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# Understanding formative assessment in extended classroom curricular interaction

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**UNDERSTANDING FORMATIVE ASSESSMENT IN  
EXTENDED CLASSROOM CURRICULAR INTERACTION**

**VOLUME 2: APPENDICES**

**GULLIVER J.R.**

**Ph.D.**

**2003**

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## Appendix 1.1 Ethics Protocol

**John Gulliver**

### **INVESTIGATION OF EDUCATIVE ENCOUNTERS RELATING TO PUPILS WRITING IN THE HUMANITIES**

#### **Ethics Protocol**

#### **Who I am:**

I have a post at Rolle School of Education, University of Plymouth. Half of my time is devoted to lecturing and half to research. I have taught in both primary and secondary schools in the Midlands. More recently, I have been an LEA Adviser in xxxxx. I have a long-standing interest in children learning and in what teachers do to support them. I am currently working for a PhD. This project forms a central part of this work.

#### **My aims are:**

1. To establish how two teachers, working in different primary schools in relation to the humanities, form ideas about pupils' learning on which they build for teaching purposes.
2. To understand how, in interaction, they attempt to turn these ideas to educational advantage.
3. To understand how their efforts influence children's learning.
4. To report back my findings to the teachers and others involved as is appropriate.
5. To write up the findings for submission for a PhD awarded by the University of Plymouth.

#### **What I want to do:**

In the initial stages of this investigation, I would like to spend 6 - 8 days in the classrooms of the teachers concerned, with my visits distributed according to their respective curricular arrangements. In the course of the following two terms, I would like to spend a similar period with the same teachers, under the same arrangements.

I hope to join in the classroom activities, being of use to the teachers concerned in whatever ways I can. While there, I will sit for much of the time with a group of children, to be chosen by negotiation with the teachers, making notes about anything they are doing which appears to pertain to writing in the humanities and about what the teachers and any other adults who may be present do to support them. I would like to tape-record some of the conversations the children have with one another and with the teachers. I would occasionally like to take photographs of the children at work and to make copies of their writings and drawings which appear to relate to my concerns.

I would like from time to time to talk to the children and the teachers about what they do, but



will always try to do this in ways and at times which avoid disruption or inconvenience. I will make copies of all the summaries of the notes I make available to the teachers concerned, together with transcripts of any tapes made. From time to time I would like to make these summaries and transcripts the focus of discussion with the teachers, again with the proviso that no inconvenience is caused.

#### My code of conduct:

1. In working with and presenting the outcomes of this study, I will make every effort to maintain confidentiality and preserve the anonymity of all the people involved and of the places in which they work.
2. I will endeavour to conduct the investigation with sensitivity to the needs and responsibilities of all the adults and children who are directly or indirectly involved.
3. I will ask the permission of the teachers, as teachers and *in loco parentis*, and of the children concerned before I copy the latter's writing or drawings.
4. Should there be any sensitive matter in the children's writing or drawings. I will ask their parents' permission before making use of it.
5. I will seek the permission, in writing, of the parents of individual pupils within the selected groups to photograph their children at work and to use the outcomes both in the course of the study and, if needed, as part of the evidence presented in the final write-up. Should this permission not be forthcoming, I will not photograph their children.
6. The teachers concerned, and their headteachers, have the right to ask me to withdraw from any situation or to desist from or hold back on any of my activities, or to withdraw my leave to continue my investigations at any point in the study.
7. I will negotiate with individuals any accounts I write of their practice.
8. Participating teachers will have the right to forbid me to use any notes, writing examples, transcripts or parts of transcripts which pertain to their work for any public purpose.
9. Once agreement has been reached about others having access to material that I have collected, I will be able to use it for public purposes (e.g., for teaching or for writing) as well as for submission for accreditation.
10. The aims of the study and the approaches adopted in its pursuit will be explained as fully as possible to all concerned both prior to and in the course of my activities as it is appropriate.

#### What if...?

I hope that anybody concerned will feel able to ask me any questions or raise any issues during my time in schools. I am very conscious that I shall be learning with and from the teachers concerned and that the success of the venture depends on effective collaboration.

John Gulliver  
4 February 1994

## Appendix 1.2.1

### Classroom and site visit

Account constructed from notes. Incorporates amendments suggested by T.

#### Preparations for class visit to site of local interest

##### Pre-classroom

(1) This visit began soon after 9 am with me waiting in the staffroom with the classroom assistant and three parents who were going to accompany T's class on a visit to B Hill, a nearby prominent site from which extensive views of Rivermouth and its surroundings could be had.

(2) The wait afforded a helpful opportunity to me to begin to get to know these parents, two of whom had children in T's class, and to explain a little of the purposes of my own involvement. One of the parents, the mother of David, one of the children whom L had suggested I might focus on, gave me her telephone number and an invitation to contact her if I should wish to pursue any questions about his writing beyond school.

##### Within classroom

(3) Once he had completed registration and other formalities, T invited us all to join him in the classroom, where he explained the purposes and wider context of the visit. It was, he said, part of a project on growth, with particular reference to the growth of towns in history. The children had already been provided with copies of old maps (copies filed: CVGSM1, CVGSM2, CVGSM3) of Rivermouth and had generated a range of questions (CVGPW1) relating to the Hill which they would pursue. Some of these questions, T pointed out, were of a straightforward kind, and might be answered with the help of adult's local knowledge. He was seeking people's help in providing such answers. Others, more profound or elusive, were less open to such responses. Nevertheless, he encouraged us all to support the children's speculations wherever we could.

(4) The generation of these questions by the children themselves, he said, was in line with his emphasis in encouraging investigations that were child-initiated. Similarly, he was expecting the children, once they arrived at the site, to sketch, make notes and otherwise record what they saw that was of interest to them and what they thought and felt, but without prearranged definitions of what their focus was to be. To support this, he had provided them with clipboards, paper and pencils. He was also taking binoculars for the children to use and a camera.

(5) L also provided me with a list of the children in the group who he suggested I should focus on:

Laura, Robert, David, Tom, Selina, Alice

##### Site visit

(6) As we walked out to the Hill, I fell in with Tom, one of these children, and Wayne, another child whom he had befriended. In response to my queries about the questions the class had articulated, Tom said that the first one on the list (CVGPW1), 'Is B Hill haunted?' was his. Tom said that he was especially interested in how the cannon he knew from an earlier visit with his family would be at the top of the hill when he got there. He showed me the location of the Hill on one of the maps (CVGSM3) and added: 'By the way, these maps

won't be much use to us today. They're from the Civil War.'

(7) The site, about a quarter of a mile away from the school, turned out to be on a hill-top set on one side by well-established bungalow development and on the other by the most striking views to the west, to the east of the slopes of the moor, and between them of Rivermouth at the confluence of two rivers. The most prominent feature of the site itself was a WW1 and WW2 memorial, set within an area railed off from the grassy hill-top, but accessible through an entrance from the road we had just come up. Within this space was the cannon Tom had mentioned.

(8) Gathering them around him, T began to tell the children about how the city in front of them had not always been there. A thousand years ago, he said, when the Normans came, there would have been very few houses to be seen. Most of what they could now see of the city would have been farm or woodland and the people there in the main Saxons. William the Conqueror had wanted to know how many people there were there. His surveys were recorded in the Domesday Book. Rivermouth itself was then just a tiny village, down by the gasworks which the children could see beyond the water.

(9) The people, he said, had fished and farmed. It wasn't for a long time that Rivermouth started to grow. Showing them the river to the right, and the clearly visible Riverside, he said that ships had once sailed up to a port where the town now was, but the river had silted up with mud washed down from mines on moor. People needed another place for their ships and began to make a new port around what was now the dock area which the children could see in front of them. Now, Riverford where they lived, and Rivermouth and Riverside which they could see, made one big town, with 250,000 people.

(10) This done, T reminded the children about the equipment they had brought with them and the questions they had formulated, and emphasized that they were to make their own choices about what they wanted to record and the way in which they wanted to record it to take back to the classroom. The children then spread around the hill-top, some sitting, some standing, most settling down to drawing or breaking off to talk with the adults or to look at things which caught their attention through the binoculars.

....

(11) Laura began to sketch (CVGPD1) the quarry which could be seen stretching across the view in the middle distance. Responding to my question about her focus, she said that she had chosen it because she had been there and had seen a lot of wild-life in it, including, she said, a wild-cat. She drew with great care, commenting on what she was selecting for attention as she went: 'those bushes you can see'; 'there's a lot of cracks in the rocks and they look very jagged'; 'gets light and then dark and yellowy' (photo CVGP2).

(12) Tom, still talking to Wayne, was drawing the memorial (CVGPD2). He had chosen it, he said, because '[liked] monuments and it [was] nice to sketch.' Tom and Wayne discussed the positioning of the items in their respective drawings (Wayne was drawing the same thing). Wayne expressed concern about whether he was getting things in the right places. 'It doesn't matter if it's really in front of it,' said Tom; 'that's what artists do.'

(13) A group of children, including David, was gathered around one of the parents (David's mother), who was pointing out various things of interest, including a very smoky bonfire, and using the binoculars (CVGP1). For some time, David watched a ship going out of the harbour, drawing his mother's attention to its progress. He asked how the buildings came up around the harbour, especially the towers (various high buildings, including a grain silo, were visible) (Answer missed). He, too, had drawn the memorial, but had also sketched a clump of trees, each leaning to the right. 'I like the way the trees are blowing,' he said.

(14) By this time, Laura was carefully adding the trees she could see to her quarry sketch.

These activities having gone on for some time, T once more drew the children around to take

them on to the memorial enclosure. Many of the children jostled around the plinth on which the memorial stood, the better to see the view from the extra height. Bit by bit, however, and with encouragement from the adults, they began to attend to the names on the bronze plaques (CVGP3, civilian; CVGP4, Navy) and to ask T and the adults about who they were.

(15) In response to a question from David, T said that people weren't buried under the memorial. Many were buried in places where their families had wanted it. The bodies of others, lost at sea, had never been found.

(16) At one point I found Tom carefully examining some red marks (CVGP5) he had found on the steps of the memorial. 'It looks like blood,' he said. Later, having seen that the marks were evenly scattered around the steps and heard one of the mothers say she didn't think that they were blood but probably rather red paint, he accepted the alternative explanation.

(17) On the way back to the classroom, one of the mothers (not David's) accompanying the class, in response to my request for her observations on what the children had found interesting, said that she had been struck by just how many questions she had had about the people whose names had been seen on the memorial and what had happened to them.

### **Back in classroom**

(18) The children gathered around T and began to talk about the visit. Several commented on the height of the Hill and the extensive view, one saying that she had thought she could fall off.

(19) By this time, T felt that the children needed to let off a bit of steam. While some of them went outside, I stayed behind, talking to T, David's mother and one or two of the children who were still around.

(20) David was one of the children who had appeared to be particularly interested in the people whose names had been on the memorial. When I asked him what he thought he would remember about the visit, he said that he thought that he would recall the boat going out. He then said, 'I liked the way the monument was built and how it got there.' When I asked him whether he had thought about how it had got there, he said, 'A bit.' I asked him what he had been thinking about while he was there. 'Things about people in the olden days and how they lived,' he said.

(21) Later, when I told his mother about what David had said, she commented that she was not surprised about his interest in the people. His grandfather had died recently. They had been very open about it all and had placed great emphasis on discussing things fully with him.

(22) I told T about Tom's comment, made on the walk back, that he couldn't get as much information up on the hill as he could have by going into the library. T said that Tom was very keen on history and like a sponge. T said that he thought that the way people made sense of Plymouth while up on the hill was different: more like an artist.

(23) T said that many of the children had been up to the Hill with an earlier teacher and had commented on how much smaller the cannon now looked. He said that he felt that many of the children had become very interested in the monument and its connections with death and associations with Riverside.

(24) In the afternoon he intended to talk with the children about what they might do to follow up the visit. He wanted to leave their options open and would therefore give them space to draw, paint, write and so on, rather than lock them into a set agenda.

(25) By this time, the children were coming back into the classroom. With them settled on

the floor around him, he began to talk about what they could do, placing explicit emphasis on choice. What follows is, as near as I can make it from my notes, a record of what was said:

### Conversation 2.1:

(26)

- 2.1.1 T Would anyone like to offer any ideas?  
 2.1.2 Wayne We could write down things we remember  
 2.1.3 T Any ideas about ways we could write? maybe about some of the things you could remember / maybe explain what you saw / what you were thinking about / maybe a story / a poem/ any other suggestions?  
 2.1.4 Child Pictures  
 2.1.5 T Can you suggest different ways?  
 2.1.6 Selina Paint  
 2.1.7 Various Pencil / crayon  
 2.1.8 T You could work from your sketches / any other ways?  
 2.1.9 Various Model (various suggestions, too rapid for me to record)

While this was going on, T wrote up the children's suggestions on a flipchart, ordering them into different modes of representation:

Writing:- poems, notes, story  
 thinking  
 making books

Pictures:- paint, crayon, pastel, pencil, chalk (shortage of chalk might limit this)  
 collage

Model:- plasticene, Lego, multilink, junk

(27)

- 2.1.10 T Anybody with anything they would like to share about the visit? / for me / the most interesting thing was the view and how clear it was / did anyone make any sense of why Rivermouth got there?  
 2.1.11 Laura Perhaps they made it like a city to keep the animals out  
 2.1.12 T If you build a city / you will keep these animals out / ... / one of the things you all saw is water  
 2.1.13 Selina I saw two ships going out / and aeroplanes / I thought they were going to collide / ...  
 2.1.14 Child Why were the ships there?  
 2.1.15 T Why were the ships there? / so they could be loaded up / ... / Rivermouth isn't an important trading port / it's more to do with the Navy / it used to be a trading port / but not now

(Lunchtime intervened)

### Conversation 2.2: Classroom, pm the same day

(28) The afternoon began as the morning, with the children seated on the floor around L. He reminded them of the variety of possible ways of representing experience, adding music to the list and once more emphasizing choice:

- 2.2.1 L I've put out various kinds of paper / what you use will depend on what you want to do

(He demonstrates a range of possibilities - scrap paper, writing paper, sugar paper, showing the children what each of them could be useful for, but without emphasizing the use of any one mode over others.)

- 2.2.2 T I'll leave you to choose what you're going to do / what material to choose  
(T sets paper out)
- 2.2.3 T One last thing / I've got a book here / black and white etchings / showing Rivermouth / some of Rivermouth after the war

(29)

As the children in the class formed little groups, I watched Tom, Emma and Thomas as they began to choose musical instruments 'to make music about B Hill in the olden days'

- 2.2.4 Tom (Tom chose castenets) 'for horses'
- 2.2.5 Emma (marraccas) 'for a marching army'.
- 2.2.6 Tom there's footmen and horsemen
- 2.2.7 Thom but what would sound like a gun?  
(It wasn't yet clear whether Thomas was a member of the group)
- 2:2.8 Tom we could do a presentation
- 2.2.9 Emma what can we call it?
- 2.2.10 Tom the great poem / 'Marching to B Hill' / what can be the words? / we don't do the words until we've got the music
- 2.2.11 Emma then they charge
- 2.2.12 Tom ready / aim (directs Emma to clout tambourine)
- 2.2.13 Emma we don't have to do marching / let the footmen stay behind
- 2.2.14 Tom only galloping horses

(both play music, with Thomas joining in)

- 2.2.15 Tom now what do we need to do do?
- 2.2.16 Emma we could do all the buildings falling down
- 2.2.17 Thom bombs
- 2.2.18 Tom not bombs / cannon balls
- 2.2.19 Emma we could do hissing sounds of them going in (shakes marraccas) / we could do the buildings collapsing
- 2.2.20 Tom it's only a tiny village / but it does have buildings

(They play through what they have done so far.)

- 2.2.21 Emma we've finished
- 2.2.22 Tom no we haven't / it's a bit boring
- 2.2.23 Emma we could have people screaming
- 2.2.24 Tom yeah
- 2.2.25 Emma because inside the buildings there's people

(They play through again, with additional effects.)

- 2.2.26 Tom now we need to think of more interesting parts with stupid Normans
- 2.2.27 Emma then there'll be more screaming

(further rehearsal)

(30)

- 2.2.28 Tom (composing words, playing and directing Emma) in they come / charging swords and all / as huge big buildings begin to fall / is that OK? / (brief pause) huge big buildings begin to fall / people scream with huge big voices / no / people are screaming / ever so scared
- 2.2.29 Emma yeah / that's better
- 2.2.30 Tom buildings fall / they think it's a nightmare (pause) /

- 2.2.31 Tom we'll do it once more / see if it's OK  
 2.2.32 Emma yeah  
 2.2.33 Tom then we can write it down  
 2.2.34 Emma yeah

(They go to get paper. Tom, with Emma's help, writes text. See CVGPW3)

.....

### Conversation 3: Plenary class session at end of day

(31) At the end of the day, L drew the children together and invited them to show one another what they had been doing:

- 2.3.1 T shall we start with music? / do you want to tell us?  
 2.3.2 Tom we done a poem about B Hill when it was being invaded  
 2.3.3 T so you thought about the Normans  
 2.3.4 Tom not really / we thought about the olden days  
 2.3.5 (Tom and Emma perform their text and music. It takes about a minute and a half.)  
 2.3.6 Tom we're not happy about the ending  
 2.3.7 T I like the horses and riders coming in / sounds threatening / ominous / as it would have been in Norman times  
 2.3.8 Tom we forgot the fuses  
 2.3.9 T do you want to play it again?  
 2.3.10 (further performance)  
 2.3.11 Tom we forgot the fuses again  
 2.3.12 T does anyone want to say anything about it?  
 2.3.13 Child what was the bangs?  
 2.3.14 Tom cannons firing  
 2.3.15 (Other children ask questions and make points, and receive responses from Tom and Emma, but too rapidly for me to note.)

(32)

- 2.3.16 (T then solicited offerings from other children. Selina and Alice showed the model of the monument they had been making.  
 2.3.17 T (pointing to bits at top of model) what gave you the idea about this?  
 2.3.18 Selina I was interested in the bits around the cross  
 2.3.19 T Is it finished yet?  
 2.3.20 Alice no / we want to do the cannon  
 2.3.21 T (indicating) you could do the path around the edge  
 2.3.22 Selina yes with...  
 2.3.23 T anything else? / what about the plaques around the memorial? (to everyone) memorials are interesting places / also sad / they're about people who've died / it's a way of remembering them / and sometimes remembering people who are still dieing / some people think people are buried under it / but that's not true

2.3.24 (33) There follow other offerings from the children, until T, having said they would go on being able to work on the visit the next day, drew the activity to a close by indicating that it was nearly time for people to go home.

## Appendix 1.2.2

### Classroom visit

#### Observation of small group conversation

Account constructed from notes. Incorporates amendments suggested by T

Members: Tom, Laura, David, Alice, Selina, Robert (children); T

(1)

This visit took place two days after the B Hill excursion. In the intervening time, the class as a whole and children in the group on which I was concentrating had, according to T, already developed their representations of the experience further. Anticipating that I would be able to piece together something of what had transpired as opportunities arose, I focused from the outset on this occasion on the conversation that was already under way between T and members of the group.

At this point, T was talking to Tom about the poem on which he had been working (see CVGPW4)). This was a revision of the one (CVGPW3) he and Laura had presented to the class two days earlier.

The following snippets of conversation are constructed from my field notes:

(2)

T (to Tom) Would you like to talk about what you've done?  
 Tom (reads out what he has written (CVGPW4))  
 T What were you thinking about when you did the end line? [and that can't be stopped by anyone]

(3)

Tom I thought about how to end / how could this thing be stopped?  
 T Was there a line of kings that could be stopped?  
 David The Saxons could give the Normans a surprise attack  
 Laura The Saxons could build a huge crane / with 10 lbs of iron / the Normans could ride underneath / then they could let it go on their heads  
 T: Like an ambush  
 Tom A bit gruesome  
 T Does anyone know what happened to .....  
 Tom One was killed in battle  
 T (telling the children about how the Normans came from a particular part of France) They thought they had a right to be in England  
 Selina Did they bomb them?  
 Tom Is she thinking about cannons?

.....(chunk missed).....

(4)

T What I know about the Battle of Hastings is / the Normans met Harold's army outside a place called Battle / Harold's army had just rushed back from Scotland / they were very tired / even then they nearly won it / but he made a mistake  
 Tom What would the Normans have done when they they won?  
 Selina Cheer  
 T What more would they have done?



Laura Make everyone agree with you  
 Tom You could give things to make them  
 T You mean give presents and bribes? / it might work / how long do you think it would take them to get control?  
 Child About five years  
 Alice You could have a meeting and talk about it  
 T I see / you could have a meeting and talk about it / does that sort of thing still go on?

.....chunk missing.....

