with a recipe was discussed above. What is relevant to creative voice is that it was fresh and new to Lien.

Creativity is about fresh thinking. It doesn't have to be new to the whole of humanity – though that's always a bonus – but certainly to the person whose work it is. Ken Robinson (2013)

The choice of the recipe allowed her creative voice to be authoritative as the recipe genre has instructional writing with many imperatives and lists of the 'ingredients'. However, it is also the creative voice of a travel writer as it has the inclusion of proper nouns for the places, such as Guilin, indicating research. Lien's descriptive writing evoked the atmosphere of place as in the simile '*like the waves of the clouds in the sky itself*'. The extract below presents Lien's creative voice as a travel writer:

Catch a taxi from wherever you are currently staying in Hong Kong. Remember to allow for plenty of time in case you are held up by traffic. You should aim to arrive at Hong Kong airport 3 hours before schedule. Your goal is to take your time and then arrive at the gate to your plane just before it takes off for Guilin.

When you arrive at the airport, thank your driver, dish out the cash from your wallet and they will wave you off happily, wishing you a safe flight. Haul your two bags of luggage onto a trolley and then enter the airport. Take your time in marvelling its glorious architecture. Gaze upon the one, massive ceiling that looks almost like the waves of the clouds in the sky itself. Drink in the exciting atmosphere of holiday makers in one of the biggest airports in the world – for it is certainly one of the most impressive airports in the world – being built on a completely man-made island. Maybe you can see the huge golden Buddha on Lan Tao Island next to the airport when you fly out.

Lien also managed to make it engaging and fun for her readers. There is evidence of her dry wit in the final sentences: *Take a sip of that moment of blessed relief and board the plane. Ignore the accusing stares thrown your way and sit at your seat with smug satisfaction.*

In her analysis, Lien was clear on how a travel writing voice attracts the reader. What is interesting is the sense of self-worth that was also present in Emma's analysis. Here, Lien described the text as an '*interesting blend*' where the adjective presupposes the effect on the reader. It is this effect that she explores in some detail in the rest of the extract from the commentary below:

This keeps the focus of the text on the recipe theme by including such cooking lexis.

Combining this lexis with the travel writing genre creates an interesting blend between the two styles and allows the reader to look at the event from a different view point. A traveller may read a travel piece from the viewpoint of a traveller but in this case, they must look at a

travel piece from the viewpoint of a cook. This helps the reader adopt different ways of thinking around the same topic.

Lien referred to the writer in the third person as if detached from the creative voice she used. Yet there are clear indications that this was based on her own experiences. Lien referred to this in her interview. She was particularly keen on the '*bond*' between writer and audience, as explained in her commentary:

The direct address compliments the recipe's main purpose is to inform and instruct and allows the reader to bond to the writer, particularly in this recipe when a bond can be of comfort and use. It provides the reader with the writer's personal understanding and reassurance of the event which the writer describes.

However, the clearest expression of self-worth was in the opening paragraph of the commentary where she referred to the combination of genres as creating '*a unique piece of writing*'. It is the use of the adjective '*unique*' that emphasises her pride in her work. This appears to be part of her register as she used it when describing Emma's creative voice.

4.4.3 Samuel's Writing for Specific Purposes

Samuel's article on climate change is surprising, not in its choice of a topical issue, but in the strength of opinion expressed through the creative voice. As stated in Samuel's analysis, he based his style on the satire of the Guardian columnist, Charlie Brooker. Therefore, Samuel's stance is worded in a strong way, but it also engages. The use of the colloquial interjection '*Oops*' draws attention to the paradox of using up resources:

Actually, on the topic of guilt, all these people who think they can save the world through living in darkness and eating out of bins need to get a grip on the situation. Doing any of the things that they believe can help the cause make such a negligible difference that it's just as pointless as a UN security bill in Syria. Whatever minute amount they manage to save, someone out there is only going to counteract that by using more, making that little extra bit of effort go completely to waste. Oops.

...

The excuse for their rapid expansion – we did it. Which, when you think about it, is completely true and puts us in a rather hypocritical position, by saying that they need to stop or slow down despite our history with the same premise.

As Samuel explained in his interview, he was interested in current affairs. He regularly watched Question Time and took an interactive part by tweeting during the programme. So the creative voice drew on Samuel's academic domain as a geography student, as well as his social domain of television programmes. The piece merges Samuel's creative voices as a geography expert, with political and economic authority.

In his commentary, Samuel analysed the mixture of styles with academic rigour. It is interesting to note that although this shows a sophisticated understanding of how he manipulated his writing, he made several references to intention rather than referring to definite outcome, as in '*[T]he style for the piece attempts to employ some comedic elements ... one of which being the elements modelled around the style of Charlie Brooker*'. Here, the stative verb 'attempts' indicates his intention, but also signposts that Samuel felt that his creative voice was not on a par with that of a successful journalist.

As with Emma and Lien, Samuel also showed awareness of the authority of his creative voice, as illustrated in the extract from his commentary below:

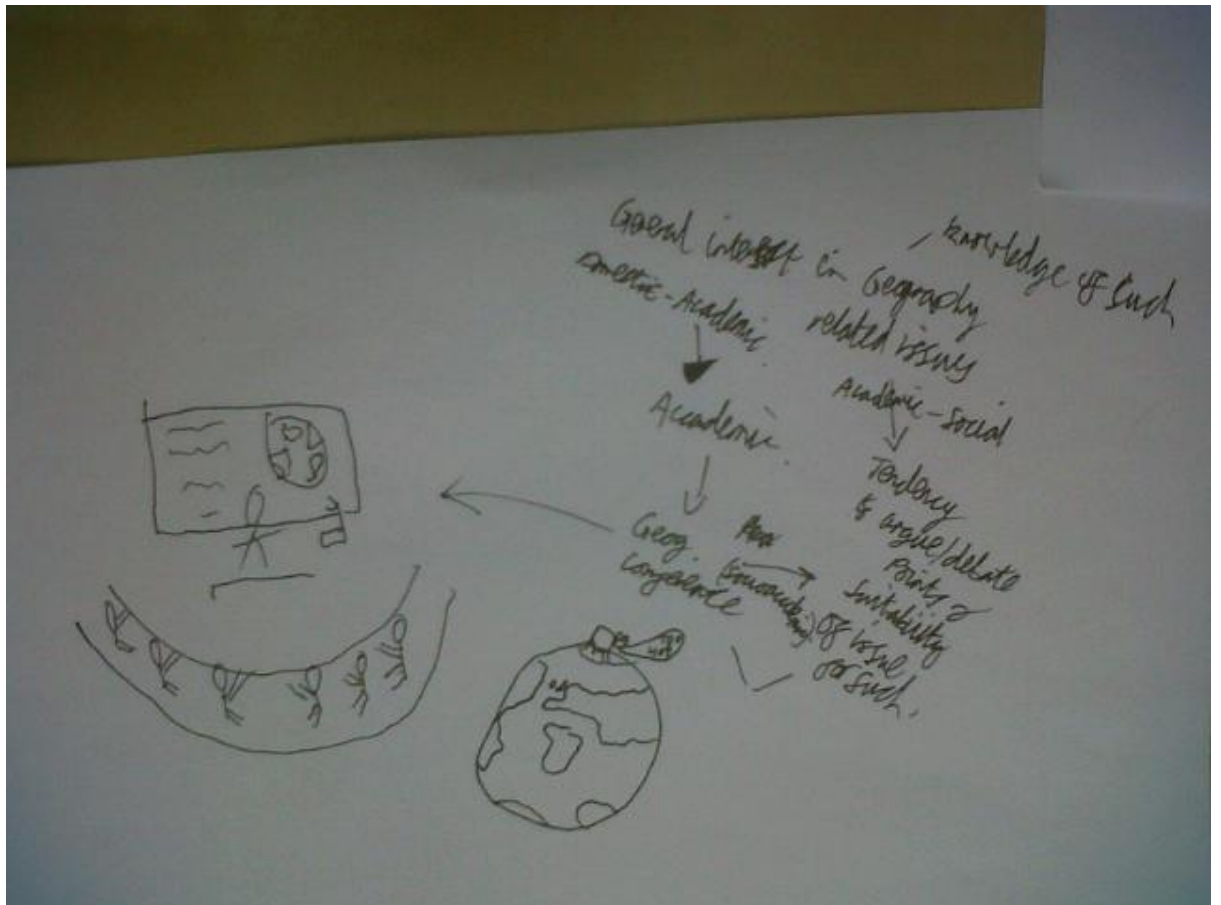
Due to the nature of the topic I chose, being climate change, there was need to include some scientific jargon like "anthropogenic". This usage should have the effect of giving my article more credibility, while also exhibiting knowledge of the aforementioned subject. This knowledge will give my writing more authority on the subject and should help with the audience accepting myself as a respectable expert author on the subject.

Here, Samuel recognised the importance of the scientific lexis to support the scientific creative voice. Samuel links this to '*authority*', which, with Emma and Lien, he perceived as being important to establishing voice.

Samuel's domain map (see image 5) illustrates the direction of source domains which influenced his creative voice. The domains represented in the domain map appear to join up to one point: the '*Geog conference*'. In fact, the domains are presented as cyclical: Samuel related the topic of climate change to his '*knowledge of such*' to academic opportunities, as evidenced by the recent Geography conference he had attended. '*Geog. Conference*' is not only central to

Samuel's map, but repeated in the pictorial representation of the conference to the left of the map, which he has linked to his '[T]endency to argue/debate' to create his creative voice.

Image 4.5 Samuel's domain-mapping exercise



Samuel used 'academic' three times in his domain map in order to give authority to his depiction of his text. The style of Charlie Brooker is perhaps exemplified by the cartoon polar bear on top of the world crying out 'Too hot!' There is evidence of multiple discursual selves revealed by the mapping exercises, as in the tension in Samuel's map between the academic and humorous.

However, in the group discussion on his domain map for WSP, Samuel twice commented on the need to 'tiptoe around' in his language use. He contrasted 'think(ing) carefully about how you would write' as a journalist with differentiating between 'writing for yourself' where 'you just blurt it out'.

Samuel:

you kind of feel the need to keep it clean because it's not the sort of place that taboo words tend to feature – I don't want really to say it lessens the range of vocabulary you can use but at the same time it certainly made you think more carefully about how you would write because I know with some of the points in mine they could have been quite sort of controversial or potentially offensive and so had to tiptoe around you felt the need to tiptoe around it but if you are writing for yourself you just blurt it out and not really worry about it

Like the other participants, Samuel had meta-awareness of how he was shaping his creative writing from the diverse influences he drew on, while presenting these influences with a creative voice that matched the choice of genre.

4.4.4 Summary of developing creative voices

All the participants, except Sebastian, chose issues of relevance to their interests/studies. This indicated that they drew on a range of domains, as evidenced by their mapping exercises. They referred to their interests in both individual and group interviews, both individual and group. There is also evidence of research, in some cases, such as Samuel's piece on climate change, in which he built on his existing knowledge from academic domain. This enhancement led to student awareness of authoritative voices and their inherent self-worth.

What is particularly interesting is that the choice of non-fictional genre allows students to take on a range of creative voices, from the regular satirical columnist to the experienced blogger or travel writer. The advice given by the examination board does not recognise that the voices created are a meshing of different emergent voices, both related and different from the student writer.

Candidates are advised not to write about themselves in genres such as diaries, journals, autobiographies, but to present these as by somebody else (such as a historical figure, or a literary figure, or a famous person, etc.). WJEC (2010)

Ivanič's problematic reference (1998, p. 181) to 'autobiographical self', when exploring what a writer brings to their writing, does not address the emergent creative voices of the participants. Although the richness of Emma's blogger's voice was chosen because 'it is of personal interest', Emma has merged a variety of influences, giving more prominence to some than to others. For example, her interest in her Irish culture is not evident in the WSP,

although it was central to her OW text. Therefore, the participants are not seeking their 'autographical self'; in fact, the creative voices have more in common with Genette's (1983) 'autographical' narrating. Even Genette's term is insufficient, as discussed above, as it is more linked to fictive writing with its use of 'narrating', whereas the non-fictive texts do not necessarily have time elements. Lien's text, covering the two hours in the airport is the exception, but her family experience has been enhanced and shaped through the more authoritative voice of the travel writer.

However, Ivanič does recognise the multiple strands that appear in creative voices:

All our writing is influenced by our life-histories. Each word we write represents an encounter, possibly a struggle, between our multiple past experiences and the demands of a new context. (1990, p. 181)

This sums up the creative voices of Emma and Lien in particular. Here, their creative voices are linked to their cultural experiences, both experienced and referenced in their lifeworlds. This can be extended to Bakhtin's ' (1986, p. 89) definition of "'masters of thought"' where the 'unique speech experience [...] the process of *assimilation* – more or less creative – of others' words [...] (including creative works). All of the participants' texts, both for OW and WSP, are 'filled with the echoes' of words, but take on new meaning in the contexts selected. What is exciting, is the way in which the participants, through this process of 'assimilation', have created their own successful individual works. I judge these works as exciting because they have challenged me as a reader, with reference to Rosenblatt's (1978, p70) 'evocation'. Perhaps of more importance, is that the students have expressed their pride in their work, and the work of each other.

Ivanič values writers' personal experiences as 'they have no alternative but to draw on the voices with which they are familiar: to write in ways that they have acquired through their life experiences' (1998, p. 184). Ivanič further links this to a writer's self-worth, '[P]eople who have been used to being treated with respect are likely to have a sense of themselves as authors, as having something to say.' In order for students to have this sense of self-worth in their own voices, they have had to experience a set of writing practices before they write the coursework pieces. This builds on Vygotsky's (1978, p. 89) concept of the zone of proximal development, in which 'the only "good learning" is that which is in advance of development'. The pedagogical implications are twofold: the style models supplied by both the teacher and the students must be of a challenging and varied nature to extend the reading experiences of the students; while the supportive peer assessment of shorter writing tasks must encourage experimentation, as Bakhtin outlines.

4.5 Creative Space

To what extent, and how, can students be supported to find a ‘creative space’ within the A Level English Language course? (That is, which pedagogies and approaches are helpful in enabling and supporting writing.)

The above discourse analysis in this chapter has shown the range and extent of the shaping of the creative writing of the five participants. They have been able to draw on a range of influences from the academic to personal interests. Students have then been able to shape these influences through merging and blending genres in innovative and surprising ways.

However, in order to achieve this range and level of creativity, what has supported students to find the ‘creative space’ within the context of the A Level English Language course? RQ4 is addressed through discourse analysis of the multiple data-sets provided by the students where support in writing is the focus: for example, writing practices written prompts, exit slips for the course, interviews and comments from the domain-mapping exercise. Some of the findings relate to what students have identified as of benefit to them during the course, other points relate to what they would want to have greater experience of, in what I have termed ‘creative space’. Creative space refers to several dimensions implicit in the literacy practice of creative writing: time, physical location, social interaction. The first of these, time, refers to the length of the course over two years, as well as earlier creative writing. Students can draw on their earlier experiences of creative writing, which extends the timescale. There was a connection expressed by Sebastian in his individual interview, when he described writing a ‘space invasion story’ because

you could do anything you wanted [...] I was I was quite fascinated by space at that time I had (.) they came from Pluto and I called them Plutonians

and in his science fiction text, *Flash*, for Original Writing. Samuel also had an interest theme appearing in his non-fiction writing as he referred to being influenced by the natural world through nature lessons and science. Lien had been developing her fictive writing for a number of years, while Samuel, Sean and Emma were regular in posting their writing on social websites. However, a worrying codicil to this richness of previous writing experience was that all participants referred to previous school-based creative writing as being in the primary years. No participant referred to any school creative writing in secondary school prior to A Level. The evident pride and pleasure in students’ sixth form creative writing, as noted in their reflections with regard to their OW and WSP texts, was also evident in participants’ recalling primary school successes, with Samuel in his individual interview, remembering poetry writing:

I remember having my teacher say that I should send it in to the Hullaballoo poetry book compilation thing [...] I was in there twice.

The second dimension is the physical space inhabited by the participants. This is not restricted by classroom walls, but extended to include other locations, both private and public. The third dimension is socially situated, within the relationships built up over time and place.

With these dimensions in mind, the discourse analysis revealed five ways in which students can be supported to find a creative space. The first way was in the development of what is termed the workshop of writers (Lave and Wenger, 1991, 1998), which forms a community of practice over the two years through fostering a supportive writing environment. Students referred to the benefits of space to discuss their work with each other, without the need for the teacher's authoritative view. Sebastian exemplified this in his response to the writing-practices written prompts, where he cited being '*[a]ble to get friendly feedback and discuss ideas*'. However, in the group interview situation, he extended this to:

Sebastian:

definitely agree that when you get someone else's opinion in the class it is very helpful because it is often different from the teacher and um yeah it helps you with your own ideas

Samuel explained in his writing practices prompt sheet how:

[I]t gives a different perspective you may not have considered previously. Therefore new ideas to incorporate or edit your piece of writing.

Samuel also stated that '*discussions with friends / classmates*' were major influences on his creative writing. Similar thoughts were expressed about shared activities such as the domain-mapping exercises about students' work during the writing process.

The second way is the need to break out of the physical structure of the classroom. Students wanted to break out of the restrictions imposed by the physical dimensions of the classroom, including moving out of its boundaries, as well as reformatting the layout. An anonymous exit slip cited the multiple workshop outings: '*particularly enjoyed the trips for inspiration*'.

Thirdly, creative space was seen by the students to refer to privacy. Students wanted the freedom to share their work with those of their own choosing. This I have classified as the theme of self-determination, as it acknowledges the students' right to privacy, which is exemplified by Sean's written prompt sheet answer to where he preferred to write: '*At home*'

when feeling more relaxed and somewhat openminded [...] [W]here I can write whatever I feel then go through afterwards and edit'

Further, the exposure to a range of reading material encouraged and extended student reading of, and discussion/analysis of a range of texts – oral, written, literary, multi-modal. This was enhanced through accepting, within an academic context, students' literacy practices outside of the academic domains they were familiar with through their studies. The widening of the reading of A Level English Language students was integral to enhancing student writing, through guided discussion, underpinned by close linguistic analysis of selected features. One of the anonymous class exit slips stated that '*[R]eading other texts of similar genre'* supported their choice of genres. The same exit slip went on to recommend '*[M]ore time on reading texts, emphasis on reading out of lessons'*.'

As a route into this section, I analysed the emerging themes in the data for Table 4.4 from the writing practices slips completed by the five participants towards the end of the course. The data relates to the reflexive nature of the course as well as highlighting student reflections.