(5)

T Does anyone know anything about Robin Hood?  
 Laura He was a Saxon / the Normans came in / they had arguments / but they settled / but Robin Hood got Maid Marion in the end / the wedding was really between the Normans and the Saxons  
 T Was that a good thing for both the Normans and the Saxons?  
 Laura They could share the land  
 David Robin Hood used to be a traitor  
 T Can you explain that?  
 David He used to share things  
 Laura The sheriff used to collect taxes / people thought he was taking too much  
 Tom Robin Hood in a way was a traitor because he stole / but in a way he wasn't / he gave to the poor  
 Laura King John was taking too much  
 T Was King John a Norman king? What was King John's brother called?  
 Tom Richard the Lion-heart  
 T Do you know what he was doing at the time? he was on the Crusades ....(bit missed).....Jerusalem was a very important city for Christians.....(bit missed).....  
 Tom If we go back to Richard the Lion-heart / I think he was trying to give the money back  
 Laura The right amount to the poor / also some to the king  
 Tom I think he put some peasants in gaol if they didn't have enough  
 T Sometimes they treated them badly in gaol

.....(chunk missed).....

(6)

T We're not entirely sure who Robin Hood was / was he a real person? / perhaps it's a story about what people do when they get invaded / perhaps Robin hood was lots of heroic Saxons / The Normans put themselves at the top / perhaps it's a story about sticking up for people when they're invaded

.....(chunk missed).....

(7)

Tom I'll tell you a legend about Richard the Lion-heart / he was in a cart / he forgot he had his ring on / ... (missed) ...  
 Laura I know another legend / when he came back from the Crusades / King John made him work for one day / for 2 shillings / to let him know what it was like / being poor  
 Tom Was England King John's country?  
 Laura No / he just wanted to collect the money / he didn't like his brother much / his mother ....(missed)....  
 Robert I saw this in a Disney cartoon  
 David They had money on a rope between their castles

Robert King Richard was better than King John  
 T this legend / is it true?  
 Tom Well / half true / I've seen a lot like it / on this hand...(missed)...  
 Selina What do you mean / on this hand  
 Tom I know a ghostly legend  
 Laura I know a legend about a cat ...(missed)....  
 David I now one / I don't know if it's true or not / if you go to a mirror at 12 o'clock  
 / a lady will strangle you  
 T Is that a story now? / or a legend from the past?  
 David Now  
 T There's a load of stories about Robin Hood / it's very difficult to know if he  
 existed / it may be lots of stories about different people / you know the King  
 Arthur stories / they were like that

(8)

At this juncture a parent helper who, up to this point, had been attending to some plants nearby, interjected to say that she had been to the Robin Hood museum. (Information she offered missed). She said she believed Robin Hood was true. She also said that Mrs E (classroom assistant) came from Nottingham and she thought there was a Robin Hood.

Laura I think Robin hood did exist / he gave money to the poor / but not once a year / almost every day  
 T Do you think it could have been stories about lots of people / but it became one person/  
 Laura Yes / I think there were lots of people like Robin Hood / all doing same sort of things  
 T To say there were lots of people like Robin Hood is a fantastic idea / perhaps it was lots of people like in France / when the Germans invaded / it was a common way of people reacting to an invasion

.....(chunk missed).....

(9)

T What we need to do is to think a bit about what we can do with all our writing  
 Laura I don't think Robin Hood was the only one in the forest / his group was good too

.....(chunk missed).....

(10)

At this point T asked children in the class as a whole to tidy up and to get ready to come together to talk about what they had been doing. Once the children had gathered around on the floor, T pointed out that this was a time when they could see the latest things people had been doing to follow up the B Hill visit. He called for volunteers to show what they had been doing. Hannah offered to read her writing (CVGPW).

T (once Laura had finished reading) Would any body like to ask Laura about anything or to say anything?  
 Wayne Why didn't you write about the cross?  
 Hannah (reply missed)  
 T That was a good question / do you always write about everything you do?  
 Jason No / you write what you find interesting  
 T Like the bit about feeling you would fall off the hill

Jason then read his writing, a piece (not yet collected) which ended with a reference to the 'boards with writing on them', i.e., the plaques, on the memorial. 'Yes,' said T; 'the names of the people who died'.

Other readings followed, including one, with T's support, by Kirsty. I have not noted their course.

(10)

### Conversation with Tom

I was interested in (among many other things) the changes Tom had made to the earlier draft of the words he, Emma and Thomas had put together to accompany the music they had composed on their return from B Hill. One part of the first text (CVGPW3) had read:

buildings fall all over the place  
Normans ride off at a very fast pace

In the later version (CVGPW3), written the day after the first, this, now done on a word processor and arranged in lines as in a poem, had become:

buildings fall all over the place,  
Normans ride at a very fast pace.  
eventually the Normans won,  
and that can't be stopped by anyone.  
or could someone ??.

JG        You've added more lines about the Normans to your poem / can you tell me anything about why you did that?

Tom       I thought I needed to say something about who the invaders were / otherwise people could've thought this was about World War 2

There was no time to take this conversation further.

(12)

### Conversation with T

With a staff meeting following this session, little time was available to talk over what had happened. However, knowing that I would be interested in how the conversation noted above had originated, T told me that it had evolved from Laura's writing (CVGPW5), which, at that point, I had not read. Laura had written about an invasion. It was an invasion involving, not people, but animals being invaded. It had echoes, T thought, of authors whose work Laura was familiar with, such as Pat Hutchings. Reading what she had written to the group had sparked off a conversation about invasions, invaders and the invaded. It was this conversation that I had come in on at a point when it was already well under way.

T said that he hadn't ever thought of an invasion from the point of view of animals. His suggestions had been for the children to think of people.

Beyond this, T said that, in his part in the conversation, he had been feeling for ways in which the children's horizons could be broadened and for ways of helping them to make connections.

The imminence of the staff meeting meant that this conversation had to be cut short.

## Appendix 1.2.3

### Classroom visit

Account constructed from notes. Incorporates amendments suggested by T

#### Conversations within the group

(1)

The children sit around the usual table. Some are drawing and writing. Others are making models. T sits with the children, talking sometimes to the group as a whole, sometimes to individuals or sub-groups. Tom, Laura, are making a plasticene model of Plymouth and its surroundings on a board. They have included fields, hedges and houses. David is there too, but watches rather than takes part. I sit beside them.

(2)

- |      |       |   |
|------|-------|---|
| 4.1  | Tom   | This bit's Mount Edge   |
| 4.2  | Laura | And this bit's B Hill   |
| 4.3  | T     | Is it Mt Edge as it is now or as it used to be?                 |
| 4.4  | Tom   | Now   |
| 4.5  | David | What I want to know is / how do you shape the trees and hedges? |
| 4.6  | Tom   | We made shapes  |
| 4.7  | T     | What's this here? Riverside?                                    |
| 4.8  | Laura | Yes   |
| 4.9  | T     | Where's the sea going to be?<br>.....(bit missed).....          |
| 4.10 | T     | You must have amazing memories to know where all this goes      |
| 4.11 | Tom   | We're not worried about that                                    |
| 4.12 | T     | Perhaps if you were / you could use those aerial photos         |
| 4.13 | Laura | Yes / we could see where the school goes / David's got a photo  |

(Some talk, not recorded, about how the common was shaped follows)

(3)

At this point, seeing Laura with her sketch done at B Hill (CVGPD1), T showed her a photograph (CVGP2) of herself sketching at B Hill. He asked if she could remember what she had been thinking about as she was sketching.

- |      |       |   |
|------|-------|---|
| 4.14 | Laura | (What I was really thinking about was the shape of the distance / I was trying to get all the houses and fields in the right places |
|------|-------|---|

(4)

Tom is looking at his writing (CVGPW9a), reading the comment T has written on it. T notices he's started on Saxons, but hasn't finished. He invites Tom to read the first part to the group. Tom reads.

- |      |     |   |
|------|-----|---|
| 4.15 | T   | I like the questions at the end / can you 4.16 read them out again?   |
| 4.17 | Tom | (reads out the end of his piece of writing)   |
| 4.18 | T   | (highlighting the questions) it's almost as if you were saying the English peasant / you all know that word / the ordinary English peasant wouldn't be able to talk with them / there's a communication problem / some invading armies / not the British / I don't know about the Normans<br>.....(bit missed)..... |

(5)

- 4.19 T (indicating Tom's writing) If the Normans knew about this / they wouldn't need to ask questions / they'd know the answer themselves
- 4.20 T People write things down / they leave it and come back to it / and add things to it
- 4.21 Tom A bit more
- 4.22 T Or change things / like put in new ideas / when you do that / it helps you to think about what you are learning
- 4.23 Tom What are civilians?
- 4.24 T People who are not in armies
- 4.25 Robert Were those people on B Hill civilians?
- 4.26 T No / (finds photographs of the plaques (CVGP3, CVGP4) on the war memorial) / shall we have a look at the plaques / I don't think so / (finds one plaque (CVGP3) is for civilians) / these are civilians / it says so here(reads some of the names on plaque): there's three people from one family here / why do you think that is?
- 4.28 Child Perhaps two got bombed / one committed suicide
- 4.29 Laura The first one died before the rest of the family / the others were so sad they wouldn't leave him / they wanted to die with him
- 4.30 Tom They've got the same surname as Shelley
- 4.31 T They come from Portsmouth / perhaps their house was bombed / what do you think? / all died on the same night / three in the same family / it looks like bombs on Oreston / do you think that's possible?

.....(bit missed).....

(6)

- 4.32 T (reads out David's writing (CVGPW16))
- 4.33 T One of the reasons we sent people overseas was to make it a Christian country
- 4.34 Tom The Saracens and the Moslems
- 4.35 T They gave it up in the end
- 4.36 Tom Was that on the seventh crusade? / I've heard some gave up through starvation

.....(bit missed).....

- 4.37 T Israel's now got three religions / there're Christians / Islam / that's Moslems / there's a big stone in Jerusalem where Mohammed is supposed to have gone to heaven from / the third one is the Jewish religion / if you go to Israel today you can see the Crusaders' castles
- 4.38 Tom Was Jesus a Jew?
- 4.39 T I don't think Jesus knew what he was / perhaps he saw himself as a Jew / he didn't know he'd founded a new religion / what d'you think?
- 4.40 Tom I think the first thing you said

.....(bit missed).....

(7)

- 4.41 Tom In the Battle of Hastings / who do you think shot Harold in the eye?
- 4.42 T Probably it was just a soldier
- 4.43 David How did the air-raid shelters get under Miss M's class?
- 4.44 T How was it done? / you know the earth at the back...
- 4.45 Tom Is it still there now?
- 4.46 T Yes / Mr J knows about it

.....(bit missed).....

(8)

At this point, L invited Robert to read his piece of writing (*needed*), which was about outlaws, to 4.47 the group. Robert read it so quietly that most of the other children

would not have been able to 4.48 hear. L encouraged him to read it again, and then drew attention to the picture which went with it 4.49 and to taxes. One of the children said that Robin Hood had been showing off.

- 4.50 T I'm interested in why Robin Hood was a show-off.  
 4.51 Robert He was showing off to Maid Marion  
 4.52 Tom He was shooting at a frying pan but he missed / he hit a hat he'd thrown in the air  
 4.53 T Where have you heard about that?  
 4.54 Tom In a cartoon  
 4.55 T On television?  
 4.56 Tom Yes / on television  
 4.57 Laura His friend was going to have his hands cut off / Robin Hood said 'Cut off mine instead' / but he ran off just as the knife came down .....(bit missed).....
- (9)  
 4.58 T So what interested you was his relationship with Maid Marion?  
 4.59 Child: yes  
 4.60 T How do you think the Sheriff of Nottingham thought about Maid Marion? / she was his niece / she was marrying Robin Hood  
 4.61 Tom: A bit put out / he might have tried to persuade her / he's an outlaw  
 4.62 Laura: The Sheriff of Nottingham and Robin Hood were friends / they played cards together / but when Robin Hood looked at Maid Marion / he didn't like it  
 4.63 T I don't know the story / did they get married in the end?  
 4.64 Childn Yes  
 4.65 T Did that change anything?  
 4.66 Laura The Sheriff got poor and Robin Hood got rich  
 4.67 Tom They seem to have swapped places  
 4.68 Laura The Sheriff learned his lesson / he had to work / he only got 2 shillings an hour for his work / so he could see what it was like to be poor  
 4.69 Tom Do you think Robin Hood was good or bad?  
 4.70 Laura Good in some ways / I expect he wanted money for the poor / whenever he was in battle / he wanted the poor to be for him .....(bit missed).....
- (10)  
 4.71 Laura I think Robin Hood shot arrows a lot at first / King John was going to have a competition / the poor were making faces at him / he was in disguise / but they knew who he was  
 4.72 T (invited Laura to read her piece (CVGPW18) out, then invited comment)  
 4.73 T Where did you get all this?  
 4.74 Laura Sometimes I put in what I've heard from books / sometimes what I think might have happened .....(bit missed).....
- (11)  
 4.75 T Are you saying the English made the Scots play particular things at particular times?  
 4.76 Laura Yes / they'd rather do that than be killed  
 4.77 T Do you think the English had any reason for this?  
 4.78 Laura Yes / the Scottish religion would cover England / the Scottish people were allowed to talk to God / the English people were not

## Appendix 1.3.1

### T's written comments

#### T's written comments on my write-up of site/classroom visit (see Appendix 1.2.1) (excerpt)

##### Some thoughts about transcript

The first thing that is obvious when I look at this transcript is that the richness of the conversation is watered down because it is not possible to record from written notes all that is going on. Tape recordings have got to be considered but I fear without radio microphones the acoustics of the room will present an awesome obstacle.

With regard to conversation (1) about Tom's end line,

[eventually the Normans won,  
and that can't be stopped by anyone.  
or could someone??. (GPW4)]

I think the general gist of what I was trying to do is to find out how Tom's end line, or rather its intended meaning, might relate to any embryonic conceptions that he might have about how invasions arise and the kind of things that are set in motion once they have happened, e.g., gaining control of a population. Laura's comment in conversation (2) shows that the children did have some ideas as to what an invader might do to consolidate an invasion (Tom's comment also, and Alice's). All these comments suggest that the children already possess some kind of embryonic framework through which they are making sense of 'Invasion' in its widest sense. Embryonic notions of 'power' and 'control', 'negotiation' etc. It occurs to me that what might help the children in this particular instance to move forward would be the opportunity to apply such embryonic general principles to a specific instance, i.e., have a look at what the Normans actually did do after the invasion and then look at this in the light of some of the ideas the children had. e.g., In relation to Tom's idea about bribery we could ask whether the Normans did indeed indulge in this practice and how did they do it? This is interesting because I have said that often what I feel I am doing is helping the children move towards the construction of general principles out of the examination of specific instances etc. In this case, at least on the face of it, the children already appear to have constructed some embryonic principles but need to see where and how they are at work in specific instances. Which of course will probably have the knock on effect of some

adaptation or deepening of the frame they already have. There appears to be a kind of tidal movement

Specific ===== General

I think this describes some of what is going on when 'learning' is taking place. Is it general or does it characterise the way learning is in the Humanities? I've not had time to think about this.

Laura's comments in conversation (3) seem incredibly sophisticated and again she appears at the threshold of powerful ideas about Negotiation, Treaty, Settlement, etc. Then later Justice, Taxation. And from all of them, treason. I could only try to listen and respond appropriately under such a bombardment of important ideas. My question at (a) was definitely consciously put down on the table but from then on it looks or sounds rather clumsy, from the point of view of my contribution. It's 'on the hoof' and there's too much of it! My comments at (4) seem to show this. An attempt, perhaps, to sum up where our conversation is taking us. But then also ideas are there that relate generally to the underpinning concept of the next conversation ...



## Appendix 1.3.2

### T's written responses

#### T's written responses to my questions about write-up of B.Hill + pm follow-up (excerpt)

##### Classroom visit + B. Hill visit

(3) Am I representing your intentions/hopes for the visit and the follow-up reasonably faithfully? Do you want to enlarge on what I have said in any way?

Yes it's fine.

(11) Can you corroborate or add to what I've said about Laura's choice of the quarry as a focus and her reasons for being interested in it?

No

(12) As above, but with regard to Tom's choice of the monument.

No

(13) As above, but with regard to David's choice.

No

(14-16) Anything you can add to what was taking the children's attention around the memorial

Some children were speculating as to what the people did during the war. I showed them that different plaques related to different branches of the armed forces, army, airforce, navy. And that some related to 1st World War.

(22) Anything you can add to your observation about people making sense of things like artists and/or about the match between this and Tom's 'sponge-like' propensities

I think I meant that someone like an archaeological historian may have been able to make some deductive insights into Rivermouth's growth and development but that the children were unlikely to be able to do this. However they could gain a sense of being at the end of an important historical process (the birth and development of Rivermouth) from the impression the view made that morning.

(23) Anyway in which you can enlarge on the children's observations about the size of

cannon and/or their interest in the monument

I had suggested to some of them that perhaps they saw things differently now to what they did then. They had changed and therefore the way the world looked had also changed. An alternative explanation to faulty memory!

(24, 25) On more than one occasion, you emphasize affording the children choice (of focus and of medium). Any comments on this would be most welcome!

It seems to me that to invite children to respond to their experience in the hope that this will help them to make sense of it and then to dictate how they should do this will result, in all probability, in the experience being in some way taken away from them. Without their personal commitment very little will happen.

(27) Your questions involve Rivermouth and its origins. Is there some reason behind this?

No. I feel this paragraph was a little bit of a mish mash. I felt uncomfortable with what I was saying for some reason.

(28) How did you see the possibilities of the book about Rivermouth?

I didn't think much about it. I merely thought some children would be interested in looking at the illustrations in it as it was a book. I had looked at it to get some information.

(29) Emma seems to be much concerned about falling buildings and people within them. Any observations about this?

(no response)

(30) Tom has an urge to rhyme. I'd be interested in any observations about this.

Yes I've noticed this about him. All his poetry rhymes but can sound somewhat contrived or even nonsensical because of it. I have talked to him about about this but he obviously sees it as as a most important aspect of poetry.

(31) You mention the Normans at a couple of points here. Any comments on this?

No, it was only that I knew the poem contained a reference to the Normans.

(32) As above, but with regard to your introduction of and comments on the plaques on the memorial.

I guess I was trying to encourage them to think about the detail on the monument and then got carried away. I ended up offering a little about how I felt about memorials.



## Appendix 2.1.2

### Interjudge Guide 1

#### Introduction

##### Thinking on action

In this study, I'm trying to gain insights into a teacher's thinking, as it occurs in the minute-by-minute unfolding of his interaction with children in normal classroom conditions. In particular, I'm interested in how, in the heat of the moment, he works out what to do next. That's hard, because one can't ask him to say what he's thinking as he's teaching without interrupting - and, in consequence, distorting - the teaching itself.

One way of getting around this formidable problem involves making a record - in this case, with a video camera - of the teaching as it occurs and playing it back with the invitation to him to stop the tape at any point at which something significant comes into his head. Whenever this occurs, I note both the point at which the tape is stopped and - by handwritten notes or on audiotape - what the teacher says about it. This may not be exactly what the teacher was thinking at the time of the actual teaching, but at least it is his thinking on his actions. This is known in the trade as 'thinking on action'.

Here's a bit of thinking on action:

4.06      They're already noticing things in the pictures. Here Lana's seeing every picture as an animal. I respond simply because they've seen something important. Indian pictures are full of symbolism, but I've no idea where things will go.

The words were spoken by the teacher ('T' from here on) in response to what he saw on the video. I wrote them down as fully as I could at the time and checked them out with him afterwards. The digits at the beginning represent the time, in minutes and seconds, at which he asked for the tape to be stopped.

##### Units of meaning

It won't surprise you to know that I'm not just interested in what T thinks and does. I'm groping for explanations, for answers to questions like, 'Why does T do that particular thing and that particular point?' 'Is what he does simply arbitrary, or are there significant patterns in what he does?' 'If there are patterns, what is their nature?'

Such patterns do not simply lie there on the page, or on the audiotape, waiting to be discovered. One must 'read them into the page', very much as, in your own field, one must read meanings into a novel, out of your own experience and imagination. But, just as one can't read just anything into a novel, but must allow oneself to work within the constraints its author offers, so must one be constrained by the T's 'text'.

I try to do this by reading and rereading T's text, searching all the time for elements which might, just might, have something in common: searching, in short, for how they might be categorised. An early step is to break the text up into units of sense, using slashes to show where the boundaries lie. Thus, the example I have cited above comes to look like this:

4.06    / They're already noticing things in the pictures./ Here Lana's seeing

every picture as an animal. / I respond / simply because they've seen something important. / Indian pictures are full of symbolism, / but I've no idea where things will go. /

Each '/' marks the beginning of a new chunk of sense, or meaning, or the end of an old one. You will see that, while such slashes often coincide with sentence boundaries, they do not always do so. Sometimes they separate smaller units. This is not just an arbitrary matter. On the contrary, it reflects my concern for the complexity of how T talks about his teaching (there's a lot I could say about this: please bear with me if I don't do so now). That complexity involves a fair degree of subordination. How to capture and analyse this is one of the problems I must solve. Let me try to explain how I try to deal with it.

Breaking things down into smaller units leads to complications. Sometimes a smaller unit can be embedded within a larger one. The passage you've just looked at contains an example of this:

4.06     / I respond / simply because they've seen something important. /

You can see that the second unit links to the first, yet says something further. Together they say something more than the sum of their parts. Grammatically, I think it's a matter of main and subordinate clauses, but I want to avoid being too technical. More importantly, I want to be able to say something about the parts and the whole.