Table 4.4 Writing practices, based on writing practices prompt sheets

Student	How useful is group discussion?	Student explanation for answer on usefulness of group discussion	When and where students like to write	Reason for answer on when and where
Emma	<i>Useful</i>	<i>Good to discuss ideas and get feedback</i> <i>Prefer to work on the piece alone</i>	<i>Library</i> <i>Home of an evening</i> <i>In frees</i>	<i>Quiet</i> <i>No pressures</i> <i>I like working alone to compile ideas gradually</i>
Lien	<i>Useful</i>	<i>Sometimes this works, sometimes it doesn't.</i> <i>Discussion allows ideas to be mixed and different ideas allows other ideas to build.</i> <i>I have my own ideas but others help me fill in the gaps.</i>	<i>At home alone</i>	<i>It's quiet so I can think in peace without distractions and disturbances.</i> <i>I can write at my own speed and it is comfortable at home.</i>
Samuel	<i>Very useful</i>	<i>It gives a different perspective you may not have considered previously.</i> <i>Therefore new ideas to incorporate or edit your piece of writing.</i>	<i>At home</i>	<i>when feeling more relaxed and somewhat openminded.</i> <i>Comfortable environment and mood for working.</i>
Sean	<i>Useful</i>	<i>Some discussion is useful, as my ideas are often complex/maverick, and I need to make sure they are understandable,</i> <i>but I don't want people to influence / change my piece</i>	<i>In my room,</i> <i>Or a comfy place where I can just write undisturbed</i>	<i>Where I can write whatever I feel</i>
Sebastian	<i>Very useful</i>	<i>Able to get friendly feedback and discuss ideas</i>	<i>Home</i>	<i>Quiet, relaxed</i>

All five participants rated group discussions as *useful* or *very useful*. Two out of the three students rated discussion *very useful*. Of the three students who said discussion was *useful*, both Lien and Sean seem to suggest that they found it useful equally to working on their own, that is, they valued a mixture of use, whereas Emma's comment states that she preferred to work alone. Three participants referred to the benefits of discussion lying in the development of new ideas. The coursework requires them to create 'Writing for Specific Purposes' but the created text is a fabrication in some way. Genette's (1991) concept of paratext helps to explain how talk supports creativity. Paratext signals the '"reception"' of the text, referring to paratextual elements that are both peritext (within the text, such as title, chapter headings) and epitext (external to the text such as interviews and conversations with the author; reviews). Genette (clearly drawing on Vygotsky, 1986), suggests that the paratext provides 'a zone not just of transition, but of *transaction*' (ibid, p. 261, author's italics). The paratextual element of oral discussion can allow the student to 'impart authorial [...] intention' (ibid, p. 268). This is relevant to creative space as it works both ways: the author can act on feedback, having explained his/her intentions. Genette is concerned with the text once it is published, however, the concept of paratext deepens our understanding of the function of 'creative space': it provides a forum for student discussion, for both 'transition' and '*transaction*'.

All participants preferred to write at home, and most related this to some attribute, such as quietness and/or comfort. Further, Samuel referred to being '*somewhat openminded*', and Sean wrote that he can write '*whatever he feels*' when at home. All these comments indicate the importance of privacy and solitude, freeing the students to inhabit their interpretations of 'creative space'.

4.5.1 Workshop of writers

As a diachronic case study, the benefits of the development of a workshop of writers became clear, as expressed in the data-sets. The reflexive opportunities through the domain-mapping exercises, as well as group activities, were built into class sessions. As members of the class, the participants were used to discussing their work at different stages of the writing process, from sharing ideas before writing through peer support of early drafts. As Table 4.4 above shows, for most of the participants, this had been beneficial. In particular, as Lien said, discussion '*allows ideas to be mixed ... others help me fill in the gaps*', and Samuel's comment that '*it gives you a different perspective you may not have considered previously*'. These comments support the concept of a workshop of writers, similar to Lave and Wenger's (1991) community of practice. There is the academic domain of the A Level English Language classroom; there is the community defined by the class members, who are all in the same year

of study; and there are the literacy practices of writing for the coursework element. The class meets the requirements of a community of practice as it operates over a period of time and also engages in problem-solving, as supported by Sean's comment that he seeks the help of others. Participants also merge ideas from each other, and provide support.

To illustrate further the concepts of domain, community and shared practices, it is useful to revisit the recording of the discussion, following the domain-mapping exercise. The class were working in small groups within the domain of the A Level English class room, but sharing their comments with other groups. It was a noisy recording, filled with laughter and the sound of the rustling of the paper drawings. But there was a clear supportive role enacted by class members of the workshop of writers within the lively atmosphere.

Further support for the workshop of writers is evident when Lien commented on Emma's creative voice (see 4.4.1 above). Her comment showed that not only had she read Emma's piece carefully, but had also thought about how it had been created. Here, the shared examples of positive feedback promote the workshop of writers. There were also examples of exchange of ideas and modification of writing styles to suit audience, during the recording.

For the community of practice to work, Lave and Wenger (1991, p.116) state that shared experiences build up an informal development of knowledge, however this can be problematic if members are not given equal voice and autonomy. Here, Lien is explaining how the experiences of others within the class have helped her develop her writing. The use of '*spark*' as a verb is descriptive of the creative atmosphere created by the workshop of writers.

Lien:

I think discussion worked quite well cos maybe even if you are not even if you are doing something different ... various ideas across from people always tend to spark a different idea inside you

Sebastian and Samuel contributed to Lien's comments. Sebastian commented on the importance of the community, as defined by the year group, and excluded the authoritative role of the teacher. This suggests that the community of practice, certainly by the second year, is established to the extent that the expertise of the community members is recognised and valued. A possible reason for excluding the teacher from this community is that the class members have similar traits that allow them to be on the same level but at the same time to extend each other through dialogue. Samuel acknowledged that different '*perspectives*' from others could '*widen the scope*' of his creative writing.

Sebastian:

definitely agree that when you get someone else's opinion in the class on it is very helpful because it is often different from the teacher and um yeah it helps you with your ideas

Samuel:

I would agree with that to add to that I think when you sort of gain other peoples' perspective on sort of your piece your ideas in a way you sort of find out ways to make it more accessible to others rather than just have your narrow view of it that might be the case originally after you have discussed it with others it might sort of make it a little bit wider sort of like widen the scope with regard to the style you might go for

The concept of a workshop of writers is linked to what Loi and Dillon (2006, p. 364) call '[C]ollaborative workspaces', which are 'shaped by the experiences, presences and practices of people through their everyday activities'. Loi and Dillon go on to refer to 'designed interference' that helps to redefine the creative space. They (ibid, p. 373) discuss the use of 'playful triggers' as a way of making the collaborative aspect more visible in a workshop where participants are not familiar with each other. In the A Level English Language classroom, 'playful triggers' are used in a variety of multimodal forms to enhance the creative space.

4.5.2 Physical structures

In the second semi-structured group interview, several references were made to the restrictions imposed by the environment, when creative space was discussed. There was a discussion around the limitations imposed by the physical layout of the classroom and it was compared to the Art room, where things are laid out in a more pleasingly haphazard fashion. Samuel referred to the restrictions imposed by the tables and shelves, as if he saw the geometric appearance as contrary to promoting creativity. Sean extended the discussion into the dimension of time, as he felt that creativity could not be ordered to set times. Once the recording had finished, Samuel was still commenting on the rigidity of classrooms. He added that the environment of the rigid classroom gave the impression that students were '*only here to learn*' and that they were only '*truly free only in art and techie class*'. As well as the physical structures of the classroom and time limitations, the students commented on the creative space that had been provided through outside venues. The exit slips had referred positively to the trips students had been on that promoted creative writing.

4.5.3 Privacy and Silence

Although privacy is related to the previous section on physical structures, it relates more to the social and usually the family domain. All the participants stated that their preference for where they liked to write was at home. They gave various reasons for this but mainly related to the concept of a quiet and private environment. In his individual interview, Sean stated that he had written his OW coursework in his bed. Lien referred to being away from '*distractions and disturbances*' in her writing practices slip and returned to this in her individual interview, where she stated that she preferred home to school for writing due to the peace she found there.

Lien:

Oh I well I write at home all the ideas come better at home because it is a lot quieter and calmer in school there is too much to think about

In addition, there is another facet to privacy which regards the sharing of work. Students are encouraged to read each other's pieces at different stages of the writing process. However, when asked who they share their work with there is a division between the sharing Lien does with her family and the adamant way in which Samuel states he keeps '*everything separate*' from his family (individual interviews). As Samuel writes regularly on social media sites, his comment could extend to a mixture of fictive and non-fictive writing. However, there is an echo of this desire for privacy in Sean's comment in his writing-practices slip where he states that at home he can '*just write undisturbed*'. Therefore respecting the autonomy of the writer is important, even in the pressured atmosphere of the examination culture.

4.5.4 Reading

The links between reading and writing have been well documented, as creative writing course leaders use reading to enhance the writing experiences of participants. Gross (2005, pp. 9 - 10) provides a list of different reading agendas for poetry workshops, and invites the reader of the article to add to the list. From the case study, what can be added to Gross's idea that reading influences style is that the students need to make the connection between their reading and their writing. Several of the participants made connections to source material they had read for both Original Writing and Writing for Specific Purposes, covering a range of genres. These are referred to in the sections above on ranges and influences. The link was consolidated with the exit slips, in which several made the same connections. Creative space is not just for the writing, but also for reading. In the writing practices prompt sheets and class exit slips, several students referred to personal research through '*current pieces of news*', and references to

analysis, such as their '*opening paragraphs analysis*', '*analysing odd texts – more memorable*'. All of these link to the critical reading process that supports students' experimentation with manipulation of linguistic features. Students also reference their style models in footnotes and bibliography in their coursework, which illustrates meta-awareness of the relationship between the act of reading and the process of writing.

4.5.5 Literacy events and practices

(See the discussion in Chapter 3 on literacy events and practices.) I consider the literacy events in the classroom and the writing approaches, as well as the literacy practices concerned with the writing practices students are involved in outside of school.

At the end of a session, students usually comment on the lesson content, as I promote dialogue with them on teaching and learning. They are used to verbalising what worked for them and how the delivery of content can be improved. After the domain-mapping session, there were several comments from the students that I noted down in my research journal, such as '*that was very useful*'. But the one that was of particular interest was one student describing the exercise as '*how it works in my mind*'. For that student, the domain-mapping exercise had replicated the cognitive journey and links he had made to arrive at that point in his writing, which Vygotsky (1978) argues is a key function of writing. The literacy event of mapping out his writing process had provided him with the mental creative space to reflect on his writing.

In the second group interview, Lien explained in more detail the literacy event and its extended benefit. Lien also discussed the multiliteracies involved in the approach. In fact, Lien moved from the individual to the workshop of writers with implied benefits for all those in the discussion.

Lien:

yes the pictures certainly helped put the ideas down in a different form [...] it also puts the ideas across in a different way and it does [...] helps other people start to discuss your pictures and then your ideas in a different way and then advances from then on

With regard to literacy practices, I am interested in the range of writing students are involved in outside the academic domain. Three out of the five participants referred to posting on social media in the form of blogs. One of the students was a regular writer of stories. Four of the

participants stated that they intended to maintain their writing after the course. As the fifth participant was Emma, her absence, due to illness, prevented her from being given the opportunity to say whether or not she would continue writing. However, as a regular blogger, this would be likely. As Smith (2005, p. 331) researched, mobilising the range of literacies that students are engaged in has a positive effect on their literacies in an academic setting. I would take this further: mobilising their literacies gives them the confidence and voices to emerge as writers.

4.5.6 Confident writers

It is this recognition of the worth of others' writing that builds on the self-worth students have developed in their reflections on their own work. Self-worth in their own work was evident in Original Writing: their writing dialogues, written in Year 2 of the course, reflected students' positive views of their writing, which then ties into creating a workshop of writers, by fostering this nurturing writing atmosphere.

The exception was Samuel, who was negative about his Original Writing in his writing dialogue, although his actual piece showed elements of creativity in the merging of his overt idea of portraying a marginalised person in society, with the inclusion of the Gothic. Samuel was more successful in WSP than in OW, in terms of assessment. This is reflected in his comments, both written and verbal, on revisiting the Original Writing. When reflecting on his writing practices for WSP, Samuel commented on the quality of his writing that summed up his confident opinion: *'the combination of my knowledge and authority on the topic, the style in which it is written'*.

It is tempting to suggest that Samuel is more confident with the non-fictional writing, as he enjoyed writing about his interest in global warming, related to his A Level studies. As Samuel described the Writing for Specific Purposes as not being about creative subjects in the group interview, this would then have to be the same for Lien, who not only was a science student in her other subjects, but was also going on to study radiography. Lien's gains in confidence are in a different way, as her Writing for Specific Purposes was a different genre for her from her regular narratives. As she said in her individual interview, she had *'about 11 stories'* she wanted to write. However, Lien makes it clear that writing is her aspiration, which would allow her to *'quit [her] other job'*. She finished her individual interview with the following wish:

then hopefully at some point I'll get a book published and then as soon as that is done I'll quit my other job and go into writing yeah

Lien was pleased with the outcome of her non-fictional writing and referred to the challenge of writing in a different way from her usual fictional genre positively.

Sebastian, Sean and Samuel also indicated their intentions to continue writing after the A Level course. Sean and Sebastian referred mainly to writing through the social media, although Sebastian referred to wanting to write '*thousand word*' pieces (the word limit imposed by the examination board). Interestingly, Sean referred to writing as '*desirable*'.

It is not possible to claim, from the findings, that students improved in their creative writing skills over the two-year course. What the study does suggest is that, when students are given the opportunity to experiment with both fictional and non-fictional genres, the outcome may surprise them, showing extension of their writing repertoire. This relates to providing the creative space for students to grow in confidence as creative writers.

4.5.7 Summing up supporting creative space

There are tensions in the findings here. It is established that the class works as a workshop of writers, yet the students feel happier writing at home. The classroom restricts students' physical comfort, which they link to creativity, associating comfort and lack of distractions with being conducive to creative writing. Students mostly recognise the benefits of discussing their work, yet as Emma said in her writing practices slip, she prefers '*writing alone to compile ideas gradually*'. Others made similar comments. The benefits of going outside of the classroom were acknowledged by all, but this is an unrealistic demand for all creative writing sessions. However, students have all achieved creativity in their writing, despite the restrictions. Therefore, it is tempting to conclude that the dialogic nature of the workshop of writers empowers students to write creatively. Lave and Wenger (1991, p. 109) refer to newcomers to a community of practice having 'to learn to talk as a key to legitimate peripheral participation'. The sharing of ideas in a dialogic manner has given the students creative space to experiment. It has also provided the students with a sense of self-worth, so that they feel confident in continuing with their writing. Therefore, the increased confidence in students' creative writing is related to the combination of opportunity and space to experiment within the academic setting of the classroom, alternating with private time, and the dialogic discussion on ideas and drafts, over the two years of the course.

A pedagogical model, derived from the findings of the data analysis and the students' descriptions of their creative space, is presented in Chapter 5.

4.6 Summary of data analysis

Creative Writing encourages divergent forms of thinking, where the notion of being 'correct' gives way to broader issues of value. NAWÉ (2008)

This chapter analysed the data, in relation to the four research questions, in order to understand what is creative in the creative writing of the five participants in the case study. Divergent forms of thinking have been made visible through the discourse analysis that revealed blending and merging of genres, and the shaping of the students' writing. Broader issues of value have been raised through the consideration of self-worth and the confidence of writers to experiment.

The qualitative approach has made visible the writing approaches and reflections on the creative writing of the five students. It has done so through the methodology of discourse analysis of the texts: written, oral and drawn. The methods employed have revealed multiple views and enabled exploration of the issues raised. Through the data analysis, the interconnectedness of the research questions has been revealed. Students' creative voices are developed through their shaping of their range of influences. However, the bald statement of the previous sentence does not do justice to the breadth and quality of the creative writing that has been produced. Neither does it take account of the level of awareness that the students had of their own writing processes, which led to increased confidence and enjoyment in their writing.

What are the implications for the classroom? McCallum (2012, p108) challenges Kress's ideas about '*design*' for students, where they are active in re-creating material in their own images. Instead, students should be stretching beyond re-creation. This *design* is implicit within the use of the term 'style models' that is favoured by both examination boards and curriculum writers. For the WJEC Examination Board, teacher guidance for Writing for Specific Purposes includes the following:

In preparing for the writing, students will have studied a genre or area of language in use, for example, obituaries in broadsheet newspapers. They will then have gained an understanding of the linguistic features present in such writing and should aim to use these features in their own construction of an obituary, thus being linguistically informed (WJEC, 2010).

Here, the emphasis is on the linguistic features, rather than the overall communicative intent produced by reading the style models. Instead, McCallum argues for ‘critical-creativity’ (2012, p109) because ‘we still read more than we write’ and ‘*processing*’ is therefore as important, if not more important than ‘*producing*’. McCallum also refers to the importance of reflecting critically, and argues that this needs to be done as ‘a continuous cycle of making and re-making’. The data-sets have shown that critical reflection was an integral part of the student development.

At times, there is an interesting gap between what the students have produced and what their written and spoken commentaries recognise. Dymoke (2010, pp. 152 – 153) comments on the negative aspect of the commentary in the WJEC syllabus, as it is ‘subservient to knowledge’. The commentary can be reductive, in making the students jump through a series of hoops, rather than engaging with a meaningful reflection and analysis of their work. However, if the commentary writing is used in conjunction with the drafting process, as seen in the mapping exercise, it can aid students to shape their creative writing, by making visible, and celebrating, the diverse elements.

The chapter on data analysis has provided a ‘thick description’ of the tensions and contradictions inherent in the pedagogical approaches to creative writing within a curriculum driven by the ‘performative’ culture. ‘Thick description’ has been achieved through the case study’s iterative nature that has uncovered the range of influences participants drew on for their creative writing.

In the following chapter the research questions are re-visited in the context of what the case study can offer, in terms of new knowledge. This is presented in a reflexive manner, in the hope that the kaleidoscopic nature of the case study will benefit others, as the different views may be applicable to a variety of contexts.

Chapter 5 Conclusion

The purpose of the case study was to reveal knowledge about the creative writing literacy practices of A Level English Language students. In this chapter, I state my claims to knowledge that the case study has provided. A pedagogical model is presented as a means of understanding and applying the findings of the case study to practice, allowing others to build on its recommendations for creative writing in similar pedagogical contexts. The limitations of the case study are also explored and discussed.

5.1 Claims to knowledge

My claims to new knowledge centre on redefining creative writing as a situated literacy practice within a specific context and on demonstrating that a particular pedagogical model enables students' creativity to flourish. The study was designed to research the characteristics of and influences on creative writing, within the bound case study of five A Level English Language students. Because my ontological belief is that language is socially constructed, I researched the phenomenon of creative writing within the context of the classroom through a qualitative methodology of multiple data-sets. These data-sets reflected the final written output of the participants, as well as the reflexive pedagogical approach in the classroom, including the spoken words of the participants. This output provided rich findings about the nature of the participants' creative writing and the multiple influences developing this creativity because of the rigour of the linguistic enquiry. Therefore, an additional claim to knowledge is the innovative methodological approach.