To overcome the difficulties such 'embedded' units pose, I've raided my keyboard for a bracketing device, something which will show both the larger unit and the subordinate one within it. Having already commandeered round and square brackets for other purposes, I've elected to use </ and /> for this. I can then use these composite brackets to delineate the total unit, like this:

4.06     </ I respond / simply because they've seen something important. />

Even this, however, is not enough. Since I want to work equally on both the main and the subordinate clauses, I want to make both stand out. You'll see why more easily later. For now, though, it's enough to say that I employ dots to signify the subordinate unit. Our example now looks like this:

4.06     </ I respond .../ simply because they've seen something important. /... />

In this way, I can show the main and the subordinate clauses in their own right, while still preserving their relationship to one another. So the whole piece now looks like this:

4.06     / They're already noticing things in the pictures./ Here Lana's seeing every picture as an animal. / </ I respond .../ simply because they've seen something important. /... /> / Indian pictures are full of symbolism, / but I've no idea where things will go. /

I hope this makes some sense. If it doesn't, you may find it helpful to look at some other examples in the texts I pass to you. You could even just ask me!

### Imposing patterns

It's at this point that the hard graft begins. It's a matter of trying to impose plausible patterns on the units of sense. I keep asking myself whether separate units have anything in common with one another. Bit by bit, similarities strike me. For example, in the above text, 'They're already noticing things in the pictures' and 'they've seen something important' are like one

another in that, in both cases, T is making a comment about the children. 'I respond simply because ...', however, is different. Here T is saying something about himself. More particularly, he's saying something about his teaching.

I notice lots of units like these in what T does. The first kind, where he says something about the children, I label 'acknowledging child/children' ('child' or 'children' since it might be either). The second kind, where T says something about what he is doing, I label as 'commentary on teaching'. To make them stand out, I add these labels to the text like this:

/ They're already noticing things in the pictures. *acknowledging chd-chdn* /

/ I've no idea where things will go. *commentary on teaching* /

These two themes, or patterns, acknowledging the children and commenting on teaching, are, I think, apparent over and over again in what T says. But they are not the only things which seem to recur. At this stage, for the present purposes of my investigation, a number of others seem to be there. In all, and at this point (I emphasise this, for later I shall want to break some of the categories down further), I see seven which interest me:

*providing background detail*  
*identifying discourse focus*  
*rehearsing knowledge of field*  
*indicating shared experience*  
*seeking chd-chdn's perception*  
*acknowledging chd-chdn*  
*commentary on teaching*

Two I have already mentioned. The others I will try to explain later, principally by illustration. Together, they make up the seven ways in which I initially categorise the units of meaning which make up the totality of what T says. Even in the short piece I have been using as an example, you can see some of them:

4.06 / They're already noticing things in the pictures. *acknowledging chd-chdn* / Here Lana's seeing every picture as an animal. *acknowledging chd-chdn* / </ I respond simply .../ because they've seen something important. *acknowledging chd-chdn* /...*commentary on teaching* /> / Indian pictures are full of symbolism *rehearsing knowledge of field* /, but I've no idea where things will go. *commentary on teaching* /

More immediately, however, I want to try to explain why your help is needed.

### Why I need your help

The need stems from a major problem in any investigation of this kind. Here I am, beavering away at divining patterns in what someone else has said, yet recognising that these patterns don't simply exist 'out there', waiting to be 'discovered' by me. On the contrary, on the basis of my own experience and with a view to my own purposes, and through my own imagination, I must impose patterns on the text, tentatively at first, but with increasing commitment as I become convinced of their substance. Someone whose experience differs from mine, with a different imagination, and holding different purposes, or perhaps even the same ones, might come up with different patterns. What validity, then, do mine have? Are they merely figments of my imagination? Or, suitably primed, could someone else see them too, and thus assure me - and perhaps others - that they have some substance? Without that assurance, you see, why should anyone believe a word that I say?

There are at least two things I could do to overcome this difficulty. One would be simply to

present someone such as you with T's words, exactly as I first encountered them, and then to ask you to impose patterns of your own, entirely without props from me. If the patterns turned out to be close to mine, all well and good. Bearing in mind what I have said in the previous paragraph, however, one can see that such an outcome would be improbable. Moreover, a great deal of effort would have been expended to a dubious end. After all, it would have shown little more than that your experience, and so on, is different from mine. I think we would have known that already.

A second approach involves showing you what I have done and providing you with as full an account of how I have done it as I can manage, and then asking you to trace my footsteps, inviting you all the while to consider whether the view of the ground which I offer is one that you, too, can recognise.

### What I am asking you to do

It is this latter path that I am taking, or, rather, asking you to tread on my behalf. Thus I am providing you with a full record of what T said. It is on the sheets which accompany this introduction. That record I have broken up into chunks, or units, of meaning for you just I have done for myself. Moreover, for each 'chunk', I have shown the pattern which I think it corresponds to. One chunk, for example, may show T doing what I label as 'rehearsing knowledge of field'. The next one may show him indicating shared experience. And so on.

Every so often, however, I have wiped out the pattern-labels, the categorisations, for a sequence of ten successive 'chunks'. (There's no significance in the *ten* chunks, by the way: it's just my way of keeping the arithmetic I must do later within my somewhat limited compass.) You get a bit of T's text, with my categorisations imposed on it, then some more chunks, but with spaces where I would have denoted the patterns. It will look like this:

Indian pictures are full of symbolism *rehearsing knowledge of field* /, but I've no idea where things will go. *commentary on teaching* / There's a wide potential for worthwhile learning. *commentary on teaching* / There's nothing that will necessarily develop, but every child could make an embryonic understanding, particularly by relating what they saw to their own experience.  
 / Here we're only on the first page / and already  
 we've talked a lot about India. / The children are  
 beginning to get a sense of place and of people's beliefs.  
 /

The challenge to you, surprise, surprise, is to impose the patterns on the vacant spaces!

If you had to do it without support, this would indeed be a daunting task. Fortunately, help is at hand. Below I am setting out criteria, specifications if you like, for each of the seven 'patterns' which interest me at this stage. More than that, I am giving examples of what they look like when applied to T's text. See below!

I would suggest that you feel your way into these patterns by studying the examples and comparing them with some which I have already applied within the main bulk of T's text. Then, as you get a feel for them, try applying them to the gaps. Do it tentatively at first, as I have had to, then more firmly as the picture clears. I use a pencil, lightly, followed by much application of a soft rubber!

To cut down on the clerical aspect, you would probably find it advantageous to use abbreviations for the patterns you discern. I'm showing the ones I use below. I think they are self-explanatory. At least, I hope so!

What will all this mean? Well, if, using my criteria, the patterns you impose, match mine, then

I will be able to say that my categories are substantial, that they are not merely arbitrary figments of my imagination. If so, all well and good. And even if they do not, I shall be able to learn from the reasons for our differences.

Good luck!

## Level 1: Categories for comment types

28.05.99

<i>providing background detail</i>	pbd
<i>identifying discourse focus</i>	idf
<i>indicating shared experience</i>	ise
<i>rehearsing knowledge of field</i>	rkf
<i>seeking chd-chdn's perception</i>	scp
<i>acknowledging chd-chdn</i>	acc
<i>commentary on teaching</i>	cot

### *providing background detail*                      pbd

By this I mean anything which provides background information about events or those taking part in them, but which is not directly to do with teaching and learning; for example:

- number of children in the class
- circumstances, eg, having to stop for playtime, cramped nature of room
- identifying particular children, eg. 'he's the one who ...'
- references to own prior circumstances, eg., 'An interlude in my own life' (R2/SR/17.30)

### *identifying discourse focus*                      idf

anything which indicates what is being focused on, or talked about, *as the classroom discourse unfolds*, such as:

- nomination of what is being talked or written about at that point, eg., 'the King Midas story' (R1/SR1/M39); 'a man standing upside down on his head in a filthy street' [at that point being commented on by children] (PA/SR/27.33)

### *indicating shared experience*                      ise

This involves anything which gives indications of T's recognition of experiences he and/or the children have participated in *in the past*, and which he can therefore bank on the children being familiar with:

- topics which he and children have covered in the past, eg., 'I had talked a bit about Indian gods already.' (PA/SR/2.41); 'The notes come out of this earlier session.' (R2/SR/0.42); 'The myths the children have come across up to here weren't like that.' (R2/SR/5.10); 'All story time last term we had been reading these Red Indian myths.' (R2/SR/11.33); 'everything we've talked about so far' (R1/SR1/M93)
- indications of things children have done together, eg., 'there's a group of children that do go [went] on to make the statue for themselves ...' (SaBk/SR)



***rehearsing knowledge of field***      **rkf**

anything which indicates the teacher's own understanding of, or attitude to, what is being talked about (the field of discourse), independently of the wish or need to teach it:

- indications of T's perception of the field; eg., 'Indian pictures are full of symbolism.' (PA/SR/4.06) 'In my understanding, the priests, the Brahmin, the educated classes have an essentially monotheistic view, but with many dimensions.' (R2/SR/2.26)
- indications of what he thinks or feels about it; eg., 'I object to the arrogance of the English [re. name 'Everest'] (PA/SR/22.27); 'I think this is a complex topic.'

***seeking chd-chdn's perception***      **scp**

anything which suggests that T is:

- trying to find out what the children know about a topic
- trying to work out *how* the children understand a topic, eg., 'I'm seeking clarity about what they mean when they say myths are not true. ...' (R2/SR/10.35); 'I wondered whether she realised that this was what the myth was about.' (R1/SR1/M114)
- aware that he is unsure about what the children know, or the depth or nature of their understanding of a topic, eg., 'I'm not entirely sure what Lana means by strength' (R1/SR1/M147); 'I don't know how what kind of religious backgrounds any of them have at all' (SaBk/SR/ 5/8 way through)
- indications of priority of concern for children's sense-making; eg., 'I'm not interested in what they've learned, but in what they're making of it.' (R2/SR/0.42); 'I also had a real personal interest in this, in what their position is with regard to myths ...' (R2/SR/8.15)

***acknowledging chd-chdn***      **acc**

anything which indicates that T notices something about a child's behaviour or the behaviour of the group or the class, now or in the past, eg:

- indications of T's awareness of what chd/chdn do or say; eg., 'the children were saying 'that's odd', 'that's funny'' (R2/SR/22.52)
- indications of T's awareness of chd/chdn doing nothing; eg., 'They were very quiet.' (R2/SR/3.30)

anything which indicates what T makes of a child, the group or the class says or otherwise does, now or in the past:

- indications of how T sees chd/chdn's emotional states or dispositions; eg., 'The others can get very frustrated.' (R2/SR/4.05)
- indications of T's interpretations of chd/chdn's affective commitment to field; eg., 'the children are so interested in the idea of many gods in one' (R2/SR/2.26)
- indications of T's assumptions about chd/chdn's prior knowledge; eg., '[I had talked a bit about Indian gods already], so they knew about some of them.' (R2/SR/2.41)
- indications of how T believes the children think about topics, eg., 'Here Lana's seeing every picture as an animal.' R2/SR/4.06); 'Their position seems to be that ...'; 'The children are signalling that they recognise danger' (R2/SR/36.06)
- judgments about the children's ideas, eg., 'Our frameworks are too far apart.'

(R2/SR/24.46); 'it's interesting that they see myths in terms of beliefs.'  
(R2/SR/10.35);

- acknowledgment of common understandings reached between T and children about topics, eg. 'we've agreed about so and so'

anything which signals T's awareness of what children already know; of what they are, or might become, interested in; or of what they might find surprising or otherwise significant: significant: eg:

- indications of what they already know, eg., '(They would be able to bounce the Indian myths off ...) the Greek that they already knew.' (PA/SR/Prelim)
- indications of what T believes children might notice, eg., 'I also thought that the children would find the Indian myths and the culture different. (PA/SR/Prelim)
- T predicting what will interest children, eg., 'I know it will make an impact on the children' (PA/SR/27.33)

anything which indicates T's affective responses to children's actions, ideas etc:

- indications of surprise, interest, at what children say, eg., 'I think that's interesting [child's remark about Indian gods having long hair].' (PA/SR/4.59),

anything which suggests T is aware of intellectual challenges to children or of their capacity to meet them; eg:

- indications of awareness of demands being made on children; eg., 'There's no way in which they can understand the culture quickly.' (R2/SR/0.50); 'I anticipated that the children would find this strange' (R2/SR/27.33); 'I was fairly sure that she would see that there is more to power than physical or political strength' (R1/SR1/M147); 'I don't think even an adult would understand why Saraswati was worshipped when she was without an explanation of the moon cycle' (SaBk/SR)
- references to children's states of mind which allow him to take, or lead him to preclude, particular courses of action; eg., 'I'm raising questions about right and wrong exercise of power ... *Psychologically, I think it's possible at this point.*' (R1/SR1/M141: key words in italic)
- indications of beliefs about children's particular or general capacities: eg., 'it [this language] would be meaningful to them' [i.e., they will be able to understand it] (SPDem/SR/16.56); 'Adults often find this hard. Maybe children find it easier to accept. [i.e., accept idea of many gods in one]' (R2/SR/2.26)

### *commentary on teaching direction*

**ctd**

indications of T's curricular perceptions, priorities, intentions, anticipations, views of learning, eg.:

- indications of themes, topics chosen for exploration, eg., 'I thought it would be a good idea to do something about mythology ...' (PA/SR/Preliminary comments)
- generalisations about own practice, eg., 'This is what we do in this class' (SPDem/SR/7.35)
- indications of what T regards as significant issue, something that it would benefit children to grasp, eg., 'I'm saying that this [what myths are like] might be important.' (R1/SR1/M35); 'I remember thinking that they needed to enter a world of detail.' (SPDem/SR/12.24)
- topics which the teacher anticipates may be encountered
- indications of T's acknowledgment of the uncertain way in which discourse might develop, or how far it might develop: eg., 'I can't tell which of these ideas the children

will take up.’ (PA/SR/4.59); ‘ I hadn’t been sure whether I would be able to take them this far into this.’ (SPDem/SR/12.24)

- indications of prior knowledge T believes children must have in order to make sense of topic; eg., ‘they would need to know about the moon to understand why she’s worshipped at that particular time of the year’ (SaBk/SR/8.47k)
- I think one of it one of the one of the things about coming clear or becoming clearer in your mind is actually rejecting certain things or coming to a position where you feel you can reject them (R1/SR2/17.26)

T’s comments about own actions, thoughts about actions or perplexities, eg.:

- T’s statements about what he is doing; eg., ‘I’m playing devil’s advocate.’ (R2/SR/10.10); ‘I’m trying to make the Hindu idea of god understandable by making connections back to our own culture.’ (R2/SR/2.26)
- T’s statements about not knowing what to do or how to do it; eg., ‘Maybe it’s because I don’t know how I can do it.’ (R2/SR/10.10)
- T’s assertions of limiting own action; eg., ‘I could have challenged their ideas but don’t. It’s enough to stir the water a little bit, but not to do anything more.’ (R2/SR/10.30)

## Appendix 2.1.3

### Interjudge Guide 3

Here's my third commentary/guide/call for help on this important business of interjudgment. As you will know from the last thing I wrote, I've been very pleased with progress. We seem to be reaching a high level of agreement about categories now, and I note with encouragement your observation that everything is becoming clearer to you as you gain more experience of what is involved. Without a doubt, your own constructively critical response to the challenge has contributed to this growing ease. In particular, the clarification of the *commentary on teaching direction* category has taken things forward. What we have now is a big improvement on what I had before, and I have amended all the categorisation work I have done in its light. I now think that the set of categories I am working with at this stage (see below) is pretty robust. Thank you!

*providing background detail /  
identifying discourse focus /  
rehearsing knowledge of field /  
indicating shared experience /  
seeking chd-chdn's perception /  
acknowledging chd-chdn /  
commentary on teaching direction /*

You mentioned in passing that the one thing which remained to bother you from time to time was my bracketting of comments with more than one element. It wasn't easy, you said, to place the categories into the text. I'm now going to try to help. If what follows fails, remember, as always, that the failure is mine. I shall just have to keep trying until I make things crystal clear. Once more, I'll work with real examples taken from T's comments.

Lots of things T says are straightforward. Take this as an example:

eg.1 I'm making connections back to our own culture. (R2/SR/3.30)

The topic, i.e., what's being talked about, is T himself, here shown by 'I'. He's saying something about himself:

(I) am making connections back to our own culture.

For my purposes, it's perfectly adequate to treat this as a single unit. For the sake of categorisation, I can place the whole thing within a single set of brackets, like this:

/ I'm making connections back to our own culture. /

You'll recognise this as an old - or, rather, given your critique, new - friend, *commentary on teaching direction* !

From my point of view, however, many of the things T says are more complex, more layered, than this. Take this:

eg.2 At this point, it's odd that he's dropped in the idea that Indian myths are sad. The myths the children have come across up to here weren't like that.

Here, T is talking about something that Leon has said. I could look at his two statements separately, like this:

/ At this point, it's odd that he's dropped in the idea that Indian myths are sad.  
*acknowledging chd-chdn /*  
 / The myths the children have come across up to here weren't like that. *indicating*  
*shared experience /*

To do this, however, would be to miss their interconnectedness. I've tried to evolve a system which enables me to hold on to such interconnections. In this case, it involves recognising that these two statements can be seen as a single whole made up of two elements. So, the first thing I could do is to place both statements within a single set of brackets, thus signalling their linkage:

/ At this point, it's odd that he's dropped in the idea that Indian myths are sad. The myths the children have come across up to here weren't like that. /

Unfortunately, this solution has two weaknesses. Firstly, it doesn't enable me to identify the two elements which make up the whole. How, for example, would I show the boundary between them? Just inserting a / between them wouldn't do. I'd be back with two separate statements. Then again, where would I place the categorisations?

My solution to this conundrum is to draw on a wheeze from my days of being taught mathematics, about a hundred years ago. Perhaps you came across it, too, although of course much more recently! I saw that you could use brackets to show differing operations. For example,  $3 + (4 \times 2)$  was quite different from  $(3 + 4) \times 2$  (try it, if you doubt me).

Then, if you wanted to do something more complicated, you could introduce a kind of 'more inclusive' bracket, but, in order to distinguish it from the basic one, you used another sign, like this:  $[3 + (4 \times 2)] \times [(3 + 4) \times 2]$ . This showed that you had to attend to the bits within the square brackets first and then and only then did you add the two outcomes together. Do you remember?

The device I use builds on this. I can't use square brackets because I already employ them for a different purpose. I could have used { } brackets, but, to be quite honest, I've only just noticed that I've got them on my keyboard! Instead, I use these composite, 'made-up', signs, </ />, as a form of 'more inclusive' bracketing to link statements to one another. Thus, taking eg.2 (see above), I can do this:

</ At this point, it's odd that he's dropped in the idea that Indian myths are sad.  
*acknowledging chd-chdn / /* The myths the children have come across up to here  
 weren't like that. *indicating shared experience />*

This means that I see what lies between the </ /> brackets as interconnected, yet, in this case, still having two elements. It's as if I am clasping everything between my two hands.

The only problem with the arrangement as I've shown it above is that it doesn't show how one element relates to the other. I choose to overcome this by seeing the second part to be a kind of explanation of the first. After all, if T hadn't felt found Alan's suggestion that Indian myths were sad, he wouldn't have gone on to observe that the myths the children had met were not like that. Thus the main theme is T's noting that something was odd. The second element is an enlargement, as it were, of the first. Without the first, it would make little sense.

I choose to show this relationship by tucking the second element inside the first, while still grasping the whole within my two hands, like this:

</ At this point, it's odd that he's dropped in the idea that Indian myths are sad.  
 .../ The myths the children have come across up to here weren't like that.  
*indicating shared experience /...acknowledging chd-chdn />*

The minor element retains the customary / / brackets, but with ... stuck before and after them, like this .../ /... . Its subservience is then shown by the way it is embedded within the categorisation of the major element. In this way, the whole thing can be seen as something dependent on T's acknowledgment of Leon's point. Is this helpful so far? I hope so.

The general rule to follow in all this is that the major categorisation is always a summing up of the whole thing, so it goes at the end. The minor element is tucked inside it. Formally, it looks like this:

</ xxxxxxxxxxxx .../ yyyyyyyyyy *minor element* /... *major element* />

The thing we have been looking at so far is like this.

Sometimes, however, the minor element can occur first. In this case, it would look, formally, like this:

</ .../ yyyyyyyyyy *minor element* /...xxxxxxxxxx *major element* />

Here's an example:

eg.3 </ .../ We'd thought about greed and pride before in Janapati. *indicating shared experience* /... I knew this. But I'm seeing what they make of it. *seeking chd-chdn's perception* /> (R2/SR/7.30)

In egs. 1-3, we've been looking at whole statements as units for categorisation. Probably most of the things I categorise are like that. Sometimes, however, I pick out fragments for examination. Then I'm interested in both the fragment itself and in the whole statement in which it is embedded. Look, for instance, at this one:

eg.4 / The gasps from the children let me know they're excited / (SaDem/SR/0.40)

In this, I'm interested in both the fact that T has noticed the children's gasps and what he has made of them. So, the first part that I pick out is this:

The gasps from the children

There's no verb. It clearly isn't a statement. But it shows that T has noticed something that he believes to be significant. For my purposes, it's a unit of meaning, and it falls into the *acknowledging chd-chdn* category. When that is recognised, I must then look at the rest of the statement. This, taken as a whole, shows what T has made of what he has noticed: '(The gasps from the children) let me know they're excited.' Just as the minor element is *anacknowledging chd-chdn*, so is the major one. The whole statement, when categorised, then comes out like this:

< .../ The gasps from the children *acknowledging chd-chdn* /... let me know they're excited. *acknowledging chd-chdn* />

I'm sure that you'll note one further thing from this example: it's perfectly possible for one *acknowledging chd-chdn* unit to be embedded inside another. And, of course, the same thing could happen for any other category. I thought it might be helpful to mention this so that you don't feel that you are going wrong if any of your categorisations come out like this! Here's another example, just for reassurance:

eg.5 </ This is reenactment plus commentary. .../ It enables me to release myself and to interact with the children. *commentary on teaching direction* /... *commentary on teaching direction* /> (SaDem/SR/0.53)

Just occasionally, things get even more complicated. Units occur within units within units. No, this isn't a typing error: it happens! Then I use a further layer of bracketing, like this:

<</ ...</ .../ xxxxxxxxxx /... yyyyyyyyyy />... zzzzzzzzzzzz />>

The principle of such bracketing is exactly the same, so there's no need to go into it. With luck, moreover, you won't meet such a leviathan, at least not for the purposes of interjudgment. Don't panic!

Well, here I am, trying to show how the bracketing system works, and I've written three pages already. Do you have to understand it in order to complete the interjudgment activity? I don't know! Nevertheless, I've put all this together in the belief that, the more that you understand, the more meaningful the challenge will be.

## Rules of thumb

Yet you could still ask whether there are any rules of thumb for operating the system, bearing in mind that your burden is always to categorise text that has already been chopped up into units on your behalf. I think that there are, although I do not know whether being aware of them would help. Let me try to articulate them:-

1. All brackets come in pairs:     / xxxxxx /                   .../ xxxxxx /...  
  </ xxxxxx />                   ...</ xxxxxx />...

Note their essential symmetry!

2. Each pair marks off a unit of meaning: / unit /                   .../ unit /...                   </ unit />

3. Each unit needs to be categorised: eg. / unit *acknowledging chd/chdn* /

4. The first step is to identify the beginning and end brackets of each unit. Easy when you have simple units, but more care is needed when you have minor units embedded in major ones!

5. The category for each unit always goes just before the end bracket for each unit. Easy when it's something like this:

/ unit *acknowledging chd/chdn* /

6. Less easy (until you get the hang of it) when you meet something like this:

</ unit A .../ unit B /... />

7. For each unit, identify the beginning and end bracket.  
In our example, unit B is bounded like this: .../ unit B /... and unit A is like this: </ unit A />

8. Determine the category for each unit.

9. Place each categorisation immediately to the left of its unit end-bracket. Thus, in our example, the categorisation for unit B goes in like this:

</ unit A .../ unit B *category for B* /... />

and the category for unit A, since it subsumes unit B, goes in like this:

</ unit A .../ unit B /... *category for A* />

Put the whole thing together like this:

`</ unit A .../ unit B category for B /... category for A />`

I hope all this will help. If it doesn't, keep in mind that it is my fault!



## Appendix 2.1.4

### Level 1: Categories for comment types

<i>providing background detail</i>	pbd
<i>identifying discourse focus</i>	idf
<i>indicating shared experience</i>	ise
<i>rehearsing knowledge of field</i>	rkf
<i>seeking chd-chdn's perception</i>	scp
<i>acknowledging chd-chdn</i>	acc
<i>commentary on teaching direction</i>	ctd

#### ***providing background detail***                      **pbd**

By this I mean anything which provides background information about events or those taking part in them, but which is not directly to do with teaching and learning; for example:

- number of children in the class
- circumstances, eg, having to stop for playtime, cramped nature of room
- identifying particular children, eg. 'he's the one who ...'
- references to own prior circumstances, eg., 'An interlude in my own life' (R2/SR/17.30)

#### ***identifying discourse focus***                      **idf**

anything which indicates what is being focused on, or talked about, *as the classroom discourse unfolds*, such as:

- nomination of what is being talked or written about at that point, eg., 'the King Midas story' (R1/SR1/M39); 'a man standing upside down on his head in a filthy street' [at that point being commented on by children] (PA/SR/27.33)

#### ***indicating shared experience***                      **ise**

This involves anything which gives indications of T's recognition of experiences he and/or the children have participated in *in the past*, and which he can therefore bank on the children being familiar with:

- topics which he and children have covered in the past, eg., 'I had talked a bit about Indian gods already.' (PA/SR/2.41); 'The notes come out of this earlier session.' (R2/SR/0.42); 'The myths the children have come across up to here weren't like that.' (R2/SR/5.10); 'All story time last term we had been reading these Red Indian myths.' (R2/SR/11.33); 'everything we've talked about so far' (R1/SR1/M93)
- indications of things children have done together, eg., 'there's a group of children that do go [went] on to make the statue for themselves ...' (SaBk/SR)

#### ***rehearsing knowledge of field***                      **rkf**

anything which indicates the teacher's own understanding of, or attitude to, what is being talked about (the field of discourse), independently of the wish or need to teach it:

- indications of T's perception of the field; eg., 'Indian pictures are full of symbolism.' (PA/SR/4.06) 'In my understanding, the priests, the Brahmin, the educated classes

- have an essentially monotheistic view, but with many dimensions.’ (R2/SR/2.26)
- indications of what he thinks or feels about it; eg., ‘I object to the arrogance of the English [re. name ‘Everest’] (PA/SR/22.27); ‘I think this is a complex topic.’

### *seeking chd-chdn’s perception*

**scp**

anything which suggests that T is:

- trying to find out what the children know about a topic
- trying to work out *how* the children understand a topic, eg., ‘I’m seeking clarity about what they mean when they say myths are not true. ...’ (R2/SR/10.35); ‘I wondered whether she realised that this was what the myth was about.’ (R1/SR1/M114)
- aware that he is unsure about what the children know, or the depth or nature of their understanding of a topic, eg., ‘I’m not entirely sure what Lana means by strength’ (R1/SR1/M147); ‘I don’t know how what kind of religious backgrounds any of them have at all’ (SaBk/SR/ 5/8 way through)
- indications of priority of concern for children’s sense-making; eg., ‘I’m not interested in what they’ve learned, but in what they’re making of it.’ (R2/SR/0.42); ‘I also had a real personal interest in this, in what their position is with regard to myths ...’ (R2/SR/8.15)

### *acknowledging chd-chdn*

**acc**

anything which indicates that T notices something about a child’s behaviour or the behaviour of the group or the class, now or in the past, eg:

- indications of T’s awareness of what chd/chdn do or say; eg., ‘the children were saying ‘that’s odd’, ‘that’s funny’’ (R2/SR/22.52)
- indications of T’s awareness of chd/chdn doing nothing; eg., ‘They were very quiet.’ (R2/SR/3.30)

anything which indicates what T makes of a child, the group or the class says or otherwise does, now or in the past:

- indications of how T sees chd/chdn’s emotional states or dispositions; eg., ‘The others can get very frustrated.’ (R2/SR/4.05)
- indications of T’s interpretations of chd/chdn’s affective commitment to field; eg., ‘the children are so interested in the idea of many gods in one’ (R2/SR/2.26)
- indications of T’s assumptions about chd/chdn’s prior knowledge; eg., ‘[I had talked a bit about Indian gods already], so they knew about some of them.’ (R2/SR/2.41)
- indications of how T believes the children think about topics, eg., ‘Here Lana’s seeing every picture as an animal.’ R2/SR/4.06); ‘Their position seems to be that ... ’; ‘The children are signalling that they recognise danger’ (R2/SR/36.06)
- judgments about the children’s ideas, eg., ‘Our frameworks are too far apart.’ (R2/SR/24.46); ‘it’s interesting that they see myths in terms of beliefs.’ (R2/SR/10.35);
- acknowledgment of common understandings reached between T and children about topics, eg. ‘we’ve agreed about so and so’

anything which signals T’s awareness of what children already know; of what they are, or might become, interested in; or of what they might find surprising or otherwise significant: significant: eg:

- indications of what they already know, eg., '(They would be able to bounce the Indian myths off ...) the Greek that they already knew.' (PA/SR/Prelim)
- indications of what T believes children might notice, eg., 'I also thought that the children would find the Indian myths and the culture different. (PA/SR/Prelim)
- T predicting what will interest children, eg., 'I know it will make an impact on the children' (PA/SR/27.33)

anything which indicates T's affective responses to children's actions, ideas etc:

- indications of surprise, interest, at what children say, eg., 'I think that's interesting [child's remark about Indian gods having long hair].' (PA/SR/4.59),

anything which suggests T is aware of intellectual challenges to children or of their capacity to meet them; eg:

- indications of awareness of demands being made on children; eg., 'There's no way in which they can understand the culture quickly.' (R2/SR/0.50); 'I anticipated that the children would find this strange' (R2/SR/27.33); 'I was fairly sure that she would see that there is more to power than physical or political strength' (R1/SR1/M147); 'I don't think even an adult would understand why Saraswati was worshipped when she was without an explanation of the moon cycle' (SaBk/SR)
- references to children's states of mind which allow him to take, or lead him to preclude, particular courses of action; eg., 'I'm raising questions about right and wrong exercise of power ... *Psychologically, I think it's possible at this point.*' (R1/SR1/M141: key words in italic)
- indications of beliefs about children's particular or general capacities: eg., 'it [this language] would be meaningful to them' [i.e., they will be able to understand it] (SPDem/SR/16.56); 'Adults often find this hard. Maybe children find it easier to accept. [i.e., accept idea of many gods in one]' (R2/SR/2.26)

### ***commentary on teaching direction***                      **ctd**

This category covers everything that T mentions which hints at what T wants to teach and when, and how he goes about it, together with any uncertainties he may have about such matters of direction.

To speak of the themes he has chosen for exploration, for example, is to talk about direction, as are his generalisations about his practice, his indications of what he sees to be significant issues, even his indications of uncertainty about how things will develop. Equally, his awareness of what children need to know in order to make sense of something gives his teaching direction, as do his thoughts about what will support their learning. In the same way, his statements about what he is doing, sometimes even about not knowing what to do, are about his sense of where the teaching is going.

What is excluded from this category, however, is anything to do with his readings of the children (*acknowledging child/children*) and his attempts to read them (*seeking children's perceptions*).

So, it includes:

indications of T's curricular perceptions, priorities, intentions, anticipations, views of learning, eg.:

- indications of themes, topics chosen for exploration, eg., 'I thought it would be a good idea to do something about mythology ...' (PA/SR/Preliminary comments)
- generalisations about own practice, eg., 'This is what we do in this class' (SPDem/SR/7.35)

- indications of what T regards as significant issue, something that it would benefit children to grasp, eg., 'I'm saying that this [what myths are like] might be important.' (R1/SR1/M35); 'I remember thinking that they needed to enter a world of detail.' (SPDem/SR/12.24)
- topics which the teacher anticipates may be encountered
- indications of T's acknowledgment of the uncertain way in which discourse might develop, or how far it might develop: eg., 'I can't tell which of these ideas the children will take up.' (PA/SR/4.59); 'I hadn't been sure whether I would be able to take them this far into this.' (SPDem/SR/12.24)
- indications of prior knowledge T believes children must have in order to make sense of topic; eg., 'they would need to know about the moon to understand why she's worshipped at that particular time of the year' (SaBk/SR/8.47k)
- views of learning; eg., 'I think one of it one of the one of the things about coming clear or becoming clearer in your mind is actually rejecting certain things or coming to a position where you feel you can reject them' (R1/SR2/17.26)

T's comments about own actions, thoughts about actions or perplexities, eg.:

- T's statements about what he is doing; eg., 'I'm playing devil's advocate.' (R2/SR/10.10); 'I'm trying to make the Hindu idea of god understandable by making connections back to our own culture.' (R2/SR/2.26)
- T's statements about not knowing what to do or how to do it; eg., 'Maybe it's because I don't know how I can do it.' (R2/SR/10.10)
- T's assertions of limiting own action; eg., 'I could have challenged their ideas but don't. It's enough to stir the water a little bit, but not to do anything more.' (R2/SR/10.30)

## Appendix 2.1.5

### Photo Album: Stimulated Commentary: Level 1

#### Material prepared for interjudge (i.e., categories removed) (extract)

Relates to videoed classroom session, as transcribed on PA/Tra

T's comments:

4.06 / They're already noticing things in the pictures. *acknowledging chd-chdn* / Here Lana's seeing every picture as an animal. *acknowledging chd-chdn* / </ I respond simply ... / because they've seen something important. *acknowledging chd-chdn* /... *commentary on teaching direction* /> / Indian pictures are full of symbolism *rehearsing knowledge of field* /, but I've no idea where things will go. *commentary on teaching direction* / There's a wide potential for worthwhile learning. *commentary on teaching direction* / There's nothing that will necessarily develop, but every child could make an embryonic understanding, particularly by relating what they saw to their own experience. *commentary on teaching direction* / Here we're only on the first page *identifying discourse focus* / and already we've talked a lot about India. *indicating shared experience* / The children are beginning to get a sense of place and of people's beliefs. *acknowledging chd-chdn* /

4.59 / I think that's interesting [child's remark about Indian gods having long hair].  
/ Different cultures have different views of beauty.  
/ The way people perceive the world is different between cultures.  
/ People's aesthetic sense is to a degree culturally conditioned.  
/ There's no question about me having this in mind - I distinctly remember having it in mind as we talked, these different ideas of beauty. / I can't tell which of these ideas the children will take up. It's like having an enormous cauldron boiling. To structure it would be to spoil it. /

5.20 / They've come up with their own idea. / I'm caught on the hop. It doesn't matter. /

7.56 / Temples are very important to an understanding of India. *rehearsing knowledge of field* / </ .../ I notice the child's view of burying people with treasure *acknowledging chd-chdn* /... sufficiently to say 'I don't think they did'. *commentary on teaching direction* /> / But Lana shows that she knows that temples are related to worship. *acknowledging chd-chdn* /

8.45 / I make the comparison between church and temple to help them to relate it to their own lives. *commentary on teaching direction* / I say under my breath 'you can't assume people do' and am cautious about parallels, *commentary on teaching direction* / but have decided that this isn't the place to get into complications. *commentary on teaching direction* /

10.00 / They seem to be saying, 'how do we know this is an Indian and not an English street?' /

14.10 / Lana makes all sorts of stabs at making sense. / She

constantly invites you to respond to her ideas. /

14.28 </ I don't know what to say to that .../ - the air inside pillars [Lana's suggestion]  
/... /> / so I just say it's interesting.  
/

16.00 </ They brought this up by saying .../ 'are these people begging?'  
/... *commentary on teaching* /> /That enables us to look at a cultural difference.  
/ Perhaps the children can see people squatting as in the begging  
shepherds. / I was amused by what they saw. /

17.10 </ .../ Lana's question, 'how come the temple looks different?' *acknowledging chd-  
chdn* /... My ears pricked up at this *acknowledging chd-chdn* /> and my response was  
immediate. *commentary on teaching direction* / It was a conversational response, not  
something premeditated. *commentary on teaching direction* / It makes it possible to open up  
the notion of variety, not just of architectural styles, but also of political systems. *commentary  
on teaching direction* / I was getting a sense of the potential of this question as we talked,  
that it was about the variety of human life and experience. *commentary on teaching direction*  
/

## Appendix 2.2.1

### Photo Album: Transcript of small group expository discourse

Clockwise: T, Matthew, Rachel, Amy, Jo Jo, Laura, Jonathan

- P1 T (0.01) but one of the ways in which we can learn a little bit more about the Indian myths is by knowing some / a bit about the country and where they come from / right / because that helps you to understand them better / OK / right / now it's quite difficult / right / actually this / um / to learn about India very quickly because there's so much of it (0.23) / but a good way to actually begin to get some idea about India would be to look at some photographs / right / so what I've done is I'm going to show you some photographs this afternoon / OK / right / of India / now the nice thing about these photographs is that / they are actually photographs that I took myself / OK / and my wife / OK / in India / and I'm going to show you some of these / they're not all India but most of them are / and we can talk about them as we go through the book / OK / right / so you can ask me whatever questions you like and I'm going to talk about some of the pictures / right / actually they're not all photographs / there are some other things in here as well / right / and I shall show you what they are (1.03) / OK / so we've got the book around this way / right / OK (turning pages of album) / right / look the reason why there is a girl here in a swimming pool is that she's a friend of mine / right / and she gave me this book as a wedding present / OK / right / when I got married / OK / right / now up here (indicating picture of Taj Mahal in album) / d'you know / have you ever seen this building before? (1.23) [263 words]
- P2 Lana {no  
{
- P3 Jo {no  
{
- P4 Mat {yes
- P5 T has / does anyone know what building that is?
- P6 Jon yes / Aladdin's building
- P7 T no / uh / you're on the right track / yes it's called the Taj Mahal / right / it's very ver / it's supposed to be / some people say it's the most beautiful building in the world / right / and when you actually see it
- P8 Jon Mr Name
- P9 T right / that's right / there's lots of buildings around here and when you actually see it / it's not a let-down / you actually come to think that this must be the most beautiful building in the world because it does look fantastic / it looks much better than in a photograph
- P10 Jon Mr T / is that the same person who's up there? (*pointing to picture of Indian deity on wall*)
- P11 T that's right / those are the gods from up there / right / OK (2.01) / so this building here / often when people think of India / right / they think of this building / right / that's the one of the first things they think about is this building / right / can you try and sit down if you can because it's / it's much more easy because the light shines on the photos / OK / you notice I put some of these pictures here / this picture is a picture of a very important holy man (2.23) who discovered who actually starte / the Sikh religion and I can't remember his

name now / and these are pictures of Hindu gods / right / which we all know of / this is Krishna (pointing to photo) / this is / I think [117 wds]

- P12 Lana it's the one up there with the
- P13 T it's the one up there / yes / I can never
- P14 Lana it's the wife of / it's the wife of that one there
- P15 T it could be Kabati / or it could be Durga / and I can't remember her name properly / this is Vishnu (pointing to picture) and his servant / Hadiman who's the Monkey God / d'you remember Hermes in / um / Greek myths / right / Hadiman is very similar / he's a kind of messenger / right / a nice man / and this is Saraswati / who is the Goddess of Wisdom / OK / she's very important and she's also the Goddess of Music / right / she plays / she's always seen playing the sitar
- P16 Mat she's got a peacock
- P17 T and she's got a peacock above her
- P18 Mat and she's got arms
- P19 T yes / she's got lots of arm (3.24) / right / the Indian gods often do that because they're all holding something that means something
- P20 Mat (inaudible)
- P21 T yes
- P22 Mat (inaudible)
- P23 T yes that's often / often true
- P24 Lana (inaudible)
- P25 T whereas Greek gods / they look very like us don't they (3.41) / Hindu gods do look like us but they add things to them
- P26 Lana (*pointing to photo*) ... those got ... and
- P27 T that's right
- P28 Jon there's a cow
- P29 T that's a bull that is / it's a bull
- P30 Lana how come they all have a picture / an animal in each picture?
- P31 T um (4.02) / because / with every god there's always an animal associated with that god / OK / Vishnu rides on an eagle / Saraswati / I think she's normally seen sitting on a swan / and the swan actually is in there / it's not normally a peacock / uh / I / I find that surprising because Krishna is Vishnu / right (4.22) / but it's interesting that there's cows in that
- P32 Lana how come
- P33 T but there / cows in India are holy



- P34 Lana these are really small 'cos she's leaning on it
- P35 T that's right / it's a he
- P36 Lana oh / a he (laughs)
- P37 T I know it looks like a she but it's a he
- P38 Lana (inaudible)
- P39 Mat do the Indian gods always wear long things ? (4.42)
- P40 T they've got very long hair and they look sort of / uh
- P41 Mat womanish
- P42 T yes they do look womanish / yes you're quite right / they all look womanish / yes / they look / feminine
- P43 Jo (*pointing at wall picture*) one of those could be a woman in those pictures
- P44 T well / it's probably what Indians think / looks / you know / looks good / looks beautiful / isn't it / it's probably what they imagine / right
- P45 Ady all the blue ones look like (5.03) / um / womans / but they're men / but all the white ones
- P46 Jo oh / I understand / all the blue ones / all the blue-faced people are men / and all the others are ladies
- P47 T you're probably right / I hadn't thought of that before but you're probably right / shall we look at some of these photographs (*turning page*) / right (5.24)
- P48 Lana {floods  
{
- P49 T {now some of these photographs / yes / when I arrived in India it was the monsoon / d'you remember I told you about the monsoon?
- P50 Jo {yes  
{
- P51 Mat {yeh
- P52 T d'you remember what the monsoon is?
- P53 Ady {yes  
{
- P54 Lana {when it rains a lot
- P55 T when it rains a lot / yes (5.36) / it doesn't rain all day / it rains at certain times / you get these storms that come / right / and the one that's happening here (*pointing to photo*) / right / this palace here is rather beautiful as you can see / it's called the palace of the wind and it's in a city called Jaipur / it's a very very beautiful building / very beautiful indeed (5.57) / right / and it's still lived in as well / right
- P56 Lana {is that a school?  
{
- P57 T {the whole palace is still lived in / this here / no / I don't think it's a school / it / no /