5.1.1 Research question 1: Range of influences

The first claim to knowledge is that the range of influences on students' creativity revealed intertextuality, not just of academic domains, but also of the students' lifeworlds, associated with multiliteracies. Although this builds on the 'barely audible echoes of ... dialogic overtones' identified by Bakhtin (1986, p. 93), what is new in this study is the identification of the popular culture that students draw on from their lifeworlds, not simply their 'embodied experiences' (Gee, 2008, p. 103). Therefore, the possibilities for intertextuality have been recognised as being multimodal.

The analysis has revealed that the students drew on both the acknowledged intertextuality of the domains they listed themselves, but also on broader patterns of intertextuality, of which the students may not have been conscious. The nature of the range of intertextuality in students' creative writing within the small sample contributes to original knowledge, as this area of KS5 has not been researched previously. The intertextuality relates to academic domains encountered in students' school life and to their lifeworld domains, such as family,

popular culture and personal interests. These lifeworld domains comprise written, spoken and multimodal forms, including film and television. The intertextuality was supported by the facilitating pedagogical model (see figure 5.2 below) that encouraged a symbiosis of experimentation and guided extended reading models. The pedagogical model led to experimentation, with the intertextual influences becoming embedded in the community of writers that was promoted in the classroom environment.

Bakhtin (1986, p. 89) refers to creative works as being ‘filled with other’s words, varying degrees of otherness’. Table 5.1 shows that the participants drew not only on words, but also on other modes of intertextuality.

Table 5.1 Explicit and inferred influences from all data-sets: Original Writing and Writing for Specific Purposes texts, domain-mapping, interviews, written prompt sheets

Participant	Fictive writing influences	Non-fictive writing influences
Emma	English literature, including: <i>Romeo and Juliet</i> (Shakespeare, 2000), <i>Charge of the Light Brigade</i> (Tennyson, 2007), Irish Literature, including drama, prose and poetry, e.g. Sean O’Casey, Maeve Binchey, Seamus Heaney History of the Troubles in the 1970s Irish language	Tumblr History of the Suffragettes in the early 20 th Century Vivienne Westwood
Lien	Anime Japanese history websites Western traditional children’s stories Japanese language	Queneau Guardian travel writing Recipes
Samuel	Derren Brown Supernatural film/TV	Geography conference Guardian opinion writing, including blogs Eg Charlie Brooker Question Time
Sean	Social realism film/TV	Tumblr Popular magazines Social media sites
Sebastian	<i>Nineteen Eighty-Four</i> (Orwell, 1949) Video games Truman Story	Guardian opinion writing Eg Charlie Brooker

With reference to Bakhtin (ibid, p. 92), the creative writing of the students is 'filled with dialogic overtones': this intertextuality is not just related to what the participants have individually read and seen; it has permeated their culture, a process which Bakhtin refers to as being 'silently presupposed' (ibid. p. 91). For example, Sebastian has not read *Nineteen Eighty-Four* (Orwell, 1949), yet there are elements of Big Brother in his dystopian piece. However, Big Brother is very much part of his cultural experiences from television and film. This is an example of what Bakhtin refers to as 'barely audible echoes' (1986, p. 93). What this case study does is to identify and explore the intertextual influences on students' creative writing, identifying their importance in the creative process. Intertextuality has been a key concept emerging from this case study. Various interpretations have been given, from Fairclough's (1993, p. 104) distinction between intertextuality, where quotations and allusions are made, and interdiscursivity, where 'discourse conventions' are borrowed, to Pope's (2010, p. 125) definition of intertextuality, which 'operates in the spaces between the texts'. Pope (2005, p. 96) also links intertextuality to influence: 'writers and artists [...] **influence** one another' in the sense of 're...creation and, more specifically, as a form of *re-membering*' (author's use of italics, bold and 're...creation'). Pope's use of 're...creation' is problematic as it signifies a rewriting, a building closely on the work of others; so does 're-membering' as it suggests the half-remembered words of others. These definitions do not adequately describe the creative work of the emergent young adults of this case study, as the students' use of influences is wide-ranging and innovative. Although my use of the term intertextuality encompasses some of these attributes, I have used it primarily to express the transformative nature of intertextuality: that is, the process whereby students draw consciously and unconsciously on discourses from domains they have experienced, in order to create new and original creative writing. These are new genres, created from the dialogic overtones of what has gone before the students. The range of influences and associated intertextuality point towards a dynamic and shifting knowledge of genres that enables fresh writing, unencumbered by the socially constructed academic genres that are often the focus of the English classroom. A Level English Language students are steeped in a rich and expanding culture of multimedia texts that allow for the creation of new genres unthought of by the teacher.

5.1.2 Research question 2 How influences shape creative writing

My second claim to knowledge is that the range of influences allows the shaping of, and experimentation with genres. The writing process is both teacher and student led. This also suggests a permeable model of a multi-layered view of language (see figure 5.1 below). This view of language depends on the reader as well as the writer, as the writing process is indivisible from the reading process. (Here, reading is used in its broadest sense to include the reading of other modes of communication, such as film.)

From identifying the range of influences that suggest the breadth and depth of intertextuality present in student creative writing, I also consider how the students use these influences to shape their writing. Here, I have created new knowledge by reconceptualising Ivanič's (2004, p. 223) multi-layered view of language to emphasise the permeable nature of the model, which is essential to show a holistic view of language. Because the literacy practice of creative writing is a dynamic process, it has movement through several dimensions, including time and space. That means that students draw on influences from their diverse domains, as well as absorbing new interests and gained knowledge derived from a range of sources. The very act of drafting embeds the idea of time as students reflect and develop subsequent drafts, both in the community of writers and in their own space.

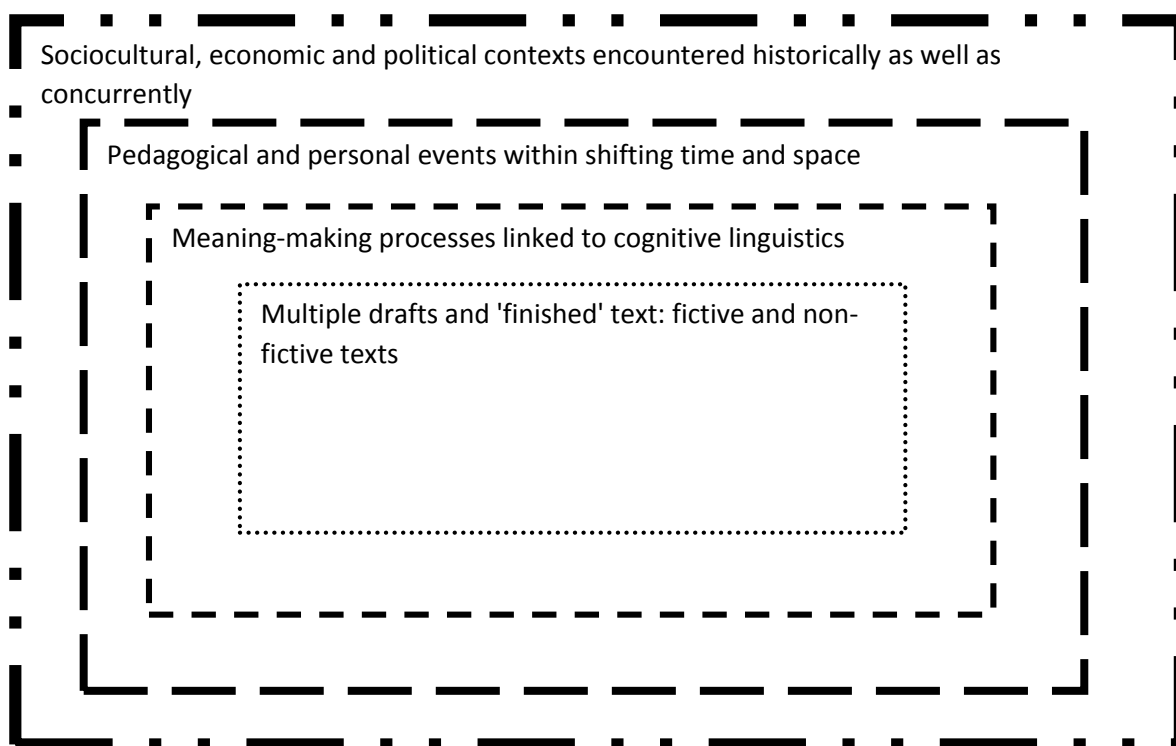


Figure 5.1 Porous layered and multiple views of creative writing developed from Ivanič

Where Ivanič had identified six discourses of writing to use as a framework for researching writing, I have used the permeable model above to suggest an organic framework of contexts which are continuously interacting with the text. Ivanič's use of lines and columns separates out her six discourses, with a prescriptive boundary. This prescriptiveness and boundary-marking encourages an assessment-driven, tick-box mentality to writing, which is borne out in the list of genres the NC for English prescribes (eg QCA, 2007, p. 96, 3.3). Ivanič's framework oversimplifies the complex nature of writing because of the absence of the reader and the reading process. My new pedagogical model (see Figure 5.2 below), in contrast, is organic in design and concentrates on making explicit the links and connectiveness between writing and reading (multimodal texts are implicit in both modes). This organic nature is essential, in order to identify the social phenomenon of creative writing in a holistic way. The acknowledgement that both fictive and non-fictive writing are creative is also at the heart of the organic framework because students are trying out different voices and genres of their own making.

Ivanič argues that although more than one discourse can be taught during a lesson, there will be a dominant discourse taught. This runs the risk of prescriptive pedagogy, restricting student autonomy and entrenching genre features, with the attendant concern of stifling creativity. My framework allows for raising students' meta-awareness of the nature of the genre/s they select through reading (in its widest interpretation, including the reading of television and film, blogs and other internet-based sites). It enables them to be experimental and creative, including range and breadth of intertextuality. In addition, this meta-awareness foregrounds the linguistic skills apparent in different genres, use of which facilitates experimentation and creation of new writing.

It is here that the commentary on the writing can become a useful tool, rather than a reductive practice of explaining writer intentions, as it provides a platform for the student to explore, both during and after the drafting process, what has influenced their genres choices and manipulation during the drafting process. Sometimes, there was a 'gap' between what the students had written for their creative writing and what they had referred to in their critical commentaries. Dymoke (2010, pp. 152 – 153) argues that the critical commentary, with its emphasis on linguistic content, falsely values knowledge over creativity. However, the commentary can have a reflexive use that is beneficial in a two-year course, as students can build on making visible, and discussing the function of, their use of particular features. Ensuring that the drafting of the commentary takes place alongside the drafting process of the creative writing, and within the community, will allow students to achieve greater meta-awareness of lexical and grammatical manipulation.

The reductive aspect of the commentary seems to hearken back to the intentionalist fallacy of the literary approach expounded by F. R. Leavis (1971), which aimed to identify precisely what the author's intentions and influences were, based on minute analysis of the text, combined with biographical detail. For the A Level English Language student, this oversimplifies the reading process, by suggesting that there is one 'true' reading of the text written by the student. Modern literary theory, both deconstructionist and psychoanalytical (Eagleton, 1983), has shown that it is not only a fallacy for critics to try to infer the writer's intentions, since this fundamentally misunderstands the act of reading, which is not a transparent process, but it is also impossible for writers to be fully conscious of their 'intentions'. Inevitably, the influences from a range of discourses on authors' writing are often opaque: the 'barely audible echoes' of Bakhtin. Eagleton (ibid, p. 137) argues that 'the reader or critic shifts from the role of consumer to that of producer'. This has been shown by the case study as there are many influences evident in the writing of the students that the reader can recognise. This view of the reader is, clearly, different from the quasi-magical art of practical criticism associated with literary analysis that predominated up to the 1970s. The reader may be able to recognise echoes and resonances on experiencing the creative writing that the writer had not intended consciously. For example, Emma did not mention Maeve Binchey's influence, yet there are echoes of her style in *Ár nAthair*. Similarly, Lien neither acknowledged nor perhaps recognised her debt to anime in her choice of plot for *Secret Mitsuko*. This is not to devalue the creative work of the participants, rather to celebrate the experimental and creative nature of their writing, which draw on such influences, albeit unconsciously. Lien also commented on the recipe form being new for the travel piece. Again, this was new to Lien, but would possibly be hackneyed to an older audience. This experimentation further extends the process of intertextuality in that it creates new works from others, intentionally and unintentionally. The male writers in the case study all referenced popular culture explicitly as an influence on their creativity. What they were not so explicit about was the extent of the inclusion of elements of these domains in their writing. For example, when Sebastian said that his writing was '*genuine inspiration*', this may have been his perception, but his work was, significantly, based on the works of writers who had gone before him. I find the unconscious element of the source of the influences interesting and see this as a potential area for further research.

Therefore, my main claim to new knowledge is that intertextuality is linked directly to writers' experimentation with known sources and their unconscious use of influences absorbed from elsewhere. This reinforces Myhill et al's (2012, p. 148) idea of writers needing to develop a 'repertoire of possibilities'. If students have genre and linguistic features taught within the context of creation of meaning, rather than as abstract grammatical exercises, as in the

example of lessons exploring ellipsis in *The Life of Ma Parker* (1922), and the shift in verb tense in *Brokeback Mountain* (1999), they will be able to embed these features in their repertoire to use in their own ways. This clearly depends on teachers being familiar with metalinguistic concepts, in order to teach these explicitly. Myhill (2005) and Myhill and Wilson (2012) have noted the dangers of teachers having insufficient metalinguistic knowledge and understanding to support younger, KS3 writers. As this case study researches students in an A Level English Language class, metalinguistic concepts are consistently embedded into lessons, therefore students' knowledge and understanding of complex linguistic features allows them to manipulate their choice of features from their enlarged repertoire. This is supported by the evidence in students' commentaries, where they used linguistic terminology to explore their writing process. It is also augmented through the words of the students in their interviews: explicit teaching and use of linguistic features in lessons ensured that students were confident in their use of a wide range of linguistic labelling in their analysis, which was linked to conceptualising their communicative effects. Therefore, my claim to new knowledge links the explicit teaching of both genre and grammar with the creative writing of A Level English Language students.

Further, new knowledge is claimed with regard to the New Literacy Studies: in the present study, the situated practice under consideration is creative writing, whereas previous studies investigated situated literacy practices in the workplace (Barton et al, 2000) and the Further Education classroom (Ivanič et al, 2009). Gee (2008) has extended the New Literacy Studies to exploring the language of video games, but had not related this to the creative writing of students, only to the pedagogy recommended by the multimodal nature of the games. However, Gee's research did demonstrate the sophisticated linguistic and literacy skills required to comprehend and engage with video games. The male students in my case study were immersed in the gaming world and elements of it appeared in their writing. In fact, it also appeared in the non-fictional writing of Sean, where he described the costumes in his fashion text as clothing used in the games he had experienced. Sean was the only student to use an image in his piece and to superimpose his writing over a stylised image of a female, as in the silhouettes associated with gaming. Therefore the case study has provided originality of approach to the New Literacy Studies. The multiliteracies' philosophy of the New Literacy Studies validated the use of students' different domains within the educational context. By extending the New Literacy Studies to creative writing, I have recognised the complexity of literacies, beyond the functional. This also links to intertextuality, through the interconnectedness of the diverse domains that A Level English Language students inhabit.

The New Literacy Studies has also provided the theoretical basis for me to develop multimodal literacies. Kress (2000, p. 187) discusses the change from two-dimensional to three-dimensional interaction. For creative writing, this area is of great importance due to the explosion of modes in creative texts, and is an area that requires further enquiry. At present, A Level English Language students are restricted to two-dimensional interaction, although their experiences of literacies are often three-dimensional. Kress (2003, p. 46) refers to 'the functional load [...] carried by images' in text books in the modern classroom. I would argue for images and other aspects of mode to be extended to creative writing. Although Sean was the only participant to use image in his text, all the participants used images in their domain-mapping to facilitate discussion and reflection on the writing process.

5.1.3 Research question 3: Development of creative voices

The third claim to new knowledge is that students are empowered to use a range of creative voices through metalinguistic, as well as genre knowledge. With access to linguistic knowledge, students are more able to experiment and develop their multiple voices in creative and innovative ways. Student confidence is an important consideration, which is linked to the students' sense of self-worth.

With regard to the research question on voices, the study found that students created a diverse variety of creative voices, indicating an enthusiasm for experimenting with a wide range of emergent voices. This was reinforced by illustrating the sophisticated range of techniques that students used to develop these writerly voices. In particular, students moved across different voices throughout the diachronic case study. This experimentation with different voices underlines the creativity of the students as they constructed creative voices from a range of influences. One such creative voice was Emma's voice for her writing for specific purposes which developed her interests alongside her historical knowledge, through the assumed authoritative and persuasive blogger's voice she adopted. Confusingly, Ivanič talks about essentialist 'writer identity' in her study on academic writing (1998); while Barton et al (2000) also link the New Literacy Studies to empowering of the students to express voice within the language of their situated literacy event. The singular interpretation of voice has the potential to narrow the emergent creative voices that young adults are capable of moving in and out of in their creative writing. Although Gee does acknowledge the creativity of identity within video games (2008, p. 216), this is limited to creativity within the world created by the game designers. Gee also refers to himself in the created world of the game in the first person, and explores how his avatar is not showing all of his personality traits of himself.

Similarly, Sebastian's protagonist in *Flash* is placed in a world possibly influenced by the video games he played; however, the use of the naïve voice does not link the character to the writer in the same way that a video game links the avatar to the creator, because the surrounding game design is not within the control of the player. Sebastian has accomplished a meshing of modes through his use of intertextuality, resulting in different voices.

5.1.4 Research question 4: How to support creative space

The fourth claim to knowledge is that creative space exists in both spatial (classroom and private) and temporal space. Creative writing for A Level English Language students is dependent on time and location for both the community of writers to be established and supportive, and for space to be given for private contemplation. These requirements should be made explicit within the programme of study. In addition, the classroom should not be viewed as being inside the physical boundaries of the walls, but should be extended to other locations, such as local museums and parks.

It is essential to make the genres approach explicit through modelling of student choices and teacher examples, thereby merging and extending student knowledge of genres. It is also essential to encourage the element of experimentation that promotes student ownership of their ideas. Therefore reading is part of intertextuality, and reading in its widest form includes multimodal domains. However, the case study shows that there needs to be rigorous modelling and joint deconstruction of texts, as students benefit from meta-understanding of genre and linguistic features. As shown in Cope and Kalantzis (Eds, 2000), there are many multiliteracies that students encounter that are not considered within creative-writing pedagogy. Instead, the approach tends to be re-imagining and creating new creative literacies from teacher models. Therefore, it is the teacher's role to critique – and encourage students to critique - the range of models presented both by herself and them. This is where the modelling of such analysis has a role to play, as the tension between originality and analytical writing can be used to good effect, by raising student awareness of the complexity of the writing. It is important to provide a range of influences from the domains of both the academic and the student lifeworlds to encourage students to experiment, in relation to this multitude of influences.

Reading appeared in the study as an important element within the writing framework. In Westbrook's study (2007, 2013) of the reading of whole texts, teachers reported that there was an 'increased quality of pupils' writing' and 'stimulation of the imagination' (2007, p. 152) as a result of whole-text reading. Her findings relate to this thesis in several ways. Firstly, there

is a similarity in the benefits noted in both studies through promoting intertextuality. Westbrook asserts that intertextuality is an important component of reading as it widens the scope of the text. Also, intertextuality was not just restricted to printed texts, as it also encompassed films and other media. Secondly, creative space was recognised mainly from the perspective of extended reading time. This creative space also included the use of 'writing workshops with visiting authors' (ibid, p. 150). One of the schools in Westbrook's study went on to be supported by DEAR project (Drop Everything and Read) (2013, p. 48). This is similar to some of the writing practices being introduced by teachers involved in the Teachers as Writers project (TAW), as reported by Smith and Wrigley (2012, p. 79). Thirdly, it is interesting to note that one of the teachers in Westbrook's study commented that focusing on whole-text reading was '“turning my current practice inside out” in privileging a reading rather than a writing discourse' (2013, p. 44). I argue that this separation of reading and writing, by 'privileging' one or the other, is caused by the over-emphasis on separate reading and writing assessment focuses in successive National Literacy Strategy documents (DfEE, 2001), including the current version of the NC English Programme of Study: Key Stage 4 (QCA, 2007). As Westbrook states, the effect is atomisation of the reading process (2013, p.43), which can be extrapolated to include writing assessment objectives. Therefore, it is suggested that the link between reading and writing is one that should be re-forged.

From the case study data-sets, I have developed a pedagogical model for creative writing (see figure 5.2 below) that applies the project's findings. (The inclusion of Teachers as Writers is not part of the case study's findings as it did not emerge from the data, but is a concept that is present in the literature review, which is further addressed below.) This model has evolved from the project's identification of potential resources, practices and influences that students drew on for their creative writing. It emphasises the valuing of different domains available to the students and encourages them to experiment with, and shape their writing from these starting points.

Pedagogical model for creative writing

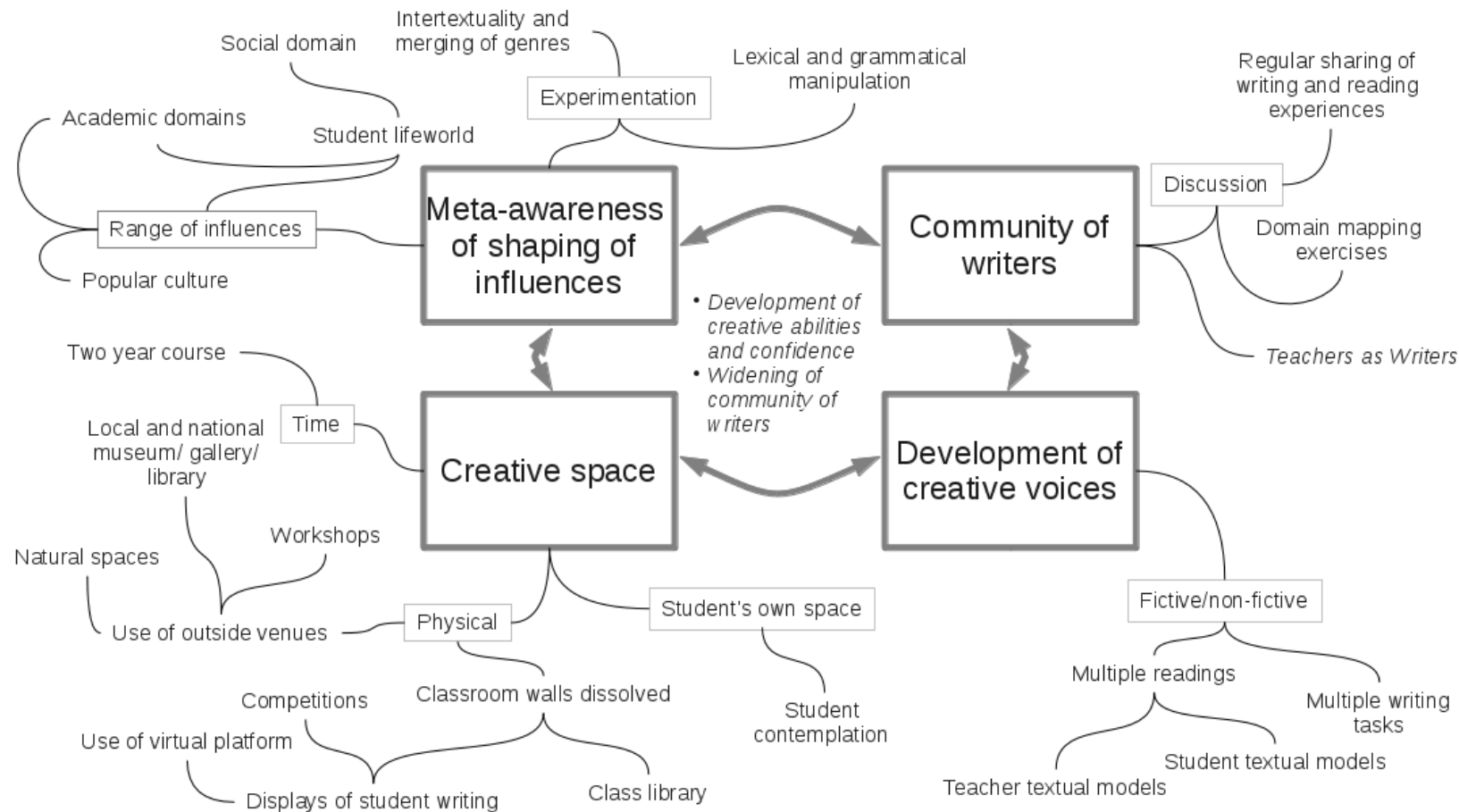


Figure 5.2 Pedagogical Model of Creative Writing

Therefore, the pedagogical model is organic with multidirectional interconnections.

Interconnectedness is key, as the process is holistic. Previous frameworks (see Ivanič, 2004, pp. 223 and 225) arguably simplified the writing process, by ignoring the importance of reading. In addition, the pedagogical model allows for multimodality. It also takes account of the physical creative space, created over the two-year course. An additional consideration in the pedagogical model is the acknowledgement of the personal spaces students referred to.

The four aspects that facilitate creativity in the English classroom are equally important, and interdependent: meta-awareness, community of writers, creative space and development of creative voices. These represent the interconnectedness essential for creative writing literacies to develop. For example, there cannot be a community of writers if there is no creative space of time to allow the social relationships to develop. Likewise, development of creative voice is supported through lexical and grammatical manipulation that is made explicit both in the reading and writing tasks.

The community of writers includes a place for the 'soft creativity' as described by Claxton (2006, p. 353) 'thinking at the edge', which suggests several approaches to creative writing that extend the ideas for a workshop of writers, both in the process of writing and in preserving the autonomy of the writer. This is not part of the genre approach, but rather it is linked to the provision of creative space and innovative practices (see Robinson, 2006; Ivanič et al, 2007; Mannion and Ivanič, 2007; Loi and Dillon, 2006). An essential component of the model is the inclusion of 'dialogic talk' (Sutherland, 2010, p. 147) in all areas as students move 'towards valuing and inhabiting a more co- operative and collaborative identity and style of learning'.

Although the model uses connecting lines, the white space in the model is the area of dissolve. This newly-created area, where the different components merge and mesh, is as important as the defined components. The white space makes visible the gaps where students have utilised and manipulated genres, through unconscious absorption of literacy practices that go beyond the definable. Therefore the lifeworld experiences that subconsciously feed into the creative life of the students should be extended, which is linked to the desire of the participants to move away from the formality of the classroom situation, to include the wider community, in workshop sessions and through other multimodal domains, including popular culture.

The pedagogical model has emerged from the tentative findings of the case study of a small group of A Level English Language students, and might resonate with other contexts. The richness of the study is partly due to the special relationship I enjoyed with the participants in

my insider-researcher role. Because I knew the participants well as their Director of Study and class teacher, I was familiar with their interests and concerns as students, including being part of the preparation for Higher Education or placements after Sixth Form. As they had been on school trips organised by me, they were used to my company in less formal contexts outside of the classroom. In addition, three of the participants assisted me in running a reading and writing group for younger students. In the Sixth Form, the teacher/pupil relationship changes to a more equal interaction as the students are young adults. Therefore, the classroom pedagogical approach also changes. This is reflected in the pedagogical model, where the onus is on the student to contribute to the shared learning, thereby providing the opportunity for students to include literacies from their lifeworlds, taking control of their learning. Of particular note is the existing writing practices of some of the participants. Emma was a regular blogger, while Lien wrote novels and both Samuel and Sean had an online presence through twitter and other social media. With my knowledge of the students' interests and past histories, I was able to shape my interview questions, as well as focus my data analysis. An example of this is with Emma's inclusion of literary references, both in her creative writing and in her commentaries and interview. As Emma's Literature teacher, I had organised a trip to *Juno and the Paycock*; as her Director of Study, I knew that she had lived in Eire. Therefore I was familiar with her passion and knowledge for Irish culture and language. By referring to this, I was able to encourage her to discuss her use of Irish Gaelic in her original writing, as well as her literary and contextual references.

Finally, I could not have arrived at the above pedagogical model without the innovative approach to data-collection and analysis developed for the thesis, which is a final claim to knowledge. Although I built on the work of Denzin (2008), Thomas (2011) and Yin (2009), I have developed an original methodology, particularly in terms of data analysis, drawing on my background in both linguistics and education. It is innovative because of the rigorous use of discourse analysis across a diverse range of data-texts: oral, written (creative and analytical) and multimodal, enabling a kaleidoscopic view of participants' creative writing - both products and practices - to be developed. The richness of the data-set, collected over time has enabled me to make interpretive claims based on multiple evidence, such as the influence of the media and popular culture. This is due to creating layers of data, drawn from different perspectives, that provide a deep study of a specialised literacy practice. As some of the data-analytic methods stemmed from the earlier pilot study (Caine, 2010b), I have been able to refine my use of these over two research projects, for example, analysing the efficacy of the domain-mapping. The strength of the data-analytic method is related to its fit with the substantive topic: creative writing from an A Level English Language course, which is concerned with both

language analysis and creativity. The creative research methods also required participants to reflect continuously on their writing, refining their metalinguistic awareness, which contributed both to the project findings and complemented my linguistic approach to pedagogy. Therefore, the thesis has produced important knowledge, while significantly enriching the pedagogical approaches for this course.

5.2 Considerations on limitations and outcomes

The claims made in this case study are tentative and of course, non-generalisable, based on a case study of creative writing practices in a single classroom, represented by five students.

There is a need for more research into the creative writing practices of young adults, for example, using a multiple case study. Most of the limitations of this case study centre around the context, deriving from my role as an insider-researcher. The case study was a naturalistic study of the naturally occurring literacy practices of my students in my place of work.

Therefore, the somewhat specialist context of the school (selective, at 11 years) could be seen as a limiting factor. Comparing different contexts, including non-selective schools in areas of social disadvantage, would significantly widen the scope of the study. Further, the case study is of a single case, bounded by participants from one class. A broader project of more classes and across different schools would allow for a multiple case study. Yin (2009, p. 61) warns of the vulnerability of a single case, and a multiple case study might provide more powerful conclusions.

Due to my insider role, as the class teacher, and also my pastoral role, as Director of Studies, I knew the students in the year group well. This was a limiting factor in the initial choice of participants. I did not select vulnerable, very academically weak students or those with disabilities, where I judged the additional work involved in participating in the study might conflict with my teacher's role of ensuring their well-being and maximising their academic achievements. Although my dual teacher/researcher role within the school provided rich dialogic interviews, it has to be considered as a limiting factor, as I knew the examination pressures the participants were under during their final year on the course, when I recorded the interviews. Thus, while the participants were happy to share their deliberations with me on their creative writing, and would have talked for longer in the interviews, I limited the number and length of the interviews. Further, I honoured the choice of the participants not to be videoed. When Emma returned to school after a long absence, I did not ask her to catch up with the interviews, as I knew she was having difficulty with her academic work. As her teacher and pastoral leader, I put her well-being first. These decisions have potentially limited my case study, yet, without the enthusiastic co-operation of my students, my case study would not

have been as rich in Bakhtinian 'dialogic overtones'. I consider myself to be privileged to have taught these students, and to have been in a position to bear witness to their creativity, so a key aim in the research was to engage them as active participants.

Creative writing has been researched for primary and secondary education up to and including KS4 (Kress 1998, Grainger et al 2005, Myhill 2001, Whitley 2002), but relatively little has been written about KS5 (Dymoke, 2010). Although a special edition of *English in Education* 2013, 47:1 was devoted to Post-16: the two articles on creative writing were based on different foci in the context of Australia (Morris and Sharpin, 2013; Gosby-Smith, 2013). This study's focus on writing at A Level has identified a significant gap between the stated importance of creative writing in schools from 11- 16 years, and the actual experiences of the students in the case study. The purpose is to promote debate and discussion surrounding creative writing in the English classroom. Although the case study has focused on KS5 students, I have raised issues that are pertinent to KS3 and 4, particularly with reference to the previous creative writing experience students bring from KS4. There is also the issue of teachers' confidence in promoting creative writing, if they themselves are products of the rather straitjacketed National Curriculum and National Literacy Strategy. In addition, Fitzgerald et al (2012) refer to the importance of giving student teachers the green light to take risks with creative writing. I hope that the case study will influence debate for trainee teachers as they enter the profession. The chilling reality, at present, is the pressure on English Departments to meet the demands of the performative culture, and the insidious sub-text that creativity is harnessed to the market economy (Gee, 2000; Craft, 2006). The draft NC document (DfE, 2013a) offers little hope as creativity is no longer a stated aim.

The claims made in this case study are tentative, as they are based on a case study of five students. There is a need for more research into the creative writing of A Level students. With the A Level in Creative Writing being available for assessment from 2014, a follow-up study might focus on a larger scale study of a holistic course, across a range of classrooms, with greater diversity of students, in terms of socioeconomic status. Another study might consider the application of the pedagogical model presented in this chapter, modified and applied for KS4, to promote increased autonomy in GCSE creative writing. Further, a follow-up study might focus on non-selective schools in both KS4 and 5.

It is of note that proposed changes to A Level study (DfE, 2013d) will increase the examination content from the present 60% to 80%. This will result in less scope for creative writing. Therefore, it is important to embed writing approaches as detailed in the pedagogical model above, into delivery of the A Level English Language.

In addition, the role of the teacher within the community of writers requires further research. The study shows that the teacher-as-reader of a range of multimodal texts is an important part of the pedagogical framework. However, it did not include a focus on the teacher as writer. On-going research (Smith and Wrigley, 2012) suggests that the teacher not only benefits from being an active writer, but that acting as a role model also encourages the students. Evidence for this is being collected by the Teachers as Writers (TAW) grass-roots movement. I wished to include this concept in the pedagogical model, although it was not a finding derived from the case study, because it did emerge from my journey as an insider-researcher. While researching the creative writing of my students, I became more aware of the discrepancy between what I was asking them to write, and what I was writing. As I had read about the National Writing Project through being a member of the National Association of the Teaching of English, I subsequently become an active member of a teachers' writing group. As a result of involvement as both a creative writer and an on-going researcher of creative writing, I have found that my classroom pedagogy has widened to incorporate a greater range of multi-modal and multi-literacy approaches. My confidence as a writer and as a practitioner has grown, allowing me to encourage not only students, but also other teachers to experiment with the divergent thinking required to embrace creative writing. My journey continues, while my growing store of travel jottings and collection of postcards contribute to reflexive pedagogy: a kaleidoscope of colourful and energising memories that provide shapes and images on which to build future research and develop classroom pedagogy.

As each cohort of A Level students moves on, another cohort starts its own journey. Although the tracks are already in place to provide some infrastructure, there are many side paths and faint tracks to explore, while by-passes and fly-overs are also possible. Lien's younger sister has just completed her original writing – a fictional tale of the five stages of grief. Her writing has opened up new links between subjects and personal experiences unlisted by the WJEC syllabus, yet her piece is creative and innovative.

I have extended my developing pedagogy from the Sixth Form and have introduced a creative writing approach in Key Stage 3 with a Year 7 class. We have shared our writing regularly and produced a class artefact of pieces inspired by students' choice of images, which were shaped by my A Level pedagogy, drawing on the challenging 'Eyewitness' series available from the Guardian website. They are the future A Level creative writers, but only if the planned changes to the A Level and the National Curriculum allow creativity to flourish as a means of raising achievement.

To sum up the claims to new knowledge: creative writing includes both fictive and non-fictive writing, due to the construction of creative voices and the writer's meta-awareness of genre,

lexical and grammatical manipulation. Intertextuality is an important aspect of this creativity, being present in all students' creative writing, whether conscious or unconscious, due to the essential interaction between writer – text – reader. Intertextuality is not restricted to written texts, but takes account of the diverse multimodal texts that students encounter in their lifeworld domains. Creative space for creative writing is multidimensional, requiring teachers to adopt a holistic pedagogical approach, which emphasises writing as a community of writers, with participants engaging in dialogic talk and critical reflection, and being encouraged to dissolve the boundaries between their lifeworld and academic domains. Finally, a case-study research design with a discourse-analytic approach, provides a particularly apt means of investigating creativity.

The purpose of this case study was to make visible the processes involved in creative writing in the A Level English Language classroom. The hope is that the case study will allow more students to state that their creative writing experiences:

[E]nabled me to write about what I love rather than it being a chore. (Class exit slip)

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Appendices

Appendix 1

1.1 *Extract A from WJEC specification (2010, p. 13)*

Section A Original Writing 20% (10%)

Relevant Assessment Objective: AO4

This section should consist of a single, continuous, extended piece of creative, Original Writing in a fictional, 'literary' mode. **Candidates must not submit poetry, or any writing which is purely informative/factual/vaguely descriptive.**

One of the following may be chosen, or candidates may wish to choose another, provided that they write in a style that is clearly creative or original, **based on some study of a chosen genre of style.** For example, if the short story is chosen, there should be some study of a range of short stories. If candidates wish to choose to write in a form other than those from the list below, they should have studied appropriate examples of that form.

- A short story
- An extract from a novel (e.g. the opening chapter, or concluding chapter)
- An extract from a generic fictional style (e.g. romance, crime, horror, science fiction, detective, fantasy, etc.)
- A dramatic monologue
- A play script for stage, radio, or TV
- Satire or parody.

The length of this piece of Original Writing should be approximately **1,000 words**.

The writing must be accompanied by a **commentary** of approximately **500-750 words**, which will play an important part in the assessment of the work.