- what they're doing is gambling in the street / they're playing cards / or throwing dice / I can't remember which one they're doing / right / and here is / a typical Indian street (6.23) / right / it looks very / you can see these things like lots of bicycles / if you move your heads back / you / if you can move your heads back / because it hides the light
- P58 Jo (*pointing to blurred part of photo*) how come it's got / a bit blurry there?
- P59 T it's a bit blurry because the camera is having to focus on one place / right / so the people who are near to you are a bit blurry / right
- P60 Lana you've put / um / something next to all of them
- P61 T I've written something next to / all of them / yes / so / I do actually remember what they all are (6.47) / I don't have any trouble / remembering what they all are
- P62 Lana (*pointing to words by photo*) you can read this
- P63 T (*pointing to different photo*) you see these people here / they're actually pulling / or cycling / on these things with / um / with kinds of things like chariots behind them / seats / right / and that's actually what they do / they're called rickshaw-men (7.05) / and they actually pull you in these rickshaws / they cycle along / you hire one just like you hire a taxi / and they will cycle you somewhere in the city / they're very strong these people / although they don't look strong and they're very small / Indian people / there're a lot of / right / so / that's the price of rooms (91 wds)
- P64 Mat is there (7.30) / are these pictures in the same place
- P65 T no / these pictures are in different places
- P66 Lana mm (*looking at binding of album*)
- P67 T that's probably so you can put another page in if you wish to / OK / Lana you're obscuring Jo's view (7.42) / right / that's fine / OK / now / (*indicating photo*) you get a lot of these in India / these are temples / OK / and they look very much like that / d'you know what a temple is?
- P68 Jon yes / it's where / um / people all get buried in / with all their treasures and stuff
- P69 T in fact / actually they don't bury them in temples really / um (8.05) / what do they do in temples?
- P70 Lana (*raising hand*) um
- P71 T yes
- P72 Lana they / um / put / um / little crosses on the babies / because that's what I / my mum says (*making sign of cross on forehead*)
- P73 T oh they might do / in temples / but they do / they / it's where worship goes on / it's where they go to think about god / and go to be with you know / their gods / OK / and they do a lot of things that we call rituals / right / OK / like we / does anyone go to church here?
- P74 Rach yes
- P75 Lana yes / I go to Brownie church

- P76 T you go to church / right (8.33) / it's rather like us going to church / they go to the temple instead / right / although they will do very different things in the temple to what we do / these girls here / that's a boy there (pointing to picture) / these girls here / these are shepherdesses / they're looking after sheep // actually I remember them / they were / they were very very cheeky / they kept on saying 'pisa' 'pisa' / I didn't understand what they meant by that (8.58) / but what they wanted from us was money
- P77 Chdn (gasps)
- P78 T and I just couldn't / I just didn't understand it / they were getting very frustrated I think / because I didn't understand / this is a view from the top of this place here / this is Chittal / which is a town / and this is a street after a downpour of rain and you can see / it's very muddy (9.20) / right
- P79 Rach I do
- P80 T a lot of streets are quite muddy and
- P81 Jon (*pointing to picture*) they look like ours / our houses
- P82 T well because / in fact a lot / a lot of Indian pictures do look a bit like ours because / the British / actually ruled India for quite a long time / right / but they haven't ruled India for quite / for / they've been out of India for quite a while now / the / the / the streets / they're not / you can tell that it's not a street in England can't you (9.51)
- P83 Jo {mm  
{
- P84 Rach {yes
- P85 T I mean / the buildings are slightly different
- P86 Lana (*pointing*) they're up above / in case /in case there's floods down here / so they can't get into the houses
- P87 T well perhaps / maybe / they always have these arcades where you can walk underneath / right / a bit of the building that's sticking out / OK / so / (*indicating statue*) this is a rather beautiful thing / this is a peacock / which is made / which is fixed into the wall
- P88 Rach oh / a dead peacock / is it really dead?
- P89 T no / it's a / it's a made thing / I think it's made out of / um / glass
- P90 Rach it looks like it (10.30)
- P91 T mm / it's beautiful thing // this is a / an old
- P92 Jon temple
- P93 T is it a palace or a temple? / it could be an old temple / and this is in a place / this is in a place
- P94 Jon it looks like a temple because it's got little pictures
- P95 T that's right / it's a city with a lake in it / it's very nice / it's a beautiful city called Indapur (10.49) / and there's a / there's an island in the middle of the lake which has a very big hotel on it

- P96 Jon (*indicating cloister arches*) and there's / there's little pictures inside the temple
- P97 T yes / it's a lovely place to be / it's very quiet / all right? (*turns page*)
- P98 Lana wow / this is all  
(gap in tape from 11.00: cause unknown)
- P99 T I remember this / this is all / this is all one / this is all one temple (13.24)
- P100 Jo do normally the people / normally the people / do ride on elephants in India
- P101 T there's lots of statues of them
- P102 Ady what's that?
- P103 T this is just a picture of some gods / OK / (*pointing to another picture*) over here is the temple that all this is in / right / I remember this temple / a lot / one of the reasons why I remember it is that I was quite ill at the time / right / that's one of the things (13.46) that you have to put up with in India / you do get ill because there's lots of germs
- P104 Lana a lot of scriptures are on those little
- P105 T yes / every pillar in this thing / there are one thousand one hundred pillars in this temple / and they're all individually carved / that means they're all different (14.00) / right / carved into stone
- P106 Lana that's a lot to carve
- P107 T {it is a lot  
{
- P108 Lana {maybe / maybe they put those in so / because they didn't have anything / because they wanted air inside because
- P109 T what / in the pillars?
- P110 Lana yes / to keep the roof up / keep the roof up
- P111 T well / I don't know / it's an interesting idea
- P112 Lana so / um / um / uh / because it's cold / walls / walls / it's cold
- P113 T it's all open / yes / d'you remember / India's very hot
- P114 Lana so it's all open-air
- P115 T yes
- P116 Jon does anyone live in that building now?
- P117 T no / nobody lives in the building
- P118 Mat it's a temple
- P119 T the temple is a Jane temple / that's not a Hindu temple / (*pointing to wall picture* / it's not the same as this / um / the Janes were / um / a dif / a different religion altogether / right / and they have their own gods / right / some of them are the same as the Hindus and some

of them are not / right / and they have their own gods / right / some of them are the same as the Hindus and some of them are not / but most of these

- P120 Lana (inaudible)
- P121 T they look rather similar to the Hindu gods
- P122 Jon the top part
- P123 Lana and they're invisible
- P124 Jo (*pointing*) is that the top (15.00) of it?
- P125 T that's the top of the temple / it's the dome / yes which is the part here
- P126 Mat Mr Name
- P127 T right / yes
- P128 Mat have you got past where your camera was stolen?
- P129 T no / not yet
- P130 Mat can you tell us about that?
- P131 T that's a / that was a beautiful palace / it took about six hours
- P132 Lana {Mr Name  
{
- P133 T {to get there by bus / it was way out in the middle of nowhere
- P134 Lana Mr Name
- P135 T yes
- P136 Lana um / when you say dome / it sounds like you're saying 'Crystaldome' (15.30)
- P137 T no / it doesn't / yes / it's the same shape / it's that kind of shape
- P138 Lana it's shaped like Crystaldome
- P139 T this is in the same place
- P140 Ady are they begging for money?
- P141 T they / no they're not begging for mones (laughs)
- P142 Ady it looks like it
- P143 T no / they're not / no / what they're doing is they're
- P144 Mat they're fixing the truck
- P145 T that's right / yes / Indians are (15.49) quite different to us in lots of ways / if something goes wrong they're very interested in what goes on / and so everybody had got off the bus / the bus had broken down / everybody had got off the bus and they're all helping to fix it (16.01)

- P146 Mat of course
- P147 T (laughs) which is very interesting / right / which is something that happens a lot in India / everybody's got / something to say about what's going on / OK / so they're all crowding around / and some poor man's probably under here / here's the bus driver here / and he's trying to look and see what's wrong with the bus / and probably all of those people are probably (16.20) telling him to do something / right / which often happens in India
- P148 Lana so he's
- P149 T yes / they all want to have a look // this is / uh / that / that one's completely out of focus / (to child touching mike) don't touch that
- P150 Jo you can still see it
- P151 T it's completely out of focus / it's a train station / right / and I can't remember why I put it in here but you can see the man's headdress here / you see this headdress here
- P152 Ady Mr Name
- P153 Lana it's got a white cloth on it
- P154 T that's right / this place is out in the desert / this town / right out in the desert
- P155 Mat were you right out in the desert?
- P156 Ady it looks nicer / it looks nicer than the one you showed us earlier / it does
- P157 T well possibly it does because / possibly it looks like a nicer day / there's a beautiful temple here / they're called havalis (17.03) these temples / this is a merchant house actually this one
- P158 Lana how come / how come the temple looks different from the others?
- P159 T because different people built it / that's why / um / India has been
- P160 Lana different people
- P161 T different people have taken over India / and ruled it at different times / I said the British (17.22) have at some time / that's our own people / right / but before the British were there / there was a people called the Moghuls / and they ruled it / and / before / before them / there were lots of different kings in India / right / the people who ruled this particular town / were called rajputs (17.41) / rajputs / and they would have had / they built things in their own way / wherever you go in / in India / the buildings are different / right / and the way they build them is different / right [97 wds]
- P162 Mat does India have an emperor?
- P163 Ady it looks like a lion
- P164 T no / it doesn't have an emperor / no / it used to / um / did it used to or not? / not really
- P165 Rach what is that?
- P166 T this is / we're now in a different country actually

- P167 Jo Mr Name
- P168 T we're in a country called Nepal / right / Nepal's religion is very similar to India's religion so it's not / this / this person's called the Bairab
- P169 Jon the what?
- P170 T the Bairab / there's a story about the Bairab (18.22) / and I can't remember what it is but / um
- P171 Lana Bairee (*laughs*)
- P172 T what he's / he's not very pleasant to anybody who's wicked / the Bairab / right / and I can't remember exactly what the story is that goes with him (18.38) / but he's / (*pointing*) and this is a market place / can you see here / can you see mountains up here?
- P173 Jo {no
- P174 Jo {yes
- P175 Ady {yes
- P176 T now / these are the tallest mountains in the world
- P177 Lana I was going to say that
- P178 T a line of mountains / they've got snow on top of them / right
- P179 Lana because it's so / it's so cool up there
- P180 T this is / this is a mountain town called Darjeeling
- P181 Jo where's this?
- P182 T this is the same place / this is the square (19.03)
- P183 Mat Mr Name
- P184 T and you can see the people there / right / OK
- P185 Mat Mr Name / if you're up there and it's hot / you wouldn't like to stay up there because it would start snowing in about 10 seconds
- P186 T even though the sun's out / if you were up there it would feel very cold
- P187 Mat yes
- P188 T it's because the higher you go the colder it gets / that's why the snow remains on the mountains
- P189 Lana and the snow / and the snow can / the corners of the snow could rise up (19.28)
- P190 T I'm not sure what you mean by that / what d'you mean by that?
- P191 Lana when it snows on it
- P192 T yes

- P193 Lana the corners come up onto their feet
- P194 T what / if you were up / if you were up there you mean?
- P195 Lana yes (19.42)
- P196 T well yes / that's why you'd need shoes and warm socks and things like that wouldn't you / (*turning page*) / this is / um / we went walking in the mountains and the hills / right / this is / this is just a ruin / because we got to this place thinking it was a youth hostel / somewhere to stay / and in fact there was nothing / nothing at all / and we had nowhere to stay that night (20.01) / and it was cold
- P197 Lana where did you sleep then?
- P198 T just on the ground
- P199 Lana I wouldn't / I wouldn't like to do that
- P200 T we just couldn't do anything else
- P201 Lana I wouldn't like to do that
- P202 T there's some villagers up in the town / here's a man / taking a pack of ponies / this is the only way to travel in the mountains / there are no roads / the only way to travel
- P203 Mat Mr Name
- P204 T is with a pack of ponies (20.22) / OK
- P205 Mat did you have a blanket with you?
- P206 T I did / we did / well we had sleeping bags to sleep in / right / (*pointing*) this creature here / does anyone know what this creature might be?
- P207 Lana a { bull  
{
- P208 Ady { a bull
- P209 Jo what are these?
- P210 T no / it's not a bull
- P211 Mat a bulldozer
- P212 T it's a yak
- P213 Chdn (gasps)
- P214 Jo oh no
- P215 T it looks like in that picture / the clouds are actually in the valley below (21.04) me / right
- P216 Ady what's that?
- P217 T um / that's a load of monks playing football



- P218 Ady {that's a  
{
- P219 Jon {just like my brother / always outside in the rain playing football
- P220 Lana (*pointing*) are you standing over here somewhere?
- P221 T yeh / make sure / could you move back a bit / that's right / that's (21.22) / no / I'm just on top of this / we're looking down into the valley / it's a very cold frosty morning / and we're looking down into the valley / it's freezing cold / right / um / Ady / could you go and shut that door
- P222 Lana is that what you can see when you're looking straight down?
- P223 T yes / we're pretty much looking straight down / it's a cold morning but sunny / right (21.40)
- P224 Ady Mr Name
- P225 T you see this terracing here / this is all fields / right
- P226 Rach it doesn't look like it
- P227 Lana they're rice fields
- P228 T they are exactly rice fields / they are
- P229 Ady {they're really wet  
{
- P230 Lana {rice fields
- P231 T and this line of mountains here / this is again the Himalayas // and in this lot of mountains although you can't see it (22.01)
- P232 Jo there's another cloud
- P233 T there's a mountain called Mt Everest which is / which is the tallest in the world
- P234 Jo oh
- P235 T the people who live there don't call it Mt Everest / they call it a much nicer name than Mt Everest / they call it Sagamatu
- P236 Jon Sagamatu
- P237 T Sagamatu / which is the name
- P238 Lana I think
- P239 T and the mountain to them / that mountain is a god to them / they treat it like a god / they worship it (22.22) as a god
- P240 Ady mm
- P241 Lana that's funny / that's odd
- P242 Ady the god's inside it

- P243 T why d'you think they might worship the mountain as a god?
- P244 Lana I know why
- P245 Ady because
- P246 Lana because it's the biggest one
- P247 Mat because it's so big and the gods can live on it
- P248 T it's so big and
- P249 Lana 'cos there's a god there / um / ages / ages ago / and they got frozen up and that's why (22.44) / that's why they might have worshipped it
- P250 T it's possibly that / yes
- P251 Lana and the god's still inside it
- P252 Mat because I walked / I looked in a book / and there's this man who had to climb up a mountain to get to the king of the gods
- P253 T that's right / people believe that gods are high up / don't they / we often think about gods as being high somewhere (23.05) / either in heaven / I mean / I think one of the reasons why they worship it as a god is because the mountain is so
- P254 Ady high
- P255 T is so / yes / high / yes / and when you're under / when you're underneath it and looking at it / it's just completely bewildering / you can't believe a mountain could be this tall / it's just huge
- P256 Ady it's bigger than anything
- P257 T it's just wonderful to look at / right (23.26) / I think that's part of the reason why they might worship it
- P258 Lana is it in / um / I know / it's going to be in the clouds / because it's
- P259 T it is in the clouds / yes / it's definitely in the clouds / this is a monastery where / monks live / these monks are not Hindu monks / they're Buddhist monks
- P260 Rach what is that?
- P261 T that's another / another religion you find in India
- P262 Ady Mr Name
- P263 Lana what's that?
- P264 T I'm not sure what that is / it looks like a postbox (23.49) but it isn't
- P265 Ady Mr Name
- P266 T yes
- P267 Jon it looks like a postbox / whatever it is

- P268 Ady on the (inaudible) I saw this / it was in real life / I saw this man climbing the highest mountain only using his two thingies to keep (24.03) his whole body / um / and / um / this other cameraman taking some / uh
- P269 T pictures of him
- P270 Jo what's that?
- P271 T that's something called a stupa
- P272 Ady { what's that?  
{
- P273 Jo { what's a stupa?
- P274 T a stupa is / um / it's a kind of / um (24.20) / what would you call it? / a / um /
- P275 Jon (*pointing*) oh / washing lines
- P276 T they do look like washing lines / I'll tell you about those in a minute / it's / it's a religious / it's a religious monument / it's a kind of thing that's there / right / and
- P277 Lana a model / a big model
- P278 T no / people come to it / it reminds people of a god / right / and they ask
- P279 Lana is it a big model?
- P280 T and they walk / well it's very big / yes it is like a big model really (24.44)
- P281 Ady {Mr Name  
{
- P282 T {these
- P283 Ady what's that?
- P284 T these aren't washing / like they look / it's got nothing to do with washing / on each of these pieces of cloth is written a prayer / and the Buddhists believe that if you put the prayer in the wind / the / the prayers flutter away in the wind (25.01) / right / and go to the gods / right / and because they go to the gods / right / right / it's good for you / right / it's good for you / and the gods look kindly on you because you've done that / right / another thing the Buddhists do is / they've got a little wheel with loads of prayers inside it /and they swing this wheel around (25.22) / and as the wheel goes round / all the prayers go round inside / and they count that as praying (miming with hands) [123 wds]
- P285 Chdn (laughter)
- P286 T so you don't have to say your prayers / you just have to swing this thing around / right / which they often / they swing this thing around and they walk around something like this
- P287 Lana (*gesturing*) like this wheel (25.40)
- P288 T they walk around something like this / swinging this thing around / some of the things that are there
- P289 Jon {Mr Name  
{

- P290 Mat {I've seen a lady goat / um / um / something looking like that
- P291 T yes
- P292 Mat and she / and no / everybody else had forgotten it / and if you were about two (26.01) when that would happen and you were about / one hundred / you won't / won't be able to remember it because
- P293 T but I'm not
- P294 Mat somebody / somebody remembered / somebody / this lady found something like that and it was named after her because no one knew it was there / it was in a pile of bushes (26.25)
- P295 T I see / what something like a prayer wheel do you mean?
- P296 Mat no / (pointing to picture) something like this
- P297 T oh / something like this
- P288 Mat yes
- P299 T oh / right / OK / a monument of some kind
- P300 Mat yes / and there's little bits of paper floating around
- P301 T (*turning page*) let's have a look over here
- P302 Lana what's that? (26.41)
- P303 T uh / this city / this isn't a picture I took / this is a picture I saw / mind the microphone / this is a picture I saw / this is Calcutta / Calcutta is a very very big Indian city / Mat / d'you reckon you / that's right / it's a very big Indian city / and it's supposed to be the Indian city you go to / where (27.07) / there's a lot of poor people there / that's what people think / actually I didn't find Calcutta any worse than any other city / right / it's / but it's quite extraordinary
- P304 Jon (inaudible)
- P305 T the reason why I put this pictuer here is because this is typical / this is typical India / this is what I mean /this is the kind of thing you would see (27.20) / it's very strange / but this man (pointing) is a holy man / and what he's doing is he's standing upside down / he's standing on his head / and he's been doing that for hours
- P306 Ady (gasp)
- P307 Lana why?
- P308 T and he's almost like he's asleep / those two boys are his helpers / right / and this holy man is here / there are lots of people who go (27.42) around India / and they don't work / they don't do anything / they just
- P309 Mat hover around
- P310 T they're given money / right / just holy men / right / all they do is follow god / that's what they're supposed to do / there's lots and lots and lots of them / they're called sadhus / right / and you can often see these sadhus doing these particularly strange things

- P311 Jon Mr Name (28.02)
- P312 T and this is one of the things they do
- P313 Rach they're upside down
- P314 T they bend their bodies into all kinds of different shapes / because they think it's good / not only for their bodies but they think it's good for their minds as well
- P315 Jon Mr Name
- P316 T so / and they stay like that for a long long long time / and you will see that just in the middle of a dirty old street (28.20)
- P317 Jo what's that over there?
- P318 Jon Mr Name / did you go to Bangladesh?
- P319 T no / I didn't / no / Bangladesh is not far
- P320 Rach what is that?
- P321 T that's just a street in Calcutta / that's another / that's some boys playing cricket on a Sunday morning / in Calcutta on the street / (*turns page*) this is / these are two of my favourites
- P322 Lana caw / what is that? (28.40)
- P323 T two of my favourite pictures I'll show you / this is a flower market in Calcutta
- P324 Lana don't look like it
- P325 T when you go / when you go to India it's one of the things you notice / one of the things it takes time to get used to / is the place is absolutely filthy / it's very very dirty / in lots of places / lots of dust around / OK
- P326 Jo look at the water
- P327 T yeh / and what / but what you see / with that / is there's lots and lots of colour (29.05) / lots of colour indeed / and this / this dirty old place / it looks fairly horrible / it's suddenly lit up with all these flowers / all these flower sellers / they're selling these flowers
- P328 Rach it doesn't look like flowers / it looks like wool
- P329 T it does doesn't it / but they're marigolds / and they're all strung together with strings / and they (29.24) use them to go to the temples / they put them round themselves / or they just give them to the priests as an offering / OK
- P330 Jo what is this?
- P331 T this man is a tea-wallah / they call him a tea-wallah / and what he does is he sits in the street and brews up tea / and at the moment / and that's how he lives / he doesn't live (29.41) in a house / he's too poor to live in a / he just lives in the street / and there he is / he's sleeping in the street
- P332 Jo there