In this commentary candidates should focus on:

- the use of language and the linguistic choices made
- the distinctive features of the chosen style or genre
- what effects were aimed at.

The commentary will enable candidates to:

- communicate their knowledge and understanding of how language works
- use appropriate linguistic terminology
- show knowledge of the key constituents of language.

The relevant assessment objective expects candidates to:

- demonstrate expertise and creativity in the use of English in a range of different contexts, informed by linguistic study. (AO4)

1.2 Extract B from WJEC specification (2010, pp. 17-18)

Section B Writing for Specific Purposes 20% (10%)

Relevant Assessment Objective: AO4

Candidates should study a genre or area of language in use, and should then produce an extended piece of writing of their own in the same genre or area. The language used should be appropriate for the purpose and context of the chosen piece. The likely audience should also be borne in mind.

The writing differs from that offered in **LG2 for AS**, where the emphasis was on creative, Original Writing. Here the emphasis is on a more functional approach, but there are still plenty of opportunities for creativity, and candidates will be expected to show expertise in using language in creative and interesting ways that are appropriate to their chosen context, and genre or area.

The writing must embed the requirements for synopticity in this unit, and candidates should be aware of this when they decide the focus of their chosen task.

The writing of narrative fiction, dramatic monologues, or script writing is not acceptable for this unit.

The recommended length for the piece of writing is approximately **1,000 words**, with a suggested minimum length of approximately 800 words.

The writing must be accompanied by an **analysis** of approximately **500-750 words**, which will play an important part in the assessment of the work. In this analysis candidates should focus on:

- the use of language and the linguistic choices made
- the distinctive features of the chosen style or genre
- the influence of the context on language choices
- what effects were aimed at.

The analysis will enable candidates to

- communicate their knowledge and understanding of how language works in context;
- use appropriate linguistic terminology;
- show knowledge of appropriate frameworks of language.

Examples of possible genres or areas of language use:

- Travel writing
- Reportage
- Newspaper reports
- Diaries/Journals
- Magazine articles
- Articles for broadsheet/compact newspapers
- Sports writing
- Reviews (of books, films, theatre, music etc.)
- Biography/Autobiography
- Speeches (written to be spoken, with an emphasis on rhetorical features, rather than delivery)
- Obituaries
- A guide.

Many of these suggestions will involve, in addition to the study of the genre of language use, research into the content as well, e.g. into places (for travel writing), books, performances etc. (for review writing), individual lives (for biography or obituary writing). Candidates are advised not to write about themselves in genres such as diaries, journals, autobiographies, but to present these as by somebody else (such as a historical figure, or a literary figure, or a famous person, etc.).

The relevant assessment objective expects candidates to:

- demonstrate expertise and creativity in the use of English in a range of different contexts, informed by linguistic study (AO4).

Appendix 2 Sample written prompt sheets

2.1 *Writing dialogues on re-reading Original Writing*

Writing Dialogue Emma

Write a short dialogue reflecting on your work, a year after you wrote it. What impresses you about it? Are there any changes you would make, as a writer with an extra year's experience?

When looking back on last year's Original Writing, I am impressed by the way I created what was in my mind – a piece which provides two points of view and informs at the same time. In this piece I wouldn't change anything as it captures a lot of ideas at once. However, now that this piece has been written, a year later, there are other ideas I would rather explore with my writing. I feel more confident with expressing dialect in my writing this year. I would improve my devices: metaphor, simile.

Writing Dialogue Lien

Write a short dialogue reflecting on your work, a year after you wrote it. What impresses you about it? Are there any changes you would make, as a writer with an extra year's experience?

What impressed me most about this coursework was how I was able to capture the voice of a child within my writing. This story has pleased me greatly as writing in the voice of a child is in fact very difficult as I have to exclude all knowledge that I know, and put myself into the shoes of a naïve child who knows nothing of the outside world and its harshness. There is nothing that I would change about this piece as it is perhaps one of the best pieces of writing I have ever done amongst all my other novel writing. This came from my natural interest at the time of feudal Japan, as well as my fascination over one of the characters. I had already written more of this story before I decided this for the coursework, and so I chose this piece amongst my other pieces because of the child's voice which is unique to some styles of writing.

Writing Dialogue Sean

Write a short dialogue reflecting on your work, a year after you wrote it. What impresses you about it? Are there any changes you would make, as a writer with an extra year's experience?

My use of unusually long sentences scattered amongst short statement sentences worked as well as I had hoped. Similarly the point of view change I used is really quite interesting and helps to keep the pace up.

I definitely would have gone through it more and corrected all the mistakes.

The influence came from the desire to tackle a taboo subject. I enjoyed this type of writing and would like to continue it but will find it difficult to write similarly about a non-fiction event, so I may write about a lighter subject that's more of an interest.

The explicit / taboo subject descriptions make it stand out from other pieces.

2.2 Writing Practices

Lien

Do you find discussing your work in a group situation:

Very useful

useful

not useful

hinders your writing

Give a reason for your answer

Sometimes this works, sometimes it doesn't. Discussion allows ideas to be mixed and different ideas allows other ideas to build. I have my own ideas but others help me fill in the gaps.

When and where did you do most of your writing for your piece?

at home alone

Why did you choose that time and place? What conditions do you like?

It's quiet so I can think and think in peace without distractions and disturbances.

I can write at my own speed and it is comfortable at home.

What were the major influences on your writing? Class models, personal research, conversations with peers? Combination?

Class models, research, conves with peers, (sometimes crossed out) all of which are sometimes.

Ideas usually come provided enough time to think alone so I can develop my ideas and explore them at my own pace.

What metaphors are you most pleased with, and why?

'Gaze upon the one, massive ceiling that looks almost like the waves of the clouds in the sky itself'. The sky represents freedom and the sea 'waves' represent depth. Both domains bring back positive connotations and memories. The sky and clouds is the domain where the planes fly and the waves has connotations of beaches, all of which relate to holidays when paired with 'Airports'.

Where did you get the ideas for your metaphors?

(Describing crossed out) This came (from crossed out) my own interpretation of what the ceiling looked like. I wanted to convey my own wonder of the ceiling across to the reader. The metaphors in the recipe make it unique as recipes don't usually have metaphors or descrition. But this is also a travel piece which allows metaphors to be used smoothly'

2.3 *Class Exit Slips*

Class exit slips are used during, and at the end, of the course to seek the anonymous reactions of the class to the course. This allows teachers to reflect on their practice. The exit slips used in this case study were from the entire class, not just the participants.

1. The great range of approaches done through the course have provided a huge range of ?????? and styles of writing. Some have not been entirely enjoyable but they have all been extremely helpful by prompting me into thinking in different ways. This provided a larger scope of approaches and ideas towards my writing, both in school and at home. These have improved my writing greatly, having me practice different styles of writing for different audiences.
2. The course has helped improve my confidence through discussion and presentations. It has been a very enjoyable course, and my favourite subject.

1. Enabled me to write about what I love rather than it being a chore. More enjoyable
2. Analysing odd texts – more memorable
3. Mind maps – thoughts – adapt your interests to coursework

Appendix 3 Sample Transcripts of interviews and recorded class discussions

Key for Transcript (adapted from Altrichter, Posch and Somekh, 1993, pp. 97-8)

T	teacher
E	Emma (named pupil)
L	Lien (named pupil)
Sam	Samuel (named pupil)
(inaud.)	inaudible
(extraneous?)	words guessed because difficult to hear
(bell)	transcriber's note on non- verbal data (including sounds and tone, laughter) or summary of untranscribed passage
Sean	Sean (named pupil)
Seb	Sebastian (named pupil)
(...)	words or phrases omitted
[.]	short pause
[3]	longer pause in seconds
extra	emphasised by stressing the word
a - sort - of - child's	spoken slowly

3.1 November 2011: sample transcripts for Semi-structured group interview on Original Writing

November 2011: Semi-structured Group Interview question sheet (10 – 15 minutes)

- What worked particularly well and why?
- Select key phrase and consider why it works well and in what way:
- Choice of narrative voice
- Shift in narrative voice
- Unusual use of vocabulary, eg neologisms
- Use of present tense
- Manipulation of genre/s
- What could you now do better and why?

Extract 1

- E** I noticed that in Juno [...] when [...] they would slip in [...] the Gaelic [...] into mainstream speech which reminded me of when I was ehm writing my piece which ehm [...] and also the themes and the suspense reminded me of how I was trying to think of a way of building suspense but not making it impersonal
- L** yes mine was set in feudal Japan ehm it was [2] a very interesting time I find [1] and quite a bit of fascination for it [3] so I thought I'd write a good story on it [3] from a little girl's point of view because using the child's voice [1] is really quite challenging and this was the first time I actually did it quite successfully
- T** What helped you make it successful (bell)
- L** Probably over the fact that it's just [1] really the main character with [1] an **extra** character which is her brother and nothing else [1] so there is no other extraneous influences it is just the two
- so in that case you can focus more on emotions and tones and scenery which all helps to combine it all together to make a - sort - of - child's naivety with the world [2] and the fascination

Extract 2

- T** Why did you want to write
- Seb** I'm not entirely sure at the time but it was [2] something I thought I could work with quite well genuine inspiration or something I guess
- Sam** Mine was definitely darker than what I might usually er have done a bit grittier than what I would normally write [1] the main reason I went with that was experimenting with a new style of writing for me personally
- Sean** I think I set out to tackle ehm like an almost taboo subject keep that theme within in the narrative yeah that is what I set out what I always had in mind [...] right from the beginning I sort of kept on adding clues going on I wanted to keep that taboo subject

3.2 March, 2012: sample transcripts for class discussion on Writing for Specific Purposes domain-mapping exercises

This recording was made after the class had completed the domain-mapping exercise. It includes three students, one of which is Lien, discussing aspects of their drawings and how it made them reflect on the creative Writing for Specific Purposes.

- T** Right, Lien
- L** [2] ahhh mine's a piece sort of written as a recipe cause it's different because I've never tried it before mines and is from personal experience piece from over the summer when we very **late** for a plane but uh [1] this piece is more just to do with [1] getting to the to the gate on time without missing the plane but obviously delaying it enough [...] just to make you impatient [...] but uh [3] that's about it
- T** where did the ideas come from to write a recipe (...) using the form of the recipe

- L [2] well [...] we looked at a recipe piece in class [...] that was quite new since I had never seen it written without food involved [...] and also it seemed [...] very clear instructions as to how to achieve something [...] and cut it close at the same time

3.3 March, 2012, second class discussion on Writing for Specific

Purposes coursework first drafts

Extract 1

Emma had written a fashion blog. Here she discusses hesitantly how she created voice:

- E Because uhm because you put your own kind of [1] ideas into language the way you manipulate it uhm like when we talk about speeches and rhetoric uhm devices using things like that to address the audience

[I invited others who had read her piece to explore what they liked about it. Lien replied without prompting. Her comment shows she has read Emma's piece carefully and thought about how it has been created.]

- L I quite liked the [...] the voice of course but also the voice had its own [...] personality it was not like [...] other fashion magazine [...] voices it was completely unique with completely different [...] take on [...] fashion and women it says it is the same but it is also promoting a indi indi – vid - duality so having a rather unique fashion rather making itself different rather than just the same as everyone else

Extract 2

- Sam uhm I say I haven't really got uhm many sort of metaphoric language but I mean there is one to me that sort of I mean naturally sort of came into the piece uhm which was when I was talking uh something bringing a negligible differences like bringing a knife to a gunfight which I know is really clichéd but fits fitted the context quite well illustrated the quote nicely that's why I thought was one of the ones that worked well

3.4 May, 2012: sample transcript of individual interview on creative writing experiences

Your experiences of creative writing

Many thanks for your support in my studies into creative writing. I would like to have one last (brief) interview with each of you, but this time individually – before you go on study leave.

I would like to interview you about your experiences of creative writing and to explore what has contributed to the writing that you do today, both on the A Level course and in your own time.

At this point, I do wish to remind you that your anonymity is assured in my research, and that you have the right to decline participation in my research.

If you are willing to participate further, please consider in advance the following points that we could discuss, and feel free to add in any other points you may think are relevant.

Biographical

- How many schools have you attended?
- Have you lived in different areas? Do you travel abroad regularly?

- Do you speak another language – and if so, would you consider yourself a fluent speaker?
- What kinds of activities do you enjoy outside and inside school?

Early memories of creative writing

- What are your early memories of doing creative writing? Can you picture yourself in a particular place writing? What do you see? With which places, people or activities do you associate these memories, and why?
- What or who, if anything, do you think might have prompted you to start writing creatively?

Creative writing today

- Would you classify yourself as a creative writer who writes frequently, quite a bit, only when the exam board demands it?
- Where does the majority of your creative writing take place? And do you think this place is significant for your writing? Why?
- How do you write? (e.g. Do you use a particular book/journal/pen or do you word-process your work?)
- How do you see yourself as a writer? What identity do you associate with your writing?
- What are you trying to achieve in your writing?
- Who or what do you think may have influenced your writer identity, and has this changed?
- Who do you share your writing with? In what ways? How, if at all, has this contributed to your development or influenced your work?
- Reading through your creative writing – and this does not need to be your coursework – what would you say are the major influences on your writing? (You might like to think of the content of what you write and the forms/genres you are attracted to, as well as your style, as there may be different influences on each of these....)

Extracts from Lien's individual interview

The transcript is extracts from Lien's responses. Most of the teacher's voice is omitted and just the semi-structured prompts provided.

L Uh well I started doing creative writing when I was about 14 [...] before that I always enjoyed making up stories in my **head** but at some point I decided I really wanted it written down on paper where it felt actually **real** because in my head it wasn't **enough** it had to be somewhere else where it could actually exist so I decided writing the first time I did it was hand pen and paper it didn't work too well but the second one I did after that was much better just just carried on (...)

I use word Microsoft Word so I can actually read it properly then my handwriting is a bit difficult to read at times

T Do you think and write with word processing?

L Usually [...] well actually it's sometimes 50 50 I normally get a vague idea of what happens first of all in my head and I get a beginning set up in my mind and then I start writing that after that the ideas tend to just come as I type but I've decided now after reading some fairly impressive books that I want it **planned** before I start writing

because I found that [...] planned stories were always extremely well crafted and I want **my** work to be just as good so I have decided that I will start planning as well so I have a nice big A4 book just full of plans for my stories [3] I have about 11 stories I want to write at the moment (...)

It was after I read ehm a series of books in the summer and [...] I was always saying how good they were because they were so well planned and then I think two months after that I decided it must be planned (...)

T Where do you write?

L Oh I well I write at home all the ideas come better at home because it is a lot quieter and calmer in school there is too much to think about

T What are your earliest memories of writing?

L At home

T Did you share your work?

L No – it was a bit too **too young** and naïve I guess a bit embarrassing the first work is always a bit embarrassing [...] not the very first one no the second one after that yes with a friend

[...] Yes she has read other works I have done and she likes them quite a lot yeah and my sister has also read them and she finds them impressive as well which is quite nice [...] she has also decided to start writing she kind of wants to follow in my footsteps

T What schools did you go to?

L Uh I went to [...] two schools while I was still in two schools while I was still in Swansea and then here I've been to [...] two primary schools and then Astor and then here [...] we do a lot of [...] travelling when we can our travels usually involve going to Asia cause family is there uhm I can speak a bit of Chinese and Japanese I understand it better than I can speak it speaking Chinese in particular is difficult because of the tones it is a very tonal language Japanese on the other hand that is bit easier to speak very fluent as well

(...) No my mother is from China

(...) I like China and Japan very much Japan is a lot easier to study because it is small country short history unlike China which is as old as Egypt so 5,000 years history so quite a lot of room for error with that one but if I had more time I would do a lot of studying in china yeah I'm very proud of my heritage there and also all culture in Asia [...] South East Asia and such such as Thailand Japan Korea all their culture is originally from China so China is the root of it all which is also impressive

[In answer to a question about being a frequent writer]

L Definitely I write everyday if I can [...] sometimes it's not much but sometimes I can write quite a lot such as 10 pages a day that's what it used to be before A Level but A Level's kind of [...] cut off the time

(...) I think accessibility is the main thing because all my work is at home [...] also I feel like I can think much better at home here I feel like my thoughts are a bit restricted whereas at home I can think as much and as far as I want it feels a lot more relaxed

[...]

I think it's the amount of people that's around it feels like on edge uhm [1] it just does not feel so comfortable thinking out of the [...] box in school whereas at home it's a lot easier besides at school I don't think there are many people who would understand [...] how much writing I do or what I write about as well whereas at home I have [...] obviously the family that does understand very well what I write so I feel more comfortable there than here

T Do you see yourself as a novelist?

L I think [...] definitely the culture and (...) and fantasy is also another side of it as well the culture and the fantasy together they make a very beautiful piece of writing I think

[Bell]

I hope I can get somewhere with my creative writing in the future because I feel my writing is the best **part** of me so I really want to achieve something with that [1] I feel with writing it is more with **luck** so there is not always a guarantee that I will get somewhere immediately so I think I'll just I will still always write and then hopefully at some point I'll get a book published and then as soon as that is done I'll quit my other job and go into writing yeah

3.5 May, 2012: extract transcript from final group semi-structured interview

Prompt sheet given to participants prior to the interview

Thank you for participating in the study. And thank you for the time at this busy time of the year with final exams approaching.

I would like you to look at the range of detail I have for my thesis – the data is here – your original and specific purposes coursework with analyses, your mind maps, writing dialogues, writing practices sheet and of course the recordings. They include the initial group interview where you looked over last year's Original Writing; the class recordings about the mind maps; the second class recording where you peer and self-assess, and the individual interviews.

Now I would like you to review the creative writing coursework and how we approached the writing.

- As a group, to what extent do you feel the different approaches we have done in class have helped with the writing of your coursework? Have some been more successful than others? Why?
- Has this helped with your creative writing apart from coursework? In what ways?
- Do you write more / write more frequently now than you did before beginning the 2 year course? If there is a difference, what do you think is the reason / are the reasons behind this?
- Looking at your mind maps, there is a range of domains you have drawn on, in your writing. Do you employ a range of domains in your other creative writing, and has this changed over the 2 year course?
- Who are you when you write creatively? What is your writer identity, and has this shifted over the course? Do you think of yourself as a particular person/writer?

- Who do you write for?
- How do you start writing? Is it a topic discussed? Is it a character/ is it autobiographical?
- Would you describe your starting point as external or internal?
- What would help you find creative space within the school environment?

Once I have analysed the domains and metaphors in your writing, I would like the opportunity to ask you about my interpretations – and whether or not these were what you had in mind. Are you willing for me to contact you? This would happen no later than October of this year. And if so, would you write down an email for me?

Thanks again.

Final Group semi-structured interview extracts

The interview began with a visual reminder of the exercises and approaches used for creative writing. The students were asked which approaches worked for them and which ones did not.

L I think **discussion** worked quite well cos maybe even if you are not even if you are doing something different [2]various ideas across from people always tend to spark a different idea inside you

[...]

Seb definitely agree that when you get someone else's opinion in the class on it it is very helpful because it is often different from the teacher and um yeah it helps you with your own ideas

Sam I would agree with that [...] to add to that I think when you sort of gain other people's perspective on sort of your piece your ideas in a way you sort of find out ways to make it more accessible to others rather than just have your narrow view of it that might be the case originally after you have discussed it with others it might sort of make it a little bit wider sort of like widen the scope with regard to the style you might go for

[On pointing to the mapping exercises]

L yes the pictures certainly helped put the ideas down in a different form [...] it also puts the ideas across in a different way and it does helps other people start to discuss your pictures and then your ideas in a different way and then advances from then on

[The discussion continued about drafts]

Sam I think a lot of the time they [...] it is useful in the respect they will give a second point of view mistakes at the might spot mistakes same time while reading through you can pick up on points which they might be able to improve on (...) to some aspects that I thought might work quite well in mine

Seb I would agree with that actually (...) when you have someone else looking at your work when you look at your work you think it is finished you have like rose-tinted glasses towards it while somebody else would look at it [...] see all the errors you haven't spotted like and help you refine it stuff so that it has more of an effect

Appendix 4 Coursework examples

4.1 *Emma's Original Writing*

Ár nAthair

Flakes of snow drifted from the sky, and landed lightly on the pavement. The cold tore through the streets with a vengeance that could split a man in two. Precious flecks of ice floated from the heavy clouds, stealing the bitterness with its beauty. It was the 21st of January 1971. Wrapped up like an eskimo, Muirenn Flynn made her way to Maggie's café. Snow clung to her dark hair and eyelashes. She quivered against the chill. Her shift started at eight; it was only quarter past seven. Heat gushed in her face as she pushed the door open. Maggie darted out from behind the counter accordingly, "Muirenn . . . you're early! Is everything alright m'dear?"

"Aye Maggie, everythin's just fine. Just fancied a wee bitta space, y'know?" she smiled sheepishly, as she stripped off her damp, blue duffle coat, and hung it in the cupboard. Her scarf followed. She averted her eyes and began fumbling with an apron. Maggie arched her eyebrow, unconvinced.

"Is your daddy pissed again?" she asked bluntly, but empathetically.

"Aye", Muirenn replied softly, her brown eyes lowered.

"Jesus, Mary and Joseph!" she rolled her eyes and exhaled heavily, "go and dry your hair out the back, before you catch your death lass."

When Nuala Flynn died, Muirenn's father had began drowning his sorrows; to a point where he gave up going to work, and some days, even getting out of bed. Muirenn's older brother Mickey took on the role as head of the house. "Not only have we lost a mother, but a father too" he would spit. She did shifts at Maggie's to help pay the bills. She loved the smell of cooking oil and toast, the sound of the kettle whistling and eggs spitting, the wireless playing, and the endless chatter from the dining area. She loved how Maggie would sing, whistle and shuffle her feet to the music. She was more like an aunt than an employer. She felt normal there, happy even.

The morning went slowly. People came in waves. Workmen sought shelter and something hot in their bellies. It was Ulster Fry after Ulster Fry. Pots of tea were in popular demand also. Many people would say that working in a café, cooking, cleaning and serving is mundane and tedious work; this was a great misconception. Although she knew everyone who walked in, it was anything but mundane and tedious. Everyday was different. Regulars included old Mrs Byrne, the Gallagher workforce, Kenny and Aishling McCaffrey and of course Father Séamus O'Reilly. However, every now and then, the odd face would pass through, quietly, never to be seen again. A ghost. Wraithlike.

Finally, the café was silent. She stared deep in thought. Her thoughts were interrupted. Looming above her was a man. Quite a handsome man. He was slender, with high cheek bones, almost cat like blue eyes and a head of unruly black hair. He must have been six feet four, or more. She stared up at him. The priest and Mrs Byrne were whispering and glancing at him. All she could hear of their conversation was "orange man". She shook herself and ignored their comments. It was just her. Maggie had popped out for eggs and milk, after she had put the world to rights. "Can I help you?" she breathed faintly.

He knew he was playing a dangerous game. He knew he wasn't meant to cross the dreaded peace line. He knew the result could be fatal. But curiosity killed the cat. Today would be the perfect day to explore the unknown; the streets were like a ghost town. He's twenty-three. He feels like he's five; going on an adventure in an imaginary land. Crossing the threshold was easy. Standing on the other side was easy. The pavement was the same. The weather was the same. He felt nothing. *Conor, you are not supposed to be here!* The words rang through his mind. Words like a scream attempted to push him back. He walked forward.

The snow was quite thick; it swallowed his feet with every step. His boots absorbed the slushy wetness. Shavings of white floated like mist across the street. Spirits replacing the bodies not present. Terraced houses stood either side of the road. Red doors, blue doors and green doors. Everything looked normal. No difference. Wait. There was. A piece of pavement, untouched by the claws of winter; green, white and gold painted the curb. Suddenly, reality flooded back to him.

"Good evening, this is the news at nine o'clock. A petrol bomb has been exploded in the Shankhill Road area. Two people were killed, and 3 people are critically ill in hospital. The incident occurred at eight o'clock this morning. Police suspect it is of a sectarian nature, possibly carried out by the Provisional Irish Republican Army . . ."

Unmerciful attacks. The hatred not only creates fear, but oppression. He wanted it to stop. Religion; the root of all evil. He still persisted. He had to know.

He took it all in. The cold was becoming unbearable. He saw a small café. Maggie's café. What's the worst that could happen? He knew. He had his hand on the handle and his foot in the door before he could change his mind. It was so warm. He could smell something mouth watering. The wireless was playing the weekly top ten; "What's going on" by Marvin Gaye was at number three. There were only two people seated at a table, by the door. Horror weighted in his stomach, and froze the blood in his veins. A catholic priest. He knew he was noticed, their whispers were far from subtle. He manoeuvred himself so he faced away from the gawking. He edged his way up to the counter. The eyes that met him swept away any feeling of trepidation. *Like copper in the sunlight.* A delicate porcelain face lightly freckled, with plump red lips... An angel amongst demons. *"Into the mouth of hell . . ."*

"Can I help you?"

Ár nAthair – Commentary

I have written an opening to a historical novel that deals with the politics of the time and has romantic suspense. This piece was written to inform the reader of cultural and religious issues in Northern Ireland, during the civil war of the 1970s. It is aimed at adults of both genders because it contains features in which both genders of that age range can relate to. It is also
5 directed at the active reader because I have aimed to make the text challenging, and the characters' feelings identifiable with the reader. However, I have maintained a certain amount of suspense through out.

I have employed the free indirect narrative and I chose this style of discourse because it is challenging, and it allows a third person view point to utilise a first person point of view. I
10 have used parallelism of the two protagonists. This technique also hints a future romance, and reflects the dispositions of the characters, for example; when the narrative is based around Muirenn, her fragmented family background is projected in the text e.g. "She did shifts at Maggie's to help pay the bills". However, with Conor his focus on political issues directly,

15 contrasts with Muirenn e.g. “The hatred not only creates fear, but oppression”, sparking the idea that opposites attract. The purpose of the two protagonists coming together is to show the reader that the religious segregation that occurred was undesired by many people.

20 I chose this title because “Ár nAthair” is the Irish Gaelic for “Our Father” which is a prayer that is common to both Protestant and Catholic religions. Whereas this opening talks about sectarian violence and segregation between Catholic and Protestants in Northern Ireland during the 1970s, the title indirectly hints at a fusion of the two religions; of the two main characters, and of people in Northern Ireland who did not have a choice but to keep segregated because of their peers, and the repercussions. Furthermore, when choosing this title the plural possessive pronoun “Our” suggests unity, and the use of Irish Gaelic hints at unity through the fact that the language means the same to either religion, as they’re from the same country. The use of colloquialisms and profanities shock the reader but also act as dialect which tells the reader where this is set, “Is your daddy pissed again?”, and “Aye” which is a typical Irish phrase.

30 The connotations of my words play a strong role in this piece. In the opening paragraph, the words I have used create a magical image when describing the snow to add to the romanticism, and the description of the streets forges the negative atmosphere and setting, “The cold tore through the streets with a vengeance that could split a man in two.” The use of the determiner “the” gives authority to the abstract noun “cold” and the concrete noun “streets”, as though these streets have been picked and abused by the wind. The abstract noun “vengeance” personifies the cold as though it is a person punishing the streets. 35 The past participle modal auxiliary verb “could”, hints that the cold is potentially dangerous. Adverbs stir emotion in the text. The use of the adverb “still” (“He still persisted”) adds to the theme of rebellion and builds suspense.

40 Imagery is very important in this opening; it sets the scene. In the first paragraph, “Wrapped up like an eskimo-”, the simile used here describes the weather and suggests that it is extremely cold, like the conditions the Inuit are used to. Metaphors include “catch your death” and the proverb “curiosity killed the cat” they both create the image of death, reflecting the consequences of the two religions mingling. “Horror weighted in his stomach”, this is clear and can be associated with the feeling of anticipation, which the reader can relate to.

45 The mode is written, but with the inclusion of the radio transcript there is an element of spoken mode. The tone is conversational at some points as a result of the narrative, which is read as though it is a trail of thought.

50 The grammar is standard and it is in the present tense, this choice in tense builds suspense easier. I used techniques such as rhetorical questions (“What’s the worst that could happen? He knew.”) alliteration (“A piece of pavement”) and repetition (“Ulster Fry after Ulster Fry”) to build rhythm. I also made allusions to “The Charge of The Light Brigade” by Alfred Tennyson “*Into the mouth of hell . . .*” to make suggestions about the danger of the situation, and to hint at them of war.

55 In conclusion, the techniques I have used and the language I have used corresponds with the requirements of the genre and the audience I have chosen.

4.2 *Lien's Original Writing*

Secret Mitsuko

Glossary of Words

- Mino Province – a province in the centre of Japan. Plays vital role as crossroads of Japan.
- Kani – a city located in Mino.
- Lord Saito – a warlord of Mino province.
- Feudal Japan – a time of constant civil war between the samurai clans during 1185 – 1868. This story is set in the 1500's.
- Kimono - a T-shaped, straight-lined robe that falls to the ankles, with a collar, and sleeves that fall to the wrist.
- Onii – older brother
- Sama – respectful term used for those of high social status/ranking.
- Hakama – wide Japanese trousers with seven folds in them.
- Haori – elegant short robes like coats. Made to be worn open.

"Mitsuko!"

The little eight year old girl glanced up from within the shadows of the brushes where she spied on the butterfly, its dark blue and navy wings steadily opening and closing as it rested on a shrub of bush clover which bloomed everywhere at this time of year. She had never seen
 5 such a beautiful butterfly; its wings glimmering a metallic blue in the sunlight. But she was hardly ever allowed out of the castle. Trips through the gardens were rare occasions and Mitsuko could only be allowed in the secret gardens, supervised by a member of the household. Only a few knew of her existence. Mitsuko still did not know the exact reason as to why she had to be kept secret from everyone except for family. But she found it infuriating –
 10 like her freedom was stripped from her. Every now and then she escaped, wandering through the castle she lived in, in the city Kani which was situated in Mino province, although she never went past the castle walls. Some day in the future however, she would.

Mitsuko turned her attention back to the butterfly only to find that it was gone. Her small plain, but kind looking face fell in disappointment and sadness. She wanted to catch it and
 15 show the butterfly to her older brother. He was eight years older than her and turning into a very skilled and cunning samurai. He was lean, well-muscled; not too much and yet not too little, of medium height with shoulder long silky black hair that was frequently tied in a warrior's hair style. Mitsuko also found her brother beautiful, like the butterfly. But his features were also sharp and defined, enabling him to look both fierce and compassionate. He
 20 had been away checking on the current affairs of the province, serving Lord Saito and seeing what was happening in feudal Japan. He was due back any day now.

It was strange; butterflies usually were not out in the autumn, only summer and late spring, which was what made this butterfly more special. The maple trees that filled the garden were ablaze with fiery coloured leaves, igniting the late afternoon sunlight to gold.

25 Mitsuko sighed and stood up from her hiding place, taking a step forward in her sandals when the bow of her wide belt around her waist caught onto a twig. Her kimono matched the fiery autumn colours of the trees so she could blend in with her surroundings. She loved playing *hide and seek* – hiding in plain sight by blending in. Her mother often scolded her, smacking her each time as punishment when she went missing to try and make her learn. But
 30 Mitsuko refused to be held back.

When she freed herself from the branches of the brush she hid in, she looked up to see the butterfly flapping in the distance. The smile returned to her face and she set off chasing it, arms held out in front of her in the hopes of cupping the delicate insect within her small hands. She giggled slightly as the butterfly led her through the gardens and stone lanterns, taking her
 35 across the stone bridge across the clear pond filled with carp, water lilies sitting on the surface. Mitsuko had her dark eyes fixed on only the blue wings, not where she was going. She tripped and tumbled, squeaking as she held her hands out to meet the ground until someone caught her quickly.

It was only then when Mitsuko remembered that the family was looking for her as she had
 40 been gone from her room for a couple of hours. Whoever found her would take her straight to her mother. She was in trouble – again. Her chest tightened at the fright of it and her head snapped up to see who caught her, about to beg him or her not to tell her mother. But it evaporated when she recognised the young face.

“Onii-sama!” she exclaimed, also gaping in faint shock, knowing she would get a slight scolding from him as well, but he was back! ‘Onii’ meant older brother while ‘sama’ was used as a respectful word for respected people. He wore the hakama (wide trousers) and a lilac haori over his torso, coming down to his waist.

“What do you think you are doing?” he said, looking at her firmly as he propped her up right in front of him. Mitsuko quickly bowed before him and then looked nervously up at his
 50 face. She was still a lot shorter than him of course, only coming to just below his firm chest.

“There was a butterfly . . .” Mitsuko trailed off, casting her eyes to the floor. There was no point in telling him – he knew she always liked to escape and wander and every time they could not find her, he worried.

He sighed and knelt down to her level brushing the debris of her garden exploration off her
 55 kimono, tidying her medium length black hair that was bunched together neatly, but strands of her black hair had come free and hung over her pale skinned face. Her skin was paler than usual for being indoors so often.

He smiled and tilted his head slightly, pointing behind him but never taking his eyes off her. “That butterfly?”

60 Mitsuko looked past him to where his less pale hand pointed. The butterfly rested on top of a shrub of white gypsophila. Mitsuko took a sharp intake of breath and smiled widely.

“Yes! It reminded me of Onii-sama!” Mitsuko beamed, stepping eagerly up to the butterfly. Just as she was about to close her hands on it roughly, the butterfly lifted off, flapping up into the trees. Mitsuko gazed after it, making a disappointed sound. Her brother came up behind
 65 her, laughing slightly.

“When the spring comes, I will catch a butterfly for you. But you cannot keep it, they must be kept free.”

“Thank you!” Mitsuko exclaimed.

Commentary on Original Writing

Because the story is set in a medieval age, the story holds a hint of formalness to the tone of the grammar. This is illustrated by having no use of contractions. It brings out more clearly the age and culture of when and where the story is set. As an addition, there are formal actions and respectful words such as, 'bowed before him', and 'sama', giving the reader an idea of the political theme. As well as this, there is also a Japanese lexical field consisting of Japanese names and objects. The difference in a western name and Asian name can provide a challenge for the reader with the change of place and therefore culture. Added to this are also the adjectives in description, 'maple trees that filled the garden were ablaze with fiery coloured leaves'. The use of fire related words creates a fiery image of autumn in the gardens of the castle. It helps absorb the reader's interest by making what is usually still almost come to life with fire.

The story begins with dialog and an exclamatory sentence: "Mitsuko!" Using dialog as the opening can work better in stories to grab a reader's attention than declarative sentences. Readers tend to enjoy dialog as it involves a closer link with the character and allows the reader to also feel closer to the character. By using a name and an exclamation mark as the opening sounds like a calling, both to the character and to the reader to make them focus on what is in front of them.

There is use of hyponyms when referring to location which gives background information to the reader so they may understand the story more. The hyponyms are, 'Mino Province' and 'city Kani' which then break down further to 'castle'.

The story is written in third person; this way it did not feel so personal and naïve. Yet the main character is an eight year old child and the style is written in her voice, which is that of a naïve child. To show this style in more detail, the story does not go into much detail about the political state of feudal Japan as an eight year old child should not be too well informed on that. The child's voice is portrayed through particular sentences such as, 'where she spied on the butterfly', and 'set off chasing it'. There is a sense of innocence and unawareness. The innocence can be seen in, 'She tripped and tumbled, squeaking', particularly in the word 'squeaking' which is a child's as well as a mouse's reaction.

To add to the unawareness, the determiner 'the' in front of 'butterfly' illustrates that the child does not think 'outside the box', but only what is in front of her. The butterfly is also referred to as a connotation as Mitsuko refers the butterfly to her brother. It is almost as if the butterfly is the brother's signature to Mitsuko.

A collocation has been used in '*hide and seek*'. This pair is more commonly known as a game and is referred to a game as such in the story. It also allows the reader to connect better with the main character and her love for the game as the reader knows the game as well. It is also something commonly heard, so having a familiar collocation in the story can allow the reader to feel more relaxed because of the familiarity.

As the genre is historical fiction, specific lexical words are used to indicate that. Words such as 'Lord' and 'sama' indicate formalness frequently used in the historical times. But to make that part of the genre more evident, the story itself mentions 'feudal Japan' which took place more commonly in the fifteen hundreds. Kimono's was the traditional everyday dress of the Japanese in the historical times as well as the hakama and the haori which help indicate a historical genre. Also, the story mentions 'samurai' which were warriors in feudal Japan.

45 As for the fiction, the description is not fact. It has been customized to create what would
seem like a magical or mystical scene, again in the quote, 'maple trees that filled the garden
were ablaze with fiery coloured leaves, igniting the late afternoon sunlight to gold.' The main
point to add to the fiction is that the character 'Mitsuko' did not exist while the brother and
'Lord Saito' did.

50 The genre has been chosen however to provide a challenge for the readers and to open
their mind to other cultures and experience it in a slight way, rather than to only understand
western culture. This helps readers bring their minds out of their comfort zone and to allow
their mind to experience something they are not used to.

4.3 Sebastian's Original Writing

Flash

I pushed against the ground and struggled to my feet. I looked around and saw destruction for miles. Buildings falling down, roads cracked, vehicles burning and no people. I was unsteady at first and found it difficult to walk. I staggered along what must have been a street. There were gardens where only a few blades of grass were left; everything else was just bare ground. A child's bike had been left in the road, but no sign of a child. I continued to walk along the deserted street and then stopped as a single thought filled my head. *I can't remember anything.* I didn't have a name, I couldn't remember being alive for more than five minutes and I didn't even know what I looked like. I was lost and confused, didn't know where I was or where I was going and I was all alone.