- P333 T that's him / it's started to rain / can you see his clothes / he's got his clothes hanging above him / up there / there's his tea-urn / right / and he's gone to sleep / and he's pulled his clothes all over himself and he's gone to sleep
- P334 Mat Mr Name
- P335 T he just lives on the street / those two pictures (30.02) I particularly like / I think they are
- P336 Mat Mr Name / d'you / has your camera been stolen yet?
- P337 T yes / my camera has been stolen / so I'm still taking pictures / but in fact these are the pictures I took I think / I still think they are
- P338 Mat (inaudible)
- P339 T (*turning back the page*) my camera was stolen in this country here
- P340 Mat is that where it was where your camera was stolen?
- P341 T yes
- P342 Mat I think these pictures are good (38.27)
- P343 T they all / this is the River Hooghli which is holy (30.30) / it's not as holy as the Ganges but lots of Indians dive into it and wash themselves in there / they think it's
- P344 Jon oh I remember that / I've seen it on TV
- P345 T the river's actually quite dirty though
- P346 Chdn ugh
- P347 T but they still do that / right / (*turns page*)
- P348 Rach they'll get dirtier
- P349 T the reason why I took this here / you may be wondering this / this is one of those fans you get on the ceiling / it's very very hot in India and you need something in your room that actually turns the air around your room to keep you cool
- P350 Lana (*pointing*) it just looks like that thing
- P351 Rach what's that?
- P352 T that's / that's just an elephant and (31.00) it's a postcard
- P353 Lana that looks like a dog
- P354 T now we've moved into another country here
- P355 Rach (inaudible)
- P356 Mat yes I know / it's
- P357 T extraordinary isn't it / (*turns pages*) I'm going to skip / the reason I'm going to skip this bit / is because all of this / hasn't got much to do with India / this is all south east Asia

- P358 Lana {oh look  
{
- P359 Jo {look
- P360 T right / now we're back in India / now we're back in India here / we / we're in a different part (31.21) of India / we've gone right the way down to the south of India now and this is a / what this is is a film board
- P361 Chdn (laugh)
- P362 T you know how we advertise films / you know / when there's a new film on at the cinema you often see posters about it / d'you know that
- P363 Lana really big posters
- P364 T you get that in this country don't you / well this one / they do these great big posters in India (31.40) and they stick them on the top of things / so when there's a new film they have these great big posters / right / we actually went to see this film / and it was dreadful (laughs)
- P365 Chdn (laugh)
- P366 T well / I thought it was dreadful anyway / well any way / this is a street in Madras / this is a banana seller
- P367 Lana are those quite ripe?
- P368 T no / they're not (32.00) quite ripe / but that's actually / a lot of Indians don't mind them like that / they cook them like that / um / we're one of the few countries that eat bananas / eat them yellow / in fact quite a lot of countries eat bananas green / they prefer them like that / when it's green
- P369 Lana when they're green they're not ready / they're not ready
- P370 T right / these two people selling their bananas / can you see the great big bunches (32.22) they're on? / can you see that?
- P371 Lana is that the branches?
- P372 T that's the branches / yes / that they grow out of / you see they use very small bananas in India / not big things / they're really quite small / a different type of banana
- P373 Lana I'd like to eat those
- P374 T they're very interesting / these are
- P375 Rach what { is that?  
{
- P376 Jo {what is that?
- P377 T it's a fishing net / that's what it is / and what they're doing is they're lowering this into the water and bringing it up again
- P378 Jo big big fish
- P379 T they're called cantilever nets / can you see these

- P380 Jo there's really really big fish in it
- P381 T big rocks / they balance the thing on the other side
- P382 Jon do they catch many?
- P383 T mm / mostly (33.00) shrimps / but it's not a lot
- P384 Ady what are shrimps?
- P385 T but they manage to make a life out of it
- P386 Ady what are shrimps?
- P387 T shrimps are these little things like prawns / right
- P388 Lana when { they grab  
{
- P389 Rach { what is that?
- P390 T this is a big boat they go out fishing in
- P391 Mat (inaudible) / you'll catch more in that / if you had one of those out in the middle of the ocean you would
- P392 T yes but they / they fish the sea so much there's not a lot of fish left actually (33.22) / it's quite / um / here's a temple elephant
- P393 Lana oh god { / look at that  
{
- P394 Ady { a temple elephant
- P395 T and here's a part of India where there's lots of water
- P396 Lana did you go in there?
- P397 T yes I did travel in a boat / because I'm taking that picture from a boat / right / and this is a waterway / it's inside / it's a kind of island (33.41) / sea / you know / which goes in and out of lots and lots and lots of islands / and lots of people live in this place / and they / they / they don't have cars / they have boats / and they take their stuff around in boats / all right / you can see this man's got a load of straw in this boat and he's taking it off to another village probably / and you can see they're pushing down (34.01) on this thing ? into the water / you can see they're pushing it into the ground to make the boat move along [121 wds]
- P398 Rach they do that in France as well
- P399 T yes / that's right / punting / you can see it more here / you've got more of it going on here
- P400 Jo what are they doing there?
- P401 T they're pulling a net in there
- P402 Rach they're just pulling a string



- P403 T {that's right  
{
- P404 Jon {what's there? (34.20)
- P405 T here / this is quite interesting here / wherever you get water in India / you normally find a load of people who are called dhobi-wallahs / and dhobi-wallahs are people who do the washing
- P406 Chdn (laughter)
- P407 T and what they do is they collect at these different places and they do all their washing / they do the washing / it's sometimes (34.41) women or families but often
- P408 Lana what's that?
- P409 T it's people who make money out of it / so they take all the washing to the river / and they wash all the stuff / and they thump the washing on the / they don't have a lot of soap / and one of the ways they get the washing clean is by thumping it on rocks / so they get the washing and they thump it on the rocks / OK (35.00) / when they can't get all the dirt out of it / I've never / I / I've always looked at it and thought / well / if they did that to my clothes they would soon fall apart
- P410 Chdn (laughter)
- P411 T but / I think maybe the cloth they wear in India is very good quality / I'm not really sure / it's / uh
- P412 Lana can I go to the toilet?
- P413 T yes / (*turns page*) this is a temple here / uh / there's a nice street selling / market here (35.23) / you can see a train here / can you see that
- P414 Ady {yes  
{
- P415 Jon {yeh
- P416 T out of this bus window / there's a steam train coming
- P417 Jo what's that?
- P418 T this is a cattle market / they're selling cattle to each other / um / (pointing to train) this is quite interesting / there's lots of steam trains in India / there were lots of steam trains in India / there're not many any more (35.43) / they're beginning to take them away /but they were still using steam trains when I was there / we were actually on one steam train and it caught fire
- P419 Rach what's that?
- P420 Jo how did it caught
- P421 T that's a temple
- P422 Jo how did it catch fire?
- P423 T um / the soot came out of the chimney / it got into a carriage and actually caught one of the carriages alight (36.02)

- P424 Mat were you in that carriage?
- P425 T no / I wasn't / we / um / it wasn't very nice because we had to get out of the train quickly
- P426 Rach are these temples?
- P427 T yes / they are temples / this is a fas / a fascinating place
- P428 Mat I'd just jump out of the window
- P429 T this is a very quiet place / up here is a man who lived / uh / he's a holy man (36.20) / and he lived all his life up on this mountain overlooking this temple / this view / not many people came to this / we didn't see any white people when we came to this town / I don't think any white people had heard of this town / we were all alone on our own with just Indians and it felt like / it felt rather strange really / I remember feeling it felt rather strange / but this was a wonderful place (36.40) to come and visit
- P430 Mat because there was a white man there
- P431 T well no / because the holy man / there wasn't any white man there / right
- P432 Ady Mr Name / (*pointing to mike*) what is this?
- P433 T never mind / just leave it / right / (*turns page*) now / (*glancing at clock*) we're getting on now / we'd better finish soon
- P434 Chdn (*gasp*)
- P435 T I'll just show you a few more of these things
- P436 Jon is this a mountain?
- P437 T I think / I might (37.03)
- P438 Jon is that a (*inaudible*)
- P439 T that's a typical street / that's a town called Bellor
- P440 Jo what's there / like things?
- P441 T that's / that's not a very good photograph / it's just taken
- P442 Jon (*inaudible*) / is that a card?
- P443 T that's writing / yes / Burmese writing
- P444 Jon (*inaudible*)
- P445 T this is a / a town called / leave it Jon / this is a town called Belor / it's busy isn't it / and it's at night (37.23) and that's why the photograph hasn't come out very well / can you see these people pushing around the grain there?
- P446 Chdn (*gasps, laughter*)
- P447 Lana what's that? what is that?
- P448 Mat it's a volcano

- P449 T no / it's not a volcano / that's a sort of / um / it's a temple / it's got a temple on top / we climbed up that
- P450 Jon doesn't look like it / it's too small
- P451 T (*turns page*) {I got  
{
- P452 Jo {is that you? is that you?
- P453 T I got attacked by a monkey in that temple / which wasn't very nice
- P454 Ady what's that?
- P455 T this is Nandi who / which is Shiva's bull / it's often called Shiva's bull / these are two different Nandis and you get these all over India / these big big big bulls / statues of bulls / and that's me sitting in front of a palace
- P456 Lana it don't look like you
- P457 Rach what is this? (38.02)
- P458 T it's / uh / pictures carved in stone / which the Indians are very good at / they really / do a lot of / carve / uh / stone-carving / they do lots of stone-carving
- P459 Jon (*pointing to photo*) that looks like a pan / a black leopard
- P460 Lana a leopard
- P461 Mat a kangaroo
- P462 T it's just a black bull / it's Shiva's bull (38.20) / (*turns page*)
- P463 Rach what is this?
- P464 T that / oh / yes that / I remember this stuff / this stuff / this stuff is / uh / a crusher for making vane / sugar cane juice / right / and they used to put it in the machine and turn that wheel around and it it used to squash all the cane up and liquid used to come out the other end / the only (38.41) trouble is / it was delicious / it was absolutely beautiful / but the trouble is / is that / you often get ill from it because / because there was a lot of germs around / right / and they often used to throw ice into it as well / and ice in India is never really a good idea / because the water in India / it's quite difficult to find clean water [120 wds]
- P465 Rach {what's that?  
{
- P466 T {clean water / a lot of the water (39.01) has all kinds of germs in it / it doesn't seem to bother the Indians very much / but it bothers the people who come from our country who are used to drinking very very clean water
- P467 Rach {what's that?  
{
- P468 Mat {that's because / that's why we're white
- P469 T that's a stone chariot / that's a stone chariot
- P470 Ady (inaudible)

- P471 T this / no / it's not the Taj Mahal / it's a copy of it (39.20) / it's a building / exactly copying it / but it's just built in a different type of stone
- P472 Ady was it / was it
- P473 T these are fantastic buildings / this is one of the biggest domes in the world
- P474 Chdn (gasp)
- P475 T {supposedly  
{
- P476 Mat {it's covered in flowers there
- P477 T beautiful flowers there / (pointing to space for picture) I'm not sure what's supposed to be here / it's fallen out / beautiful flowers there
- P478 Mat it could have been that picture / what you put back in / half of it
- P479 T that's right (39.42) / (*turning page*) this place is a / an extraordinary place
- P480 Jo what's that?
- P481 T it's / uh / normally we build buildings by putting bricks or stones on top of each other don't they / this building wasn't built like that / this building was cut / from downwards into a cliff / so they carved it all / building it downward (40.01) so they started with the roof / they cut further down and further down and further down / they kept on cutting down / until they cut this building out of / just straight rock
- P482 Jon and then they had to cut
- P483 T they didn't bother to build it / they just carved it all
- P484 Ady what is this?
- P485 T these are quite extraordinary / these are just different
- P486 Mat and they had to cut inside
- P487T {I can't remember what these pictures are  
{
- P488 Mat {why don't they cut inside?
- P489 T look / you see they've hollowed out the stone as well / quite extraordinary / and all this was done / all this was done at least 2000 years ago
- P490 Lana {caw  
{
- P491 Ady {I think
- P492 T so these people were extraordinarily clever people / really clever people
- P493 Mat how long did it take for that to happen?
- P494 T I don't know / I don't think they know how long it took them
- P495 Jo what's that? (40.42)

- P496 T (turns page) right / I'm going to move on
- P497 Ady what are those?
- P498 T these are little school children / these / d'you know what this is?
- P499 Ady {no  
{
- P500 Jo {no
- P501 Mat acorns
- P502 Jon coconuts
- P503 T no it's not / no / it's cowpats
- P504 Lana why?
- P505 T cow muck / {because various  
{
- P506 Chdn {ugh (41.04)
- P507 T because they can burn it / it burns very well / right / and they save it by picking it up and putting it on a wall
- P508 Lana {ugh  
{
- P509 Jon {picking it up (laughs)
- P510 T I thought you might not think that was not very nice / but / this is a place called Varanasi / this is the most holy city in India
- P511 Lana (gasp)
- P512 T this is the Ganges / and bathing in the Ganges is supposed to be (41.20) something very important to do
- P513 Rach (inaudible) paper cloth
- P514 Jon I'd get a big fat bag
- P515 Jo look at it / it's got eyes
- P516 T that's right / it has got eyes (visitor comes to door)
- P517 Jon (looking at roof carvings) oh look / eyes / why do they put eyes on things?
- P518 T uh / because it's the Buddha's eyes and the Buddha's eyes are always looking at you / always watching you
- P519 Lana strange
- P520 Rach what are these? (42.00) / these people carrying things?
- P521 T {um  
{

- P522 Mat {they're water
- P523 T they're holding water buckets / I want to move on to get to the last bit about India / because this is all in a place / oh / this is back in India / I don't know what these were / um / your heads are too high
- P524 Amy cowpats
- P525 T no / they're not (42.21) / here's more gods
- P526 Jon Ganesh
- P527 T that's right / that's Ganesh / this
- P528 Jon what's that one called?
- P529 T this / this god is not a very nice god / this is Kali / and Kali is a very fierce demon god
- P530 Lana I know
- P531 Jon he's sticking his tongue out
- P532 T not very pleasant at all
- P533 Chdn (inaudible)
- P534 Mat you can obviously see that she's wicked because she's looking
- P535 T well / she's not wicked in the same
- P536 Lana she's got / she's poking her tongue out
- P537 Ady I can't see
- P538 T in India / they don't think of all their gods as being good / right / they think of some of their gods as having / they can do
- P539 Lana murder
- P540 T yes they can do evil things as well as good things / and that is
- P541 Lana look / she killed / um
- P542 T that's right
- P543 Lana he's / um (43.02) / squeezing blood out of it and drinking it
- P544 T that's right / she's cut off those heads / has she / not very pleasant
- P545 Lana huh
- P546 T (*turning page*) right / this last picture is quite phenomenal
- P547 Ady waow
- P548 Jo (inaudible) stuck up there

- P549 T d'you know who this is?
- P550 Jo {look at all  
{
- P551 Ady {what's her name?
- P552 T anyone guess who this is? (43.00)
- P553 Lana (*pointing to wall picture*) that one / that one there
- P554 T Shiva
- P555 Lana Rickenshaw
- P556 T Shiva
- P557 Lana oh yes / Shiva (*laughs*)
- P558 T Shiva has the Ganges river coming out of his hair
- P559 Jo look / a crocodile
- P560 Mat look / a snake for a necklace
- P561 T and a big snake of course
- P562 Mat for a necklace
- P563 T (*pointing*) and he has the third eye (43.41) / the third eye right in the middle of his forehead
- P564 Rach I saw that
- P565 T there's the bull
- P566 Mat hey / there's the crocodile
- P567 Lana I saw that picture up there / another one up there
- P568 Mat I don't think I would want to ride on that
- P569 Lana I would
- P570 Mat you'd be half murdered (44.00) wouldn't you
- P571 T I can't hear
- P572 Jo the one that I saw didn't have one
- P573 T didn't have a third eye?
- P574 Jo yes
- P575 T no / um / Shiva's often shown with a third eye / (*pointing to wall picture*) you can see him up there / he's always got this sign on his forehead / which is the third eye
- P576 Lana there's an elephant

- P577 T that's right / the elephant is his son (44.20)
- P578 Lana what's that in his / in her / in his hair?
- P579 T in his hair / that is Ganja / the god / the goddess of the Ganges river / which is the most holy river in India
- P580 Jon look / they pray in it
- P581 T that's right / they do pray in it / they wash in it / and they / if you're burnt by the side / in Varanasi / by the side of the Ganges (44.40) / it's supposed to be really good for you because / often you go straight to heaven / that's what they / that's what they say
- P582 Rach there's nothing on the other page
- P583 T there's nothing on the other page / that's the end of it / yes
- P584 Mat (*looking at loose photos*) these photos are going
- P585 T these are just pictures from the other parts
- P586 Lana that fell out
- P587 T that fell out / yes / right / so that is just a short (45.01) / what did you think of those photographs then? / what did you think of them?
- P588 Jo good
- P589 Ady excellent
- P590 T you liked them
- P591 Lana yes
- P592 Mat crazy
- P593 T why d'you think they were crazy?
- P594 Mat because / they looked really stupid / and their eyes are much more bigger
- P595 T which / whose eyes are much bigger?
- P596 Mat um
- P597 T the gods / you're talking about the pictures of the gods
- P598 Mat mm
- P599 T yeh / not the (45.25) photographs are they
- P600 Mat yes / the gods / the gods' eyes are massive
- P601 T you're talking about the photographs / the photographs
- P602 Jon Mr Name / (*pointing to ceiling*) what about if you do some eyes up there to watch us?
- P603 T well / that's a possibility



**Numerical data**

No. involved: T + 6 children

Time: 46 minutes

	No. & % of turns		No. & % quests		% turns as questions
T	268	44%	13	13%	5%
Children	<u>335</u>	<u>56%</u>	<u>87</u>	<u>87%</u>	26%
Total	603	100%	100	100%	
T's speaking turns:					
	< 100 words		4	1.5%	
	< 200		1	0.4%	
	< 300		0	0%	

## Appendix 2.2.2

### Reflecting on Myths 1: Transcript of small group reflective discourse

Clockwise: T, Alan , Ady, Rachel, Rona, Jo, Lana

Utterance numbers on left (M1 >)

Numbers in brackets denote timings on video

... inaudible

Utt.	Speaker	
M1	T	(0.15)... making a bit of sense out of them / OK / right OK making a bit of sense out of them / so what we're going to really do this morning is / have a chat / just talk / mostly / about what we've been doing and what we've been listening to / OK / and what you think about them and what I think about them and what we feel about them / OK / right / OK / now / the / always the problem with something like this is (0.30) how d'you begin? / where d'you start? / because myths / when I think about myths / I think / I'm almost sort of it's almost too big a thing to think about / I can't actually (0.42) think about it properly / OK / so where do we actually start? / now as we go through and talk about it / I'm going to write a few things down and you can write a few things down if they seem to you / right / perhaps you would like / perhaps we could start where could we start / and get ourselves to talk about these myths / right (0.59) [170 words]
M2	Alan	put down what I've done?
M3	T	pardon
M4	Alan	shall I write down all I've done?
M5	T	did you say 'what we've done?'
M6	Alan	(inaudible)
M7	Rach	the first ones we done
M8	T	well the first ones we've done / yes / but what I really want to do is talk about talk about all these myths together / right (1.19) / I want to talk about all of them / in a way / refer to some of them right but just talk about so / all of them together / right / the Indian myths and the Greek myth / OK (1.28) / so we need / we're going to talk about all of them / what what they're all about / OK / I mean / what d'you think of myths as stories / what d'you think of them?
M9	Alan	lots of stories
M10	T	d'you think they're good stories?
M11	G	yeh

- M12 T you do
- M13 G yeh
- M14 T well / what d'you think / what d'you think that's is good about them? what is it about them?
- M15 Alan about gods the gods
- M16 T you're not the gods / really / you think that's
- M17 Lana that they tell you something
- M18 T that they tell you something / what do / what do they tell you?
- M19 Lana (inaudible)
- M20 Alan (inaudible)
- M21 T shall we just let Lana pick that up for a minute (1.59)
- M22 Lana ... tell you something don't lie
- M23 T they tell you something / right / let's start / let's / I'm just going to write it down / right / (*writes*) 'myths' / right / 'they tell you something' (2.20)
- M24 Ady they tell you how not to be bad
- M25 T tell you something / d'you mean the sort of thing that Ady's saying there?
- M26 Lana what
- M27 T that / when they tell you something / Ady / Ady's just said to you / how not to be bad
- M28 Lana yeh um
- M29 T d'you mean that sort of thing
- M30 Alan yeh
- M31 Lana yeh and it tells you something (2.32) not to
- M32 T tells you something not to do / d'you agree with that? / d'you think that's right? / d'you think myths are like that? (2.38)
- M33 Rach yes
- M34 Alan sometimes
- M35 T sometimes / what d'you think / some of them might not be / like that
- M36 Rach some of them
- M37 G some of them they
- M38 T let's think of the myths that we've got / right / um / think of / think of a myth that actually tells us something / can you think of one like that?

- M39 Alan 'The Golden Touch'
- M40 G 'The Golden Touch'
- M41 T 'The Golden Touch' / 'The Golden Touch' / what does that tell us?
- M42 Lana (*raises hand*)
- M43 T yeh
- M44 Lana don't be greedy
- M45 T don't be greedy / so you think it's got a message there somewhere / what d'you think of tha / uh Alan / uh / Jo? / d'you think it's got a message there?
- M46 Jo yeh
- M47 T you do you agree with that (3.14) / so you all agree with that that / that there is a message in the myth / right / OK (*writing*) / so / what kind of a message is it? / is it a sort of what kind of message is it?
- M48 G (inaudible)
- M49 G (inaudible)
- M50 T is it / it's a message that tells us how to act / isn't it / how to be / isn't it (3.30)
- M51 GG yeh
- M52 T d'you know / we have a special word for that / it's a kind of moral / message / right it actually tells us how to actually behave doesn't it / so / so that's true / (*writes*) / Adam just just leave that / right / OK / it's a kind of moral message / I'm going to write the word 'moral' there / (*writes*) / OK / right / OK / are there any other
- M53 Rach Orpheus
- M54 T Orpheus / you said Orpheus / Rachel / what d'you think the moral message in that is?
- M55 G I said Orpheus
- M56 T you said Orpheus right
- M57 Rach ... go down into the underworld
- M58 T people when they go down to the underworld (4.05)
- M59 Rach ... .. look back
- M60 T it's saying / sorry I didn't get that / that was
- M61 Rach (inaudible)
- M62 T yes / it's / it's about (4.29) / you think the message is in the bit about when he is coming up and when he looks back

- M63 Rach yes
- M64 T I wonder what the message is in that?
- M65 Alan how he's been greedy
- M66 T but is he being greedy?
- M67 Lana no
- M68 Alan sometimes
- M69 T (*turns to Lana*)
- M70 Lana ... to listen to the Underworld King
- M71 Ady ... people will be sad when they die (4.46)
- M72 T it is about sadness isn't it / i / it is about sa.. / d'you think Orpheus is about sadness?
- M73 Lana yeh / to tell people to listen to the other person / the other person who's telling them what to do
- M74 T right / that he / that in some way he should have listened carefully / right (5.02) / but d'you think he could have / d'you think he / he when he came up and he looked back / right / as he was coming up / the story goes this bit / he came up and you could hear her footsteps behind her didn't he / and as he came up / he listened and he kept on listening for the footsteps / and then suddenly there was a time when he couldn't feel the foo. / couldn't hear the footsteps any more (5.22) / how did he feel at that time d'you think? / when he couldn't hear the footsteps anymore? [105 wds]
- M75 Lana that Orpheus that Eurydice wasn't coming
- M76 T yes / and how did that make him feel?
- M77 Lana sad (5.37)
- M78 T sad / d'you think that sadness maybe overtook him again?
- M79 Ady yes / he was probably he was shaking
- M80 T shaking / shaking with what? panic?
- M81 Ady yes
- M82 T he was really / he was really worried
- M83 Ady panic
- M84 T he was panic / so d'you / d'you think he could could he help turning round? / [distraction] could he help turning round?
- M85 G no
- M86 T he couldn't help it could he (6.01) / I don't think he could help it / he knew that he shouldn't turn round but he couldn't help actually turning around could he / right / and that in a way is really sad isn't it / because / he knew that what was going to happen / was that

- he would lose Eurydice for ever if he turned but then at the same time he was so worried that she wasn't actually there (6.20) / that he turned around anyway
- M87 Ady he could have sh. / um / called her name / they could
- M88 T he could have called her name couldn't he / yes / he could have called her name / it doesn't say whether she could / whether she spoke or not does it / on the way up / does it / so you think the Orpheus message is about sadness? (6.40) / is that a message though? / sadness? / or is it just sort of about sadness?
- M89 Ady (nodding) it's about sadness
- M90 T it's just about sadness isn't it / so that myth's about sadness / right / (writes) what d'you think about some of the other myths? / what about some of the Indian myths that we've heard? (6.58)
- M91 Jo ... the Janapati one
- M92 T the Janapati one / yes
- M93 Jo it's got a message not to be greedy
- M94 T again / yes / d'you think that's fairly similar to the King Midas one?
- M95 Jo (nods)
- M96 T it's about greed / right / OK / (writes) right / we've got Janapati
- M97 G (inaudible) (7.16)
- M98 T yes / the K. / that one is more / um / that one almost has the message at the end doesn't it / what what does Shiva say at the end of that? / how do we know that it's about greed? / because the actual myth almost says that / it tells us that doesn't it / what does it say at the end? I can't remember what it is / doesn't Shiva say say something to Janapati? (7.36)
- M99 Lana no
- M100 T to Kubera
- M101 Lana Shiva comes down as a lion
- M102 T no / that's / that's the other myth / that's Vishnu right
- M103 Lana oh
- M104 T doesn't Shiva / doesn't Shiva say something? / what does he say? (7.50) / what does he say?
- M105 Rach (inaudible)
- M106 Jo no / he didn't say anything
- M107 T you don't think he said / but did Kubera say anything to Shiva?
- M108 G no I don't think so
- M109 T did he say he learned anything? / I think he did didn't he?

- M110 G yes
- M111 Lana (inaudible)
- M112 T I think that / what I remember happening is that they got they (8.09)
- M113 Lana not to be proud of his riches
- M114 T that's righ / that's right / you've reminded me now / yes / not to be proud of his riches / that's right / Kubera / Kubera / suddenly it wasn't Shiva that told him that though Kubera suddenly realises (*Amy nodding*) doesn't he that he's done something really silly (8.25) / right / right / d'you / didn't we say / didn't we say something like that Janapati / that Shiva knew what Janapati was going to do? (8.43) / although that isn't in the story / it doesn't actually say that / we've guessed that Shiva knew what Janapati was going to do / what d'you think of that? / do you think that's right? / (*looking at Alan*) [95 wds]
- M115 Alan no
- M116 T you don't think think Shiva knew what he was going to do?
- M117 Alan ... no
- M118 T (*writes*) 'greed' (*most children writing*)
- M119 Alan 'e' 'd' Bashur
- M120 T and not just greed though (9.00) / it's pride isn't it as well / isn't it? / it was pride
- M121 Alan Basmashura was being greedy
- M122 T who was too gr. / Kubera was too greedy?
- M123 Alan no / Basmashura was
- M124 Lana (*gets up*) I'm just going to get a rubber
- M125 T (*glancing at Lana*) yes / just cross it out / just cross it out (*looks back to Alan*)
- M126 Alan ... Basmashura was greedy / Basmashura
- M127 T Basmashura / Basmashura how was Basmashura greedy?
- M128 Alan because he wanted some power
- M129 T ah / but yes (9.26) / now he wanted power / is being greedy for power different to being greedy for money? / why do you think he wanted power?
- M130 Lana (*indicating with hand*) so he could
- M131 Rach 'cos he
- M132 Alan because
- M133 Rach 'cos he can
- M134 Alan when he see

- M135 Lana because he can deal with Shiva
- M136 Alan ... when he wants to kill Shiva (9.47)
- M137 T he / ye / he wanted to try his power out on Shiva didn't he
- M138 Alan yeh
- M139 T why d'you think people want power?
- M140 Lana (*raises hand*)
- M141 T what is it about power that people want? / why do they want it? / Lana what d'you think?
- M142 Lana because they want to have loads of strength
- M143 T they want to have loads of
- M144 Lana strength (10.04)
- M145 T they want to have strength / yes / possibly / d'you think all people who are powerful are strong?
- M146 Lana um
- M147 T when you say strength what d'you mean by that? / d'you mean / d'you mean big and strong or d'you mean strength in another way?
- M148 Lana both
- M149 T in both ways
- M150 T right / it depends on what you mean by power doesn't it / what was Basmashura's power? / what power was he given? (*indicating Lana*)
- M151 Lana the power that / um / who / everybody you touch / who he touched with his right hand goes into ashes (10.42)
- M152 T right / that's right / that's right / so he was given that power which means that / does that mean that he could choose who lived and died?
- M153 G yes
- M154 G yes
- M155 T d'you think that's something powerful?
- M156 Alan yes
- M157 T to be able to choose like that?
- M158 Alan yes
- M159 G sort of a way
- M160 Alan (*inaudible*)



- M161 T would you like to have that power?
- M162 Alan um
- M163 Lana (*smiling*) no
- M164 T why not?
- M165 Lana because then you wouldn't be able to cuddle somebody (11.11)
- M166 T you wouldn't be able to cuddle somebody (*laughs*)
- M167 Rach (*inaudible*)
- M168 T it would be an awful thing to have wouldn't it / yeh / supposing it wasn't about your right hand / suppose you could just wish somebody gone / would you like to have that power?
- M169 Ady (*shaking head*) (11.28)
- M170 Lana no
- M171 Alan yes
- M172 Lana no
- M173 Alan yes
- M174 T what is it / what / I think that power would make me fri.
- M175 Lana { feel very sad  
{
- M176 T { I'd be frightened of power like that
- M177 T yeh / why would it make you sad?
- M178 Lana because if I touched my mum and dad and they were turned
- M179 T yeh / that's if / that's if your power was something to do with touching people (11.46) / but suppose you could just wish people away then if you didn't like them / would that be a power that you would want?
- M180 Vario no
- M181 T you wouldn't want that power / can you explain why you might not want it?
- M182 Lana (*inaudible*)
- M183 T shall we (*indicating Jo*) / why wouldn't you want a power like that? (12.01)
- M184 Jo because it would be sad to wish them away
- M185 T yes / it would be sad wouldn't it / you know one of the things it would do to me / it would / it would make me feel frightened / it would make me feel really frightened to have a power like that / to have so much power / I think could be frightening (12.20 /) when would we use it? / and would you use it in the right way? / or would it always be used in the wrong way?

- M186 Alan wrong
- M187 T d'you think having power
- M188 G mostly the wrong
- M189 T mostly the wrong way / so Basmashura got this power didn't he / he wanted to try it out on Shiva / and did you notice that Shiva / even though he's one of the most important gods / he ran away / didn't he (12.47)
- M190 GG yeh yes
- M191 T he ran away / he was actually scared wasn't he of Basmashura / is that right?
- M192 Alan because and he prayed to Lord Shiva
- M193 T he prayed to Lord Vishnu didn't he now if if Shiva was frightened I wonder why Vishnu wasn't? (13.03)
- M194 Alan Vishnu turned him down
- M195 T um
- M196 Ady because he / he wanted to save / um / the person / he was afraid but he wanted to save the other person so he just went out to be brave (13.19) / brave / and he just go out
- M197 T yes / he did want to save somebody didn't he / he wanted to save Shiva / certainly
- M198 Ady yes
- M199 T I don't think Vishnu / he wanted Basmashura to be able to destroy Shiva did he (13.31)
- M200 Lana no
- M201 T I don't think so
- M202 G (whispers)
- M203 T pardon (*writes*)
- M204 Alan (*reads*) 'Basmashura has the power' 'power'
- M205 T what other things do the myths make you think about? (13.53)? is there anything
- M206 Alan sadness
- M207 T sadness / yes / we've had that haven't we / we talked about that with Orpheus / now were there any other myths that talked about sadness (*writing*)
- M208 G greediness
- M209 T greediness and sadness
- M210 G and happiness

- M211 T happiness / as well yeh / is there / is there some myth which reminds you of that or makes you think of that?
- M212 Rach (inaudible)
- M213 Alan I know one ...
- M214 T Perseus you mean / yeh / he got the / yes / the Medusa's head / yes (14.28) / what
- M215 Rach he was happy then
- M216 T he was happy when he'd done that / that's right / yes
- M217 Alan the Medusa got
- M218 T he was happy when he'd done tha / why d'you think he
- M219 Alan the Medusa was sad
- M220 T yes / it's very hard to know what Medusa felt / like I mean the story doesn't really tell us much except that she was evil (14.47)
- M221 Alan but she was sad when she had her head cut off
- M222 T she was sad when she had her head cut off
- M223 Alan because she would be sad
- M224 T what d'you think of that? (14.55 / d'you / what d'you think of that? / that the Medusa was sad when she had her head cut off? / is that an interesting statement? / what d'you think about that? (15.03)
- M225 Lana that he was greedy and
- M226 T yes / but once she's had her head cut off / I'll tell you what I think / I mean once she's had her head cut off
- M227 Ady serves her right
- M228 T serves her right / but is she able to think about how she feels about having her head cut off? (15.18)
- M229 Ady she's dead
- M230 T she's dead / do dead people not have any feelings any more?
- M231 G no
- M232 Lana no / they just go up to heaven or something
- M233 GG no
- M234 G if you go up to heaven
- M235 Lana if you go up there you have another sort of life but (15.33)
- M236 T if you go up to heaven you'll have another sort of life?

- M237 Lana yes
- M238 T right / so think about Medusa / did Medusa go to heaven?
- M239 GG no
- M240 T why not?
- M241 Lana yes
- M242 Rach { because she was so evil they wouldn't take her  
{
- M243 Lana { yes
- M244 G yeh
- M245 Lana because god might throw her away
- M246 T pardon
- M247 Lana god might send her away
- M248 T god might send her away (15.53)
- M249 Lana because she's so greedy and horrible
- M250 T so where would she go if god sent her away?
- M251 Lana to another planet (16.03)
- M252 Rach yes
- M253 T to another planet? / you reckon? / is that what the gods can do?
- M254 Rach yeh
- M255 T send you to another planet?
- M256 Lana they're up there in the sky so they can move / like we move on the floor / they can move up in the sky
- M257 T I see (16.15) / so they're up there / is that where you think they are? / up there?
- M258 Alan in the moon / our god lives in the moon
- M259 T well where did the Greeks believe they were?
- M260 Rach here
- M261 Lana down here
- M262 Rach Mount Olympus
- M263 T Mount Olympus / that's right / so they were on top of the mountain weren't they and (16.30)

- M264 Lana they're just spirits sort of
- M265 T they're just spirits
- M266 Lana yes sort of like spirits
- M267 Alan they're not true
- M268 T what d'you think of tha / they're just sort of spirits / I mean d'you believe in / d'you believe in the Greek gods?
- M269 GG { no
- M270 T no (16.47) / I don't think / I don't
- M271 G I only believe in god
- M272 T we
- M273 Alan I do in just one of them
- M274 T I don't think any of us do / do we really / we just think about them and we think about the stories about them / don't we (17.00) / but we don't actually believe in them / in that sense / right / but then this idea about Medusa / where did she go when she had her head cut off? / and could she think about it?
- M275 G (inaudible)
- M276 T and could she think about it afterwards? / that's a very interesting idea / I mean / d'you think when we die / that we can think about ourselves / are we still around somewhere? (17.24)
- M277 Ady we come back as a different animal
- M278 T we come back as a different animal / is that what you said?
- M279 Ady yes
- M280 T is that what you think?
- M281 Ady yes / and next time we die
- M282 T yes / where did you get that idea from? / where d'you think that idea came from?
- M283 Ady I think my Nan told me
- M284 T you think your Nan told you that
- M285 Ady yes
- M286 T d'you know / um / d'you know what the name of the religion is in India (17.49) / you know all these stories that we've met / D'you remember what the name of the religion is? / it's called Hinduism / right / OK / it's called Hinduism / right / and one of the / one of the things that the Hindus believe ? right / is in something called reincarnation / now that's a big word / shall I write it down for you? (*writes, sounding parts*) 're - in - car - nation' / now (18.12) / I'll tell you what an incarnation is / OK

- M287 Alan (looking at watch) automatic two one two
- M288 T an incarnation / d'you know that / you remember that Vishnu came down to Earth as Krishna / and Vishnu came down to Earth as / a lion (18.29) / and he came down to Earth as all kinds of things / now we call that an incarnation / right / it means / it's something become alive / right / on Earth / OK / right / now an incarnation is somebody who's been alive on Earth / who comes back to Earth as something else / right (18.47) / or someone else / OK / and what the Hindus believe is / this is what they believe / they believe in reincarnation / what they believe is / is you live your life / there you have your life (*draws*) / you live your life / and your life is good or bad or a mixture of the two / right / and you do good things [128 wds]
- M289 Lana and bad things
- M290 T and bad things / you worship the gods / you
- M291 Rach do all sorts of things (19.15)
- M292 T yes / you / you live a full life / it's very hard to explain / you live a full life / right / OK / you worship the gods / right / you think about what it is to live the right way / and things like that / if you're good at that / if you're good at that / what they believe then / is that you have something called karma (19.35) / (*writes*) / and if your karma's good by the time you die / you will come back as someone else (*draws*) / but you will be better off / in other words you will come back as somebody more important
- M293 G happier
- M294 T somebody / somebody who will be happier
- M295 Lana powerful
- M296 T well not just powerful actually / it's more difficult / you will have / they come back but the best thing to come back as / the most important (*writes*) / is what they call a Brahmin / right / and a Brahmin (20.08) / a Brahmin / Brahmins are people that they think have been reincarnated / right / and they've been / they've led good lives in previous lives / and they come back / and if / and their lives have got better and better and better / right / until they become Brahmins / right / and Brahmins are / if you come back as say / they believe you can come back as anything / if you've led a really evil life (20.30) / they may think you can come back as a sort of a / a beetle / or something like that / even something as simple as that / OK / and so you're constantly coming back to Earth / right / you're constantly going round in a circle / so / you have life (20.47) / (*draws*) / right / you have karma / right / you die / (*draws*) / and you / you come back / you're reincarnated / OK / as something else / now / this is what is interesting (21.02) / you may be thinking / well when / if you always come back all the time / when d'you go to heaven? [191 wds]
- M297 Lana every / every / every six months
- M298 T well / no / what they believe / what they believe / what they believe is something different / right (21.14) / so you come back again / this keeps going round and round and round and round in a circle / right / Rachel / are you with us? / right / this keeps going round and round and round and round in a circle / until you become / this karma gets so good / that eventually you escape it / and that is when you go to heaven (21.34) / and that's what they believe / it's a very / it's a very different idea to what we believe / don't we / do / do the Christians believe in reincarnation? (21.43)
- M299 Jo no / they don't

- M300 T no / they don't / they don't / we don't believe that / we think that death is something / something that we
- M301 Lana do
- M302 T yeh / something that happens to us / and then we don't know what happens then / different people have different beliefs about it (22.01) / don't they / they think different things about it / right / but / but the Hindus think that this goes round and round and round / it just keeps on going round
- M303 Ady like the world does
- M304 T like the world does
- M305 Lan until / until you get / like / real good then you go to heaven
- M306 T I don't / what they don't believe in is a hell / I don't think they believe in a hell at all / although they do believe in demons and devils and things like that / they don't actually believe in a hell / it's not a place (22.32) where bad people go / right / right / all that happens is that you keep on coming back to life / right / as something else / constantly / and that will keep going / and until your karma becomes so good (22.45) / that you escape it / right / you escape it altogether / right / and to be / to have that sort of karma / they have people in India who are holy men / and they just live a poor life / and they wander around India on their own (23.00) / OK / and they do a lot of meditation / they sit and pray a lot and things like that / and those are the sort of people that they believe finally escape / right / some of those sort / those people / if you're somebody who worships ( 23.14) the gods well all your life / and you have a family / and you bring your family up well / right / and that means that you will probably [189 wds]
- M307 Alan probably got long ... long ... (22.31) / and gets so good at long
- M308 Lana and you may even
- M309 T I'm not sure what you said there Alan / can we listen to Alan please / and can you tell me what he's saying / because I sometimes
- M310 Alan if you get laugh ...
- M311 T if you laugh / are you saying laughing? (23.45)
- M312 Alan yes / at somebody else
- M313 T yes / if you're laughing at somebody else / yes
- M314 Alan yes / who's done something naughty
- M315 T yes
- M316 Alan you / you'll go to heaven ... (pause) (24.00)
- M317 T if you laugh at somebody else who's doing something naughty
- M318 Alan yes
- M319 T well that depends on whether you see it as right or wrong / doesn't it
- M320 Adam wrong