"Jason, you can't do this. Think about the kids and everyone else, what about me, everyone you've ever known and loved. PLEASE, STOP!"

I woke to find myself back on the ground. I got back up and began to remember, a woman was begging me not to do something but I didn't know what. I had to remember, something inside was screaming to come out. I rummaged through my pockets looking for any information to jog my memory. I pulled out a key, and some sort of card. It had a picture on it with the name Jason Kolmon next to it, I dived into the pockets of my coat and found nothing then I felt a cold sting on my chest and began to unzip my coat. On the inside of my coat were six pockets, three on each side, knives were in five of the six pockets, one was missing. I panicked; I knew nothing of this world or what my purpose in it was. All I knew was that I was scared.

.....

It had been several days since I had awoken, I had found a house to take refuge in whilst I battled for survival. I was all alone in this world, there had been occasions when I thought I heard people talking or felt there was another presence apart from my own but it must have been my imagination. In the past few days I had found out very little, the knives were still a mystery, I didn't have a significant job; most likely a low level office worker but I had found out something interesting. There were cameras everywhere, working perfectly well. Someone was watching me. It seemed to be the only technology I had found during my brief exploration of the area.

"Jason Kolmon, return to your home, curfew is in effect. Sir, sharp objects are prohibited, stay away from me. GET BA..."

I got up shaking, the flashbacks had been getting worse and that one was the worst I had ever had. I had killed a man. What was I? Was I really a killer? What drove me to such extremes? My train of thought was interrupted by an unfamiliar sound from behind me. So far the world had been completely silent apart from the sounds I had made, this was the first time I heard something else. A simple crunch as a foot trod on the dry ground. I turned, not knowing what I would face. Would they be friend or foe? Human or animal? Or was it just my imagination again? As the object entered the peripherals of my vision I saw it was a person, a real human being! It took a while to take in what was seeing. It was a man, roughly my age with a great big bushy beard. He was wearing the same denim blue trousers, grey jumper and green coat as I was. He wasn't very well kept and seemed to have been out here for years, our eyes met and as I stared at him I felt great sorrow. His eyes were so dark and vacant, it seemed the world had passed him by and he no longer cared. He opened his coat to reveal an identical layout to mine but this time he only had the one knife. His hand slipped into the pocket and he drew out the knife.

"If you'd been through what I had, you'd sure as hell understand. This is for your best." said the stranger, he seemed crazy but before I could carry on my judgement he was hurling himself at me with the knife. I felt the knife pierce my stomach and I fell to the ground. I opened my eyes to see my attacker standing above me. Then for seemingly no reason he fell to the floor. From a distance a spot light became focused on me. I looked towards the light and witnessed the most confusing thing I had seen so far. A section of the landscape opened up like a door would and several people emerged from it in distinctive lab coats and ran over to me. A black bag was placed over my head and I was carried off towards the door.

.....

"Can you repair the lesion?"

"With ease, just don't rush me!"

"You do realise you're accountable for all this. I told you subject 15 was too timeworn for all this, I told you he had figured out our operation; I told you it was a mistake..."

"Can you refrain from accusations whilst I'm trying to save subject 16's life, thank you."

.....

I pushed against the ground and struggled to my feet. I looked around and saw the other man. He was sitting in the corner sobbing.

"I tried save you." he said. "Was the third time they done it to me. Trus' me you no wanna carry on. They experiment on us, put us in situations, monitor are reactions, put us in rooms, give us false memrys but the worst fmg though is what they do after..."

Two big, well-built men entered the room.

"Subject 16, follow us. Yes you!"

I followed them out of my cell and down the corridor. I was ordered to enter a room. There was a single hospital bed in the centre of the room. I was strapped onto it so I couldn't move.

"Are we going to reset him?" said one of the men

"Yeah, start her up." replied the other man.

They pulled a lever and left the room. A voice echoed around me.

"Memory wipe initiate phase 1."

.....

I pushed against the ground and struggled to my feet. I looked around to see several people trapped in a room with me. I had a feeling this had happened before.

Commentary

My story has focused on the idea of authoritarian control within a dystopian world and the potential effects it has on the people. The message within the story is a warning of how this level of control can damage society and corrupt it. The story's main purpose is to entertain but with elements of mystery and shock used as key devices as the main character discovers the truth. The audience I've aimed at is roughly 16-40 as I believe the story uses complex ideas and language which appeals to a more adult audience.

I wrote my story in first-person using the personal pronoun I as this helps form a strong connection with the reader and encourages them to read on. I start the story off by giving a brief description of the main characters environment and introducing his confused state by the use of simple declarative sentences. This keeps the readers interest as they want to know more about the character and as this point the reader only knows as much as the characters. As the story moves on the main character believes he is discovering more and more about himself through the flashbacks he keeps having or so he thinks. I keep the pace of the story moving by numerous time shifts which help keep a consistent pace whilst not losing any vital information.

I use several points of confusion in the story to keep the reader confused and wanting to know more. The first one being that he was in an unknown environment and had no recollection of how he got there. The second were the flashbacks which slowly fed the reader more information about the main character. The addition of a new character also added an extra dynamic to the story and for the possibility of several things to happen. Also the big twist at the end which reveals that world he was in was artificial and that he was part of an experiment and then he continues to go through this without knowing.

Throughout the story I have used repetition of the same sentence on multiple occasions. This helps show the general repetition of the characters life within the story and also gives something to play on the readers mind to keep their interest. This works well with the story and relates to the negative view of control over humans. It shows a repetitive and dull life for the character and the repetition helps show that to the reader.

As the story progresses the character starts to question himself through a series of minor sentences. This self-questioning shows a key sign of insanity which he is beginning to experience at this part of the story.

Nearer the end of the story several characters are introduced to help shed light on what's actually going on. The first character introduced is the other human he meets who has a much different dialect to the main character. Usually this dialect would be associated with poor education but in this case it is used to shown how language itself has deteriorated during the man's existence. As the story moves there is a brief scene where two people are trying to save the main characters life and they speaking using professional language. This shows a clear hierarchy in the story between who has power and who doesn't.

The reveal at the end of the story shows the first part of the story as a lie as it was artificial and leaves the reader having to figure out what's going on by themselves. I made sure this wasn't too difficult and didn't confuse the reader too much as there are clues throughout the story. For example the main character finding cameras suggested he was being watched. He had no idea how he got where he was and there was no immediate sign of life shows characteristics of a dystopian world. Near the end it becomes obvious with the introduction of the scientists and after the man he's imprisoned explains to him what's going which also explains to the reader what's going on. At the end of the story the reader has the upper hand as they now know more than the character as they have found out the truth whereas the main character is unaware of what's going on leaving the story open to carry on. This leaves the reader hanging,

wanting to know more. Whether the main character would figure out the truth, what would he do next and will we ever find out who he is.

Throughout the story confusion is the main element and even when it ends there are still questions to be asked this keeps the reader interested throughout the story and makes them think about it properly as they have to piece together the information bit by bit to figure out the truth behind the main character.

4.4 *Emma's Writing for Specific Purposes*

It's a Small World

"Everybody looks like clones and the only people you notice are my age." As Dame Vivienne Westwood points out the flaws in contemporary fashion, it forces us to reflect on our own image choices – especially following International Women's day. This meaningful celebration is on 8th March every year to mark the economic, political and social achievements of women all over the world. However, this is not only about achievements of our grandmothers, mothers and sisters, but to show value and appreciation to the female community. Female achievements are not the only thing that is celebrated or drawn attention to, but the freedom our suffragette great grandmothers fought for to give us the quality of life we have today. However, do we use this freedom to its full potential, or do we abuse this by being herded like sheep indirectly?

What am I talking about? Well, fashion of course. Every woman loves a pair of shoes or a treat to their local fashion outlet when they've got spare cash floating around. But is it important what shoes we buy or what fashion outlet we shop in? The answer to that question is yes. But it is not the product itself; it is the intention behind buying the product that matters.

To be fashionable. To be "on trend".

Surely, the lack of imagination and self-expression in women's fashion shows devaluation in the achievements so strongly fought for. Liberation and equality are two of these.

The comparable character of mainstream fashion is lined up uniformly by mollycoddling magazines and tedious trendsetters. Perhaps the Dame is right to label us all as "clones". Creativity is the key to self-expression and with the lack of variety and dictatorship from high-street designers, this self-expression is suffocated. Westwood has authority in her comment as she is known as one of those responsible for making the minority fashion choices of punk and new wave, an equal on the catwalk. This is a lady who promotes creativity and choice.

The social expectations of females, although appearing to have blurred politically and economically, there are some subtle faults. It is becoming more apparent what the manipulation of society has over the individual. As more and more expectations are voiced through the media, we see a rise in the fashion victim, once labelled by Oscar de la Renta.

Who has the right to instruct the definition of femininity, or even construct it? The liberation of female choice and education seems to be violated by this. Even from the comments of particular designers, is it evident that the definition of femininity has altered radically. It seems as though the natural form we possess has been deemed "unfashionable". Karl Lagerfeld is one offender. His views on what is feminine is definitely not curvaceous; "The thing at the moment is Adele. She is a little too fat-". Why does it matter what dress size she is? "These are fat mummies sitting with their bags of crisps in front of the television, saying that thin models are ugly,". I beg to differ. Looking back to Westwood's comment, it reminds us of certain ladies like Marilyn Monroe, who is often plugged as a timeless fashion icon. She was a size 16. Is that too fat, Mr Lagerfeld?

Why do we measure aesthetic value by a label size or by who can fit the expectations of the meagre community of designers who wish to mould their audience, rather than promote choice. Statistics show the average female clothing size in Britain is a size 16. How can the minority have such an impact on the psychological views of what is beautiful?

With the list of female flaws never-ending, we begin to see the revival of vintage and retro fashion. This is, arguably, not imaginative or original, but perhaps a ray of light for the common female. Who can blame us? The 40s and 50s saw a celebration of the feminine form from head

to toe, with a gap left for imagination through accentuation of the silhouette. Contemporary fashion seems to go from one extreme to another. There is either too much flesh on display, promoting an almost pornographic image of the female figure, or a suppression of the silhouette, with the emergence of masculine figures promoting the loss of breasts and hips at the expense of being skinny for fashion. Is this the price we must pay to feel comfortable in our own skins? Commanded changeability at the hands of modern social figures?

I don't believe we should all rip down our curtains and sew ourselves silly. However, when browsing through the likes of Marie Claire and Cosmopolitan we should look at ourselves and assess what we feel good in and what we look good in. Not what is spoon fed to us. Our great grandmothers fought for an up-to-date way of life; let's start up to date thinking. Perhaps there is a lesson to be learned in the recurrence of fashion through the ages – someone, somewhere is rebelling against the power of contemporaries and is appreciating the need for inspiration.

Beauty is in the eye of the beholder. Don't be a fashion victim, obsessed with materialism and faddishness – use your freedom of choice. Let Viv's philosophy be a lesson to us all, and let's try not to be "clones".

It's a Small World – Commentary.

"It's a Small World" is a multi-modal fashion blog, which is written to share personal opinion/experience, inform and entertain. The audience I am writing for are all women who follow fashion, and that are familiar in the field. I chose to write a fashion blog because it is of personal interest to me.

The structure of this text is important in conforming to its mode. It follows the typical blog structure, with time and date in addition to the heading, and has a less literary layout in paragraphing. The tone of this text is declarative, and this is reflected in the sentence structure and functions, for example, the use of declarative sentences throughout such as "It is becoming more apparent what the manipulation of society has over the individual". This is typical to information texts, and because it is also instructional for an entertaining effect, there is an addition of imperatives to give an instructional element which addresses the reader directly, and adds to the conclusion of points e.g. "Let Viv's philosophy be a lesson to us all, and let's try not to be "clones"". Sentence structure is fundamental in the text as it reflects the tone of the piece. There is a mixture of simple and compound sentences e.g. "Don't be a fashion victim, obsessed with materialism and faddishness- use your freedom of choice". The latter is used in the imperative which the inclusion of two main clauses makes the point clear to the reader, and offers an alternative. The inclusion of ellipses here makes the text consistent, avoiding repetition and holding the reader's attention. I have used ellipses more than once in the text to add a conversational and assertive tone. The use of complex sentences is present to add an explanation element to the text e.g. "There is either too much flesh-" the main clause is developed by the subordinate clause giving clarity to the reader. Overall, the structure conforms to the blog style as it has a multimodal tone; a mixture of conversational and informational.

From a semantic point of view, the interpretations and meanings taken from the language choices are significant in this text. The use of idioms creates a personal opinion air which links to the mode, such as "It's a small world" or "spoon fed". The effect of these idioms is a more colourful way of expressing the actions of a person, or to describe something. The title links directly to the topic of people being "clones", as the idiom used is a metaphor which exaggerates the lack of variety in the fashion world. The use of antonyms creates a confrontational tone, which entices the reader to consider both sides of the argument, for

example the use of “unfashionable” in an article about what is fashionable. The use of rhetorical devices produces meanings and patterns also, such as the use of alliteration, emphasising the consonants of phrases, makes it stand out to the reader and stick in their mind, engaging them to read on e.g. “female flaws”. The use of rhetorical questioning adds to semantic patterning. For example, a question like “why do we measure aesthetic value by label size-”, used as a rhetorical device directly addresses the reader, and involves them in the debate, hence motivating them to read on, and sparks further interest.

The lexis is essential in this blog text in order to make it conform to genre. the lexical field of fashion is heavily utilised in this text to aid in the professionalism of the tone. For example the use of the noun phrase “timeless fashion icon” gives clarity to the text as some context is provided with the use of the premodifier “timeless”, the abstract nouns “fashion” and “icon” shows familiarity to fashion followers- addressing the audience’s interests. Pronouns create added weight to the text, such as the inclusion of designers’s names “Karl Lagerfeld” and “Oscar de la Renta”, as it provides evidence to be referred to outside of the text. Negative connotations attached to adjectives such as “pornographic “ and dynamic verbs such as “suppression” add to the confrontational tone, appealing to the reader as it describes the aspects of fashion which are highlighted in the article. However, a rapport is built with the reader through the use of the noun “ancestors”, as it directly addresses the reader and refers to them through their families, encouraging them to support the argument.

Overall, this piece evokes reader’s interest through rhetorical devices, and manipulation of lexis and semantics.

4.5 *Lien’s Writing for Specific Purposes*

Super-fast Airline Course

Ingredients:

- Transport: 1 bus, 1 plane, 1 taxi, 1 trolley
- Places: Hong Kong airport, 10 restaurants, 24 shops
- Physical objects: 1 watch, 2 bags of luggage, 1 plane ticket, 1 wallet, 1 worried looking man in suit with a mobile phone
- Distances: 500 yards of panic, 50 metres of impatience
- Abstract feelings: Heart thumping anticipation, a moment of blessed relief
- Other needed things: A queue of at least over thirteen people, agonising stitches, 8 pints of blood filled adrenaline

Catch a taxi from wherever you are currently staying in Hong Kong. Remember to allow for plenty of time in case you are held up by traffic. You should aim to arrive at Hong Kong airport 3 hours before schedule. Your goal is to take your time and then arrive at the gate to your plane just before it takes off for Guilin.

When you arrive at the airport, thank your driver, dish out the cash from your wallet and they will wave you off happily, wishing you a safe flight. Haul your two bags of luggage onto a trolley and then enter the airport. Take your time in marvelling its glorious architecture. Gaze upon the one, massive ceiling that looks almost like the waves of the clouds in the sky itself. Drink in the exciting atmosphere of holiday makers in one of the biggest airports in the world – for it is certainly one of the most impressive airports in the world – being built on a completely man-made island. Maybe you can see the huge golden Buddha on Lan Tao Island next to the airport when you fly out.

Dawdle as you find where you are supposed to check in your luggage for your flight. If you want to lean and slide on your trolley then do it now while your luggage still holds it grounded

to the floor. You will find the marble ground is smooth with almost no friction. Be careful of others for you may collide with them and produce a mess.

Check in. Once that is done, take a stroll. Mix your way through the part of the airport you are in to your delight for you will not see the airport again in a long while. Choose at least 24 shops of interest to be your tasters. Take 2 hours to fold through the shops. They will be filled with exotic foods and curious little sweets wrapped like presents. Buy interesting things and gawp at the rest. You will be surprised to find how many exotic items are on for sale such as Mao Thai, Mah Jong, jade Buddhas and famous literature.

After your 2 hours are up, spend 30 minutes analysing and choosing restaurants at which to eat your dinner at for you will not be fed anything on the plane. Being Hong Kong, there are a great variety of restaurants to choose from so pick 10 and then scroll through the menus offered. Foods usually include different kinds of noodles and rice mixed in with meat and lots of veg. The Chinese have great seasonings too.

Decide on where to eat and then order your food. If you are still not good with Asian food then find something simple to suit your taste, although if you are in Hong Kong then you should be able to handle new tastes and smells. Eat lots like the Chinese. They don't waste their time with petty diets. Enjoy yourself and laugh with others, for there will be plenty of foreigners, like you, about.

Keep your eye on your watch. 5 minutes before your hour is up, call a waiter over and ask for the bill. Pay for the bill, and as soon as your hour is up, stand up immediately and stride quickly to passport control. Go through your hand luggage to find your ticket. You will go through a moment of panic when you can't find it. Once you have found it, go through the first gate and then relish in your moment of doom as you stare upon the hundreds of people waiting to go through passport control.

Quickly join a queue, then experience the excruciating wait as you shuffle forward every few minutes, gradually getting closer to the second gate. Keep watching the time and go through the 15 minutes of waiting. You will find to your horror that the 15 minutes goes extremely fast and you may think that you won't pass the gate in time, but fear not you will.

As soon as you have passed the gate, break into a run, and for the next 400 yards, panic will be sprinkled over your every step. You will need to dodge between other holiday makers and run with others who rush to catch their planes.

Blended into your 400 yards of panic will be agonising stitches from your dinner. Beating into this will be heart thumping anticipation, pumping adrenaline through your complete 8 pints of blood in your body. The signs are easy to read to find your flight gate. Where you expect your gate to be, stop running, because you must now combine your journey with a tense 50 metres of impatience as you slide into the bus to take you to the separate flight building for smaller planes. Tap your foot against the floor to help ease your panic. Look at your watch, you have 4 minutes left till your flight is supposed to take off.

When you get off the bus, there will be a very worried looking man in a suit with a mobile phone in hand. Run behind him to the gate as he delays the plane. Arrive at the desk in heap and slam your ticket in front of the officials and look at the clock. You should have arrived on the dot. They usher you through impatiently. Take a sip of that moment of blessed relief and board the plane. Ignore the accusing stares thrown your way and sit at your seat with smug satisfaction.

Analysis

The genre is that of a cook recipe. The difference in this however is that the recipe is not related to food but about carrying out an event effectively with no relation to cooking a dish. Here the idea of a recipe has been combined with travel writing to create a unique piece of writing. The purpose of this text is to mainly entertain and partly to inform. Audience would include educated men and women from A-level ages upwards. This is due to the unique nature of the text which some people will not be familiar with. Specific audience would include those

who are familiar with recipes and travel pieces and this coursework is a blend of both. The text would be published in a travel magazine such as *Wanderlust* which looks at global travel.

Due to the coursework being in the form of a recipe, the most obvious and noticeable features is the use of the imperative sentences and the dynamic verbs, 'Pay for the bill'. The text involves abstract feelings as well as physical objects and denotations, with a much tighter manipulation of time which is not evenly spaced unlike in a proper recipe. This however is the point of this recipe and this manipulation of time can be seen very clearly towards the end. The beginning and first half of the middle is slow-paced and relaxed. After this, the pace of the text increases as time gets shorter. This will have readers anticipating what happens next.

The majority of clauses are main clauses because of this genre as a recipe. Most sentences begin with a dynamic verb 'Catch a taxi' and in the compound sentences, the main clause is followed by another main clause after a coordinating conjunction 'Buy interesting things and gawp at the rest'. A few of the sentences begin with subordinating clauses however, followed by the main clause 'When you reach the rows of check-ins, find the longest queue and join the back'. This provides some variation within the recipe, rather than having all sentences begin with the same style of imperative. It allows the reader to stay interested with different styles of openings and keeps them challenged.

Lexis is specific to travel genres such as 'airport', 'luggage', and 'flight'. Main verbs include dynamic verbs such as 'fold', 'beat', 'mix', 'stir' and 'whisk', for example, 'Mix your way through the part of the airport you are in to your delight'. This keeps the focus of the text on the recipe theme by including such cooking lexis. Combining this lexis with the travel writing genre creates an interesting blend between the two styles and allows the reader to look at the event from a different view point. A traveller may read a travel piece from the viewpoint of a traveller but in this case, they must look at a travel piece from the viewpoint of a cook. This helps the reader adopt different ways of thinking around the same topic.

One feature of recipes that has been used however is the use of numbers in their numerical form rather than in their alphabetical form. Most of the measurements relate to cooking, such as time '2 hours' and measuring liquids '8 pints of blood filled adrenaline' while other measurements include distances '500 yards' and '50 metres'. Here both the metric and imperial systems of measurements have been used. This is because of how cultures have mixed with other countries globally so whichever system of measurement is used, most if not all will understand whichever measurement is used for whatever purpose.

This recipe uses the second person singular personal pronoun 'you' and 'your' to address the audience directly. As a result, it allows the reader to feel more involved in the text rather than reading it from a bystander's point of view. The direct address compliments the recipe's main purpose is to inform and instruct and allows the reader to bond to the writer, particularly in this recipe when a bond can be of comfort and use. It provides the reader with the writer's personal understanding and reassurance of the event which the writer describes. This recipe is different however because it involves emotions, and this can be seen in the description used throughout the text, particularly in the metaphor used in, 'Gaze upon the one, massive ceiling that looks almost like the waves of the clouds in the sky itself'. The metaphor softens the commanding voice and adds a tone of imagination to the text, illustrating to the reader that the writer is not simply someone authoritative and can bond with the writer better. Description is not used in a recipe, but because this piece is also a travel piece, description is relevant and provides an enhancement where cooking lexis could be lacking.

4.6 *Samuel's Writing for Specific Purposes*

Has Spring Sprung Early? – How Climate Change Might Be Messing With Seasons

Now, with the end of this past February and March being one of the warmest spells in the past 50 years, with some places hitting as much as 18°C, surprising in that some areas of Scotland – namely Aberdeen – have managed to experience highs of up to 23°C – although that could be because of that giant fire on the North Sea Gas rig. Nevertheless it wouldn't be wrong of me to say that it appears spring has decided to grace us with its freshness and fondness for anything and everything new a little early this year. And by a little early, I actually mean about a month early. Yes – a month. It might not seem like all that early to anyone who doesn't really give a damn about meteorology and climate, but as a geographer it's a bit difficult not to take note of such a massive shift in the seasons. It surely begs the question now, have we as a race affected our climate so much so that the seasons are changing?

I'll begin by saying this; most people believe that climate change is anthropogenic and that we've destroyed this beautiful world that we live in through industrialisation and development. And my response to those people is something along the lines of 'or not'. Just no. We don't cause it. Climate change is completely cyclical, which is a fact that can be seen through studies that examine it going back hundreds of thousands of years. I won't bore you with the details, but it involves ice cores and gas levels. Nevertheless, it's shown that it happens every 50,000 years or so based on periodic ice ages. Alright, so perhaps we might have done a little bit to speed things along over the years, but it's not something we should feel guilty about.

Actually, on the topic of guilt, all these people who think they can save the world through living in darkness and eating out of bins need to get a grip on the situation. Doing any of the things that they believe can help the cause make such a negligible difference that it's just as pointless as a UN security bill in Syria. Whatever minute amount they manage to save, someone out there is only going to counteract that by using more, making that little extra bit of effort go completely to waste. Oops.

Since the Industrial Revolution we have churned out more greenhouse gases than anyone else. Except maybe the USA. So we would obviously have had some sort of impact on our climate during that time, but not so much as that it's entirely our fault. We really aren't the problem in exacerbating this change anymore either. The real 'danger', if you would even call it that, is China. The rate that they're growing, in reality they're the only people who have any chance of making the issue any worse. Their use of dirty fuels like coal certainly doesn't help the image of a ruthless, rapidly industrialising country. The excuse for their rapid expansion – we did it. Which, when you think about it, is completely true and puts us in a rather hypocritical position, by saying that they need to stop or slow down despite our history with the same premise. So persuading China to try and reduce their activity would be just about ideal right about now. So you're probably now wondering "what about alternatives?"

There's certainly a lot of money being invested in the whole renewable energy proposals at the moment, even a rather sizable sum of government funds here in the UK. I'm still sceptical about the viability of these schemes, both economically and with regard to efficiency. What

could be the downfall of it today is that people aren't willing to pay the substantial extra amount each quarter to have energy supplied by renewable sources, despite this desperate desire to save the world one kilowatt at a time. Talk about a game-breaking paradox.

I suppose, when you really think about it, there isn't a reliable way to get any measurement as to the extent of how much we have affected climate change, or even how much changing the way we live our lives will benefit the situation, if at all. Despite these reservations, the effects that are being caused here are still quite clearly evident. This makes it incredibly difficult to figure out a way in which to combat and deal with all these problems in a way that's effective and of course viable. Do we decide to invest heavily in trying to control the speed of climate change? Or do we just accept that it's happening and go about things on a business as usual basis? I get that the second option could be misconstrued as defeatist, but the entire point of the cycle theory is that we can't realistically do anything to stop what's happening. I'm all for an attempt to tackle this head-on, but under one condition – it works. If that were the case, then I would gladly change my stance, but until then the latter option is, in my opinion, where we should be looking, and focus on developing new power technologies rather than climate control crap.

In my eyes, this warming really is just a sign that we're moving towards to peak of the temperature cycle curve if you will. Which, in the long run will mean cooling to such an extent that we'll have another Ice Age on our hands. But that's only if you believe the cycle theory that I stated before. In that case, it's probably time to get prepared; I don't think any of us will have any need for the woollies for a while – to the beach!

Analysis - Has Spring Sprung Early? – How Climate Change Might Be Messing With Seasons

The article I've written focuses around the issue of climate change and what's causing it. The start of the article uses the recent warm spell in February and March to pose the question to the reader of "has spring sprung early" as a way in to discuss the issue. The idea was for the article to be published by the Guardian in the Opinions blog area of their website. The style for the piece attempts to employ some comedic elements from various different avenues, one of which being the elements modelled around the style of Charlie Brooker with regard to the cynicism and extremity of some points. When taking all this into account, the audience of the article would be well educated and isn't gender specific. Further, an interest or understanding of climate change would also be a factor in determining the audience. The purpose of the piece is primarily to inform, but also aims to persuade and entertain at the same time.

Due to the nature of the topic I chose, being climate change, there was need to include some scientific jargon like "anthropogenic". This usage should have the effect of giving my article more credibility, while also exhibiting knowledge of the aforementioned subject. This knowledge will give my writing more authority on the subject and should help with the audience accepting myself as a respectable expert author on the subject. The audience will be expected to know what this word means, once again, due to who the target audience of the article is in the first place.

One aspect of attempted humour is through the use of minor sentences such as "or not" and "Just no." This conveys an aspect of comedy through the bluntness and also the way that it's quite cynical of the previous view mentioned. Another way in which I try to bring humour into

the article is through the positioning of current news stories. Within “although that could be because of that giant fire on the North Sea Gas rig” is a current news story that I attempted to implement as a reason for the warm spell in Scotland. The use of such a technique gives my article the element that it is very much up to date and current, also leading the reader to think that the topic of climate change is still very relevant. This initiative was also an attempt to make the topic interesting for the reader.

Furthermore, the language play used at the end of paragraphs, such as the example in the final sentence of “I don’t think any of us will have any need for the woollies for a while – to the beach!” is another way to keep the reader engaged through humour. The lexical choices within each of these is also important, as they keep focused on extending and relating back to the topic at hand, in this case the reference to “woollies” and “the beach” having strong connotations of drastically different weather conditions.

The sentence functions that are used within the piece range, with most of them being declarative, but there are numerous examples of interrogative sentences too, such as “So what about alternatives?” and “have we as a race affected our climate so much so that the seasons are changing?” In both cases here, the purpose of these uses is to make the reader question and think about the topic and help develop their own opinion, which they could then share in the comments on the article page. Structurally, I have used a wide range of sentence types, ranging from minor to complex, like “Whatever minute amount they manage to save, someone out there is only going to counteract that by using more, making that little extra bit of effort go completely to waste.” The reason for the use of the complex sentence in this instance is to prove a point and give my point of view on the issue by adding more detail and developing the situation further with the addition of subordinate clauses to the main clause.

I introduce a controversial topic when I state how China is the most dangerous nation in regard to exacerbating climate change. This will give the article a talking point and may engage the readers in a way that they will think about it and develop opinions. Furthermore, it could be seen as common knowledge that China is expanding at such a rate and is a potential danger to the rest of the world, but there isn’t really a way of saying it without it leading to some sort of offence.

The metaphor of “it’s just as pointless as a UN security bill in Syria” is used as a way to illustrate the point about the tiny efforts people make being rather futile in the bigger picture, albeit in a very crude manner. This was used as a way to implement a dark exaggeration. The intended effect of this was for the audience to be shocked to an extent, yet also find the humorous side of the metaphor within the extremity. The fact that the subject of the metaphor is so up to date is a recurring attempt of mine throughout the article, as seen through to other references to current news stories.

Appendix 5 Sample annotated Original Writing

The following sample coursework has been annotated to show the coding process of discourse analysis.

Key to coding

Emergent themes have been colour coded as:

Biographical

Intertextuality

Structural

Literary device

Gothic

Dystopian

Historical

Environmental

Political

Religion

Romance

Notes have been added using *this font*.

Emma

Ár nAthair

Use of Irish Gaelic and Irish names

Flakes of snow drifted from the sky, and landed lightly on the pavement. The cold tore through the streets with a vengeance that could split a man in two. Precious flecks of ice floated from the heavy clouds, stealing the bitterness with its beauty. It was the 21st of January 1971.

Wrapped up like an eskimo, Muirenn Flynn made her way to Maggie's café. Snow clung to her dark hair and eyelashes. She quivered against the chill. Her shift started at eight; it was only quarter past seven. Heat gushed in her face as she pushed the door open. Maggie darted out from behind the counter accordingly, "Muirenn . . . you're early! Is everything alright m'dear?"

"Aye Maggie, everythin's just fine. Just fancied a wee bitta space, y'know?" she smiled sheepishly, as she stripped off her damp, blue duffle coat, and hung it in the cupboard. Her scarf followed. She averted her eyes and began fumbling with an apron. Maggie arched her eyebrow, unconvinced.

"Is your daddy pissed again?" she asked bluntly, but empathetically.

"Aye", Muirenn replied softly, her brown eyes lowered.

"Jesus, Mary and Joseph!" *also suggests biographical detail* she rolled her eyes and exhaled heavily, "go and dry your hair out the back, before you catch your death lass."

When **Nuala Flynn** died, Muirenn's father had begun drowning his sorrows; to a point where he gave up going to work, and some days, even getting out of bed. Muirenn's older brother Mickey took on the role as head of the house. "Not only have we lost a mother, but a father too" he would spit. *Father a stereotype?* She did shifts at Maggie's to help pay the bills. She loved the smell of cooking oil and toast, the sound of the kettle whistling and eggs spitting, the wireless playing, and the endless chatter from the dining area. She loved how Maggie would sing, whistle and shuffle her feet to the music. She was more like an aunt than an employer. *She felt normal there, happy even.*

The morning went slowly. People came in waves. Workmen sought shelter and something hot in their bellies. It was **Ulster Fry after Ulster Fry**. Pots of tea were in popular demand also. Many people would say that working in a café, cooking, cleaning and serving is mundane and tedious work; this was a great misconception. Although she knew everyone who walked in, it was anything but mundane and tedious. Everyday was different. Regulars included old Mrs Byrne, the **Gallagher** workforce, Kenny and **Aishling McCaffrey** and of course **Father Séamus O'Reilly**. However, every now and then, the odd face would pass through, quietly, never to be seen again. *A ghost. Wraithlike.*

Finally, the café was silent. She stared deep in thought. Her thoughts were interrupted. Looming above her was a man. *Quite a handsome man. He was slender, with high cheek bones, almost cat like blue eyes and a head of unruly black hair. Stereotypical description of the romantic hero?* He must have been six feet four, or more. She stared up at him. The priest and Mrs Byrne were whispering and glancing at him. All she could hear of their conversation was "**orange man**" *also religion*. She shook herself and ignored their comments. It was just her. Maggie had popped out for eggs and milk, after she had put the world to rights. "Can I help you?" she breathed faintly.

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Whole text organisation - structured narrative

Cohesion - clauses - sentence types, verbs

But leads into what is not connected

He knew he was playing a dangerous game. He knew he wasn't meant to **cross the dreaded peace line**. He knew the result could be fatal. But curiosity killed the cat. Today would be the perfect day to explore the unknown; the streets were *like a ghost town*. He's twenty-three. He feels like he's five; going on an adventure in an imaginary land. *Crossing the threshold was easy. This can be likened to Romeo crossing over to the Montague house* Standing on the other side was easy. The pavement was the same. The weather was the same. He felt nothing. *Conor, you are not supposed to be here!* The words rang through his mind. *Words like a scream* attempted to push him back. He walked forward.

The snow was quite thick; it swallowed his feet with every step. His boots absorbed the slushy wetness. *Shavings of white floated like mist across the street. Spirits replacing the bodies not present.* Terraced houses stood either side of the road. Red doors, blue doors and green doors. Everything looked normal. No difference. Wait. There was. A piece of pavement, *untouched by the claws of winter*; green, white and gold painted the curb. Suddenly, reality flooded back to him.

"Good evening, this is the news at nine o'clock. A petrol bomb has been exploded in the Shankhill Road area. Two people were killed, and 3 people are critically ill in hospital. The incident occurred at eight o'clock this morning. Police suspect it is of a sectarian nature, possibly carried out by the Provisional Irish Republican Army . . ."

Unmerciful attacks. The hatred not only creates fear, but oppression. He wanted it to stop. Religion; the root of all evil. He still persisted. He had to know.

He took it all in. The cold was becoming unbearable. He saw a small café. Maggie's café. What's the worst that could happen? He knew. He had his hand on the handle and his foot in the door before he could change his mind. It was so warm. He could smell something mouth watering. The wireless was playing the weekly top ten; "What's going on" by Marvin Gaye was at number three. There were only two people seated at a table, by the door. Horror weighted in his stomach, and froze the blood in his veins. A catholic priest. He knew he was noticed, their whispers were far from subtle. He manoeuvred himself so he faced away from the gawking. He edged his way up to the counter. The eyes that met him swept away any feeling of trepidation. Like copper in the sunlight. A delicate porcelain face lightly freckled, with plump red lips... An angel amongst demons. "Into the mouth of hell . . ." the first intertextual reference could be to 'Twilight' which would also make it a Gothic reference, the second is from 'The Charge of the Light Brigade'

"Can I help you?"

Gothic references appear mainly in metaphoric use, but also in other guises

Political is subsumed within the religious and biographical detail - this blending is interesting in itself

Romance is inherent in the structure of the meeting being the end point, but also in some of the clichés of romantic fiction

Appendix 6 Research diary extracts

Emerging themes extracted from research diary, 2010 - 2012

- Data collection and ethics
 - Using only one of classes as it would make it easier to contact/arrange meetings
 - Ability – not much as all within mid to top C to A – except visually impaired ... unfair to put more onto him
 - As 6th form DoS ... I'm also aware of tensions within the class from last year – to put them in same group would have been unfair
 - Most of the class do not have univ. educated parents
 - So selection was problematic and that is before the issue of only taking a few from a lively and usually well bonded class – have I divided the group? have I shown preference? Will this have an effect on the dynamics?
 - Have rushed the interview process as took 10 mins out of end of double lesson
- Student observed responses
 - Generally they were very pleased with looking back at their writing and this seems to improve their confidence
 - What was lovely was that 2 of the students were then in the reading club 15 min later with me. I interpret this as a sense of interest and love of the writing process
 - As written up about Lien, I've been able to collect data/spoken from other participants. This has been also rushed due to time constraints on both students and myself. The very real worries they have over their approaching exams has meant that their focus on coursework has shifted. However, all of them were willing to be interviewed
- Meeting with Lien for individual interview
 - She emailed me to remind me that I had said that I would email the questions (in preparation for the individual interview)
 - The previous week I had been at Lien's presentation on Ext. Project - wished I had recorded it – but that would have been unfair on her as it is an assessed presentation
 - Lien was on time for the meeting ... I was impressed with her willingness to take part.
 - She spoke at length about her history of creative writing. I was very aware of not leading her with her answers and trying not to glance at the list of questions.
 - I found it particularly hard to address the issue of culture – whether Japanese or Chinese. Her pride in her culture was not an aspect I had noticed before.
 - Once I switched off the tape – the issue of her name - her Chinese name – brought out far more of the imagery of culture – and her identity
- Personal reflections
 - Have reconciled my fears of taking time out from the lesson, as have been impressed with what the 5 have said – they seem to have enjoyed looking back over their work and have considered their writing. Will build this in to the Jan. lesson for start of the c/w
 - 'Would you like to read/hear some of my poetry?' – he proffered me his notebook which was quite full of his writings.
 - The pressure of certificate classes has taken priority – as it should at this time
 - The group interview was compromised by clashing with prefect nibbles that affected 2 of the group – and myself. (Prefect nibbles refers to a Sixth Form social event for thanking the prefects for their two years in post.)