- M321 T what d'you think about that? / we have that in here / don't we (24.16) / sometimes people do something bad / naughty in here / don't they / and others laugh at them / that happens in school quite a lot / right / that's something that happens at school / what d'you think about that?
- M322 Lana really bad / a bad thing to do
- M323 T why d'you (24.31) think it's a bad thing to do through
- M324 Lana because / um
- M325 T is it / you know / to laugh at somebody who's done something naughty / that happens to Lenni quite a bit / doesn't it / I mean / let's be honest / it does happen to Lenni / OK / he does something naughty / quite often people laugh at him (24.29) / why do you think people laugh at him (24.29)? / why d'you think people laugh at him?
- M326 Rona so they don't feel guilty when they're laughed at themselves
- M327 T they feel guilty
- M328 Rona because they got told off (25.00)
- M329 T they feel guilty
- M330 Rona because they got laughed at
- M331 T why do the people who were laughing at them feel guilty?
- M332 Rona they're not the people who are laughing at them
- M333 T yes
- M334 Ady the one who's getting laughed at
- M335 T he feels guilty
- M336 Rona yes
- M337 T yes / he may well feel guilty (25.15) / but / what about you laugh / suppose Lenni's done something wrong and you laugh at him
- M338 Ady I don't think it will
- M339 T what d'you think of that? / I mean / suppose / suppose / let's put it (25.29) / let's make it easier for you / OK Amy / right / Lenni does something wrong / he becomes a nuisance on the carpet / so we can't talk / OK / and Rona and Rachel over here start laughing at him / they don't normally do this / but Rona and Rachel over here start laughing at him / OK / now what would you think about what they wre doing? (25.49)
- M340 Lana I'm not sure
- M341 T you're not sure / what would you
- M342 Jo sad
- M343 T would you / why would you think that was sad? // I know what you mean / I think I / I



- would feel that / sort of slightly sad in a way / because I would feel that / we don't really need to laugh at somebody else's wrong-doing / it's not / it's not something that we should laugh at
- M344 Lana it's wrong
- M345 T no / it isn't (26.15) / it's something that we should be more / you know / sadder about / really / that somebody can't
- M346 Lana behave
- M347 T help themselves
- M348 Lana to behave
- M349 T yeh / yeh / we've got a long way from the myths at the moment / haven't w
- M350 Rach yes
- M351 T shall we (26.30) go back to myths? / ina a way / d'you think there's anything in myths that actually / tells us about that? / laughing at other people?
- M352 Alan (inaudible)
- M353 Jo the sun-god
- M354 T ah (26.45) / right / what about that one? / what was that?
- M355 La the boy was laughing at the other boy
- M356 T the boy was laughng at him / why were they laughing at him?
- M357 Rach it was two things / because he said that the sun-god
- M358 Rona because they didn't think he was the sun-god
- M359 Lana they thought / they thought (27.00) he was being
- M360 T they did / didn't they / the children / they what d'you think of what they did?
- M361 Lana really naughty
- M362 T you thought that was wrong
- M363 Lana naughty and wrong
- M364 Jo and sad
- M365 T but supposing / but supposing I (27.14) came in here one day and said / OK children / I'm the son of the sun-god / what would you think?
- M366 Lana (laughing) you're not the sun-god
- M367 T thereyou are / you're laughing / you're laughing / it's interesting isn't it / you're laughing / why's that funny? (interruption) why's that funny?
- M368 Lana because you think yourself as the sun-god (27.42)

- M369 T it is funny in a way isn't it / you just / the first thing you would think / you'd just think Mr T had gone mad / wouldn't you / maybe that's what you'd think
- M370 Lana crazy
- M371 T yes
- M372 Lana sort of crazy
- M373 T yes / why d'you think that's crazy? (28.00)
- M374 Lana because / um / you're not really the sun-god
- M375 T but how d'you know?
- M376 Chdn (laughter)
- M377 T how d'you know? / you don't know anything about me / how (28.15) d'you know?
- M378 Lana because you wouldn't be able to get to school early like you do
- M379 T you think I'd come on my sun-chariot to school?
- M380 Chdn yes
- M381 Lana you'd burn me up
- M382 T well / let's just think about this just a minute / OK (28.32) / when Jesus was on Earth / OK / when Jesus was on Earth / right / what does the Bible tell us that he said he was?
- M383 Rach the son / the son of God
- M384 T the son / yes / the son of God (28.45) / yes / is that right? / is that what the story says?
- M385 Rach yes
- M386 T that he kept on telling people that he was the son of God / OK / now / just a minute / just a minute / listen a minute / right (29.00) / so / think about that / would you have believed him?
- M387 Lana yes
- M388 T well / how could you know that he was the son of God? / why wouldn't you have laughed at him? / just like you laughed at me?
- M389 Rach because (29.13) ...
- M390 Ady because we didn't see you up in the sky
- M391 T no / but you'd / but at the time nobody saw Jesus up in the sky either
- M392 Ady so how come
- M393 T Jesus was just a man at the time / wasn't he 29.30) / so what
- M394 Ady he would have got burnt ... because he had

- M395 Lana the reason
- M396 Jo I wouldn't have believed him
- M397 T you wouldn't have believed him / there were lots of people who didn't (29.45) / weren't there / in fact there were so many people who didn't / d'you know what they did to him?
- M398 Rach crucified him
- M399 Jo hung him on the cross
- M400 T they did / they got rid of him / they got rid of him for being a load of trouble / right
- M401 Ady people laughed at him
- M402 T it's the last thing quite a lot of people wanted / yes / right (30.00) / now that's what people believed / that's what people believed isn't it
- M403 Rach the first people on Earth were Adam and Eve
- M404 T the first people on Earth were Adam and Eve
- M405 Alan two people
- M406 T right / let's go back to / let's go back to this / this Jesus thing / and think (30.14) about / think about this again
- M407 Lana yes / and mostly / all the words
- M408 T yes / just a minute / can I just pick up / can I just pick up this Jesus again / right / OK / but it won't be so / it wouldn't be so stupid / would it (30.30) for people to have laughed at Jesus / would it?
- M409 Ady no
- M410 T no / right / I don't blame people for actually thinking that that is / if somebody came and told me now / that they were a god / or that they were especially / holy / (30.47) or they had something / you know / that they could give me the secrets of life and power / and all the rest of it / I wouldn't believe them / I wouldn't believe them / I wouldn't trust them (31.00) / would I / and it must take some time to learn to trust somebody like that / so why is it d'you think that / finally people did begin to trust
- M411 Jo because he came back alive on the cross (31.15) / because he had been on the cross
- M412 T because he came back after the third day / Easter / isn't it / that's what they say / don't they / and people said that they saw him (interruption) people actually said that they saw him / didn't they (31.31) / but / it's a difficult one that / isn't it / don't you think
- M413 Rona yes
- M414 T don't you think / right / those children who laughed at Phaeton / when he said 'I'm the son of a god' / I mean / I don't really blame them really / I think that's what I might have done if I was a child (31.45) / and somebody came up to me and said 'I'm the son of a god' / what a load of rubbish / what are they / what are they talking about / right
- M415 Rona and they would say / take me to him

- M416 T that's right / that's right / well they asked him / that's what you normally do isn't it (32.00) / you say prove it / show me that you are / give me a sign that you are
- M417 Rona so they can say that
- M418 T d'you know that that was one of the things they kept on asking Jesus when he was alive / they kept on saying to him / give me a sign / give me a sign / give me a sign / and Jesus got fed up with that (32.15) / and wouldn't give them a sign / he said / you're forever asking for signs / you have to trust in me / you have to have faith in me / that's what Jesus really wanted them ... / that's interesting that / isn't it (32.30) / the interesting thing about the story of Phaeton is that / in the story / he really is the son of a god / isn't he / he really is the son of a god / he has a problem / doesn't he / in the story he actually is the son of a god (32.45) / right / so that / is difficult / isn't it / that is difficult / if you're trying to say something to somebody / to say [148 wds]
- M419 Alan (inaudible)
- M420 T I'm really this / and you really are / and people don't believe you (33.00)
- M421 Alan everybody will laugh at you
- M422 T you've got real problems / haven't you / you've got real problems
- M423 Lana you'll have to prove it
- M424 Ady keep it to yourself and your family
- M425 T keep it to yourself and your family / you think that's the best thing to do / not tell anyone at all / I think that's probably quite a good idea (33.15) / in a way / isn't it
- M426 Rona if you think the family's going to tell someone else / keep it to yourself
- M427 T yeh / right / that's right / it's an interesting idea that / isn't it
- M428 Lana they'll make you
- M429 Lana don't let your wife know / then (33.32) don't let your wife or your children know / then if you don't let anybody know / then it'll be just a secret to yourself and your father
- M430 T it'll be just a secret to yourself / right / yes / Alan / please don't do that / right (33.46) / right / OK / yes / that's interesting / it's just a lot of things about believing things / OK / about beliefs / right / beliefs / right / lots of beliefs around the place (33.04) / and things like that / and I think these myths are a bit about / what people believe / aren't they / they're about / they're about what people believe / aren't they / especially the Greek ones / aren't they / the Indian ones I think may be slightly different (34.16) / I'm not sure / um / because the stories are so fantastic / and so peculiar / and so strange / I think it's almost like / you can't believe them / you know / they're just (34.30) [111 wds]
- M431 Lana they're just strange
- M432 T they're just beyond belief / yes
- M433 Lana just too strange
- M434 T and yet all over India there are people who tell these stories / d'you think the people in the Hindu religion / you know / the people I'm talking about / d'you think they actually

- believed those stories?
- M435 Lana no (34.46) / yes / yes
- M436 T you think they do
- M437 Lana otherwise they wouldn't write it
- M438 T otherwise they wouldn't do what?
- M439 Lana write their stories
- M440 T otherwise they wouldn't write their stories down
- M441 Lana to let the people / everybody know that they're true (35.02)
- M442 T yes
- M443 Ady that they're not real
- M444 T yes / yes
- M445 Ady I know how you can prove it
- M446 T prove what?
- M447 Ady ... tell him to come with you
- M448 T I can't hear what (35.18) you're saying because you've got your fingers in your mouth
- M449 Ady (inaudible)
- M450 T yes / although he was the son of a god he had problems riding the chariot though / because as we said before / the myths do have messages don't they / they have messages / what is the message (35.44) in Phaeton? / d'you think there's a moral message in Phaeton?
- M451 Jo it's about not to laugh at people
- M452 T well it could be that / but it's not just that is it / it's because when he goes to the sun-god / who's in India isn't he / that's interesting that the Greeks thought he was in India / he goes to the sun-god in India / and he says to him (36.00) / I'll give you a wish / you are my son / I'll give you a wish / and the sun-god says to him / um / um / sorry / Phaeton says to him / I want to ride the chariot across the sky
- M453 Lana every day
- M454 T why d'you think he asks (36.15) for that?
- M455 Jo so / so the children could see him
- M456 T yes / I think that's it isn't it
- M457 Lana but you can't really see him
- M458 T but I think / no / I think it is that / but what does Helios say to him?
- M459 Lana please don't

- M460 Rach don't do that / don't do that / please don't have that (36.31) wish
- M461 Lana 'cos it's too dangerous
- M462 T yes / and d'you think in a way that Phaeton is wrong to be worried about trying to prove who he is to the other people? / it's like (36.44) what Ady was saying isn't it / you [Ady] said / um / that it / it would be better to keep it to yourself
- M463 Ady yes
- M464 T and / and in a way the myth is actually saying that too / in a way / it's actually saying that isn't it / it's sort of saying / in a way (37.00) / that Phaeton shouldn't have been worried about it / and that being so worried about it / actually / caused his death in the end didn't it
- M465 Rach yes
- M466 T caused his death / caused his destruction / right / maybe to worry about what people think (37.16) so much / is a bad thing
- M467 Ady if you do worry / it / um / it does worry you / but if you don't worry
- M468 T yes
- M469 Ady say if you have to go to (37.33) Brownies / Brownies
- M470 Lana I wouldn't
- M471 T just a minute
- M472 Rona if they can fit him in / if they worry and you couldn't fit him in / and if you don't worry / you couldn't fit him in (37.46) / so you do worry
- M473 Ady yes
- M474 T and it's better / if you're somebody / if you're somebody who is / important / and if you're somebody who believes you are the son of god (38.00) / which is probably the most important thing you can believe in / right / then the best thing to do is to not actually say anything to anybody / but d'you think somebody like Jesus wanted to do that? / d'you think really (38.14) he had to tell people?
- M475 Rach yes / and really he'd have to tell people / otherwise / um //
- M476 T otherwise
- M477 Lana if / if somebody said to him something / and we wanted to know about something / and there was nothing else to say (38.30) / if they said / if Jesus said / there's nothing else / there's nothing I can say / and / that / that that the other people could tell him that / they might laugh because there is something (38.45) / and / and then Jesus laughed because / because he can't keep it a secret
- M478 T Jesus laughs because you can't keep it a secret
- M479 Lana Jesus smiles because he can't keep it a secret
- M480 T yes / there's something / there's something in the / um / I went to university / right / and one of the things I did at university / was I studied / the Bible / right / in Greek / that's

one of the things I did / and one of the ideas in the Bible / one of the things / one of the things that people ask (39.15) / right / is did Jesus know that he was the son of God when he was alive / right / did Jesus believe that he was

M481 Lana yes

M482 T the son of god / and if he did / does it show in the Bible (39.29) / does it show that he actually believed that he was the son of god in the Bible?

M483 Lana yes

M484 T and I / I've always been very very interested in that question / it's a very very interesting question to think about / did he really think he was the son of God when he was alive / or did he believe that he was something else (39.45) / and later on people began to think he was much more important than he actually thought he was

(Tape runs out. Gap while tape changed. About 2 minutes missed)

M485 T - - - power Lakshmi

M486 Jo the god of wisdom

M487 T the god of wisdom is Saraswati (0.24) / yes / all these gods / and there are hundreds and hundreds and hundreds of them (0.30)

M488 Alan hundreds and thousands

M489 T and so people look at Hinduism and they say / but they believe in lots of gods / but actually the Hindus believe in one god / and they believe that all these different gods are just part of one god / they're different aspects of him / we call / we use the word aspect (0.45) / it means different parts of this one god / right

M490 Lana maybe / all the other gods live inside him / and then he / come out

M491 T it's a / it's an interesting idea isn't it (1.00) / it's really hard to imagine how it happens / right / I can't remember / how did we move to that / how did we move to that? / oh yes / because Ady said / was it you who said / was it you who said / that / um (1.15) / that the reason why the Mary and Joseph story wasn't a myth / was because we believe in one god / wasn't that right?

M492 Lana no / it was me

M493 T oh / it was you / right / but what I'm saying is the Hindus believe in one god / as well / and yet we still call these stories myths (1.32) / and yet / and yet you don't call the Mary and Joseph story / well you don't want to call the Mary and Joseph story a myth / I myself / I myself possibly would call it a myth / right (1.45) / but it's really / it's worth thinking / it's a very good question / it's a very good question to think about / but what about Jesus's life / d'you think that's a myth?

M494 Rach no

M495 Lana sort of

M496 T sort of / yes (2.00) / what d'you mean by sort of?

M497 Lana { because / because some people think  
{

- M498 Rach {a little bi
- M499 T a little bit / it's interesting that you say a little / why?
- M500 Lana some people think that it's a myth and some people don't
- M501 T yes (2.15) / that is true / some people do / that's quite right / are you saying that if you believe it's a myth / then you believe it never happened? / it's not really true / is that what you're saying?
- M502 Lana no / they believe it happened / but / it's not a myth
- M503 T so if you believe (2.30) it actually happened / then it's not a myth / is that right? / is that what you're saying? / is that what you believe? / is that what you think?
- M504 Chdn yes
- M505 T right / OK / yes / I mean / there is actually good evidence to say that Jesus really was a man (2.45) / I mean there was a man called Jesus who lived at that time and who said some of the things that are in the Bible and there was a man who was crucified / right // on the cross / right / so we know that actually really happened to somebody
- M506 Lana there was a lady called Mary
- M507 T that is the part where I start to say (3.01) that that is possibly a myth / right / but it's very hard to sort out which parts are myths and which parts aren't / right
- M508 G probably
- M509 T because I think Christianity's got a lot of myths in it / but they're all muddled up / with other bits (3.16) / right / whereas I think something like Greek mythology / it's very easy / it's much easier to see what is mythology and what isn't / right
- M510 Ady probably the Bible's just half true and half not true
- M511 T you think the Bible's half true and half not true? (3.32)
- M512 Ady yes / like half true dinosaurs are true
- M513 T yes / yeh / yeh
- M514 Ady ...
- M515 T dinosaurs are not true / yes / that's interesting / it's ... myth
- M516 G yeh
- M517 G yeh (3.45)
- M518 Lana no
- M519 Jo no
- M520 Lana some
- M521 G they're not true



M522 G no

M523 Lana yes they are true / because when I was in Scotland / with my Gran (4.00) / um / we went on to some rocks and there's no grass on the rocks / and my Gran said there was / because there was grass on it / but it looks like it's been cut off (4.15) / by something

M524 T I see / yeh

(notices time, brings session to halt)

### Numerical data

No. involved: T + 6 children

Time: 44 minutes

	No. & % of turns		No. & % quests		% turns as questions
T	232	44%	106	97%	46%
Children	<u>292</u>	<u>56%</u>	<u>3</u>	<u>3%</u>	1%
Total	524	100%	109	100%	

T's speaking turns:	< 100 words	7	3%
	< 200	0	0%
	< 300	0	0%

## Appendix 2.2.3

### Reflecting on Myths 2: Transcript of small group reflective discourse

T with group of 6 children, seated around table

Children have photocopied notes of statements about myths agreed in earlier session ( )

- R1 T I've written the notes / and I've left you with some space / right / that's for you to use in a minute / OK / a bit later / OK / right / OK / so what I thought we'd do / Ady / is I thought we'd go / through the notes just one by one just to make sure you can remember what they were all about / OK / and how we talked about them / OK / and when I've done that / what I'm going to ask you to do then / is I'm going to a / actually ask you to / think a bit more / and that's what this space is for / OK [101 wds]
- R2 Alan {for more notes  
{
- R3 Lana {for writing
- R4 T to thinking a bit / no / you thinking a bit more / not me thinking a bit more / OK / because
- R5 Alan for more notes
- R6 T it's you thinking that I'm interested in not my thinking / OK / your thinking / OK / that's what's important / right / that is where you'll be doing more thinking / OK right / but / you / you don't only do that / because you'll have some bits of paper as well if you want to do
- R7 Alan some writing we do rough
- R8 T any pictures or anything (1.01) that's not going to fit in there / OK/ right / OK / anything that's not going to fit in / OK / right / have you got that?
- R9 Rach yep
- R10 Alan are we going to need (inaudible) again?
- R11 T well / you might need those again / but I don't think so
- R12 Lana not yet
- R13 T I don't think so anyway / I don't think so / now / you notice what I've done is I've numbered the notes (1.22) / to make them / separate them from each other / OK / so it's easier to /
- R14 Lana so we know ... start in
- R15 T concentrate on what you're looking at then / OK / now number one / if you look at that number one / OK / we've got / (reads from prepared note-sheet) 'Indian people believe in one god / but they have many gods which are part of the same god' / and that's something we talked about a lot / wasn't it / right / and that's something we found quite interesting / it's not

- R16 Alan (inaudible)
- R17 T it's not like our religion is it? / it's not / it's a bit like our religion in some ways because / d'you remember I told you the other day that our god has three parts to it? / the Christians believe that we have three parts to our god (2.00)
- R18 Lana yeh / not hundreds / not hundreds
- R19 T d'you remember what they were? God the
- R20 Rach God the Father / God the Spirit
- R21 T God the Son and God the Holy Spirit / that's right / and we do / we do that same thing / we have sort of three parts to God / well / the Hindus have many many many many parts / OK / and they all make them into into separate gods / OK / so it / that's the best way to understand that / OK / so you could (2.23) / so that is something to think about / it's a very complicated thing to understand it though / very complicated / I think people in our country find that very difficult to understand / OK / right / OK / right / now the next / number two / number two was [100 wds]
- R22 Alan (*reading*) 'Vishnu'
- R23 T (*reading*) 'Vishnu lived on Earth many times' (2.43) / and we / and we had a word for that / didn't we / d'you remember what the word was? / these are called / incarnations / OK? / Right?
- R24 Rach incarnations
- R25 T so what we're saying there / is that Vishnu came down to Earth many times / he came down as
- R26 Adam a {lion
- R27 Jo {a lion
- R28 T a lion / he came down as Krishna / he came down as Ram (3.01)
- R29 Jo Ram
- R30 T he came down as
- R31 Rach Mohini
- R32 T yes / he's come down as Mohini / quite right / that's right / he has / um / I'm not
- R33 Alan (inaudible)
- R34 T I can't remember the other things / he's come down as many many different things / right / and there is still one more thing that he hasn't come down as yet
- R35 Lana what?
- R36 T which is still to happen (3.19) / that's what the Hindus believe / but it hasn't happened yet / rather like we believe that Jesus Christ is going to come back / one day / we / uh / the Hindus believe that Vishnu is also going to come back down to Earth one more time / OK / right / OK

- R37 Alan like what a cat does
- R38 T right / OK / right / what he's going to come back as? / I've no idea
- R39 Alan as a cat
- R40 T maybe / I don't know / I don't really know (3.44) / right
- R41 Alan a animal cat
- R42 T OK? / OK / is that clear is it? / you're quite happy about that? / we call that an incarnation / rather like Jesus was incarnated on Earth / right / because he's God that came down to Earth / right / so that's an incarnation / right (4.02) / now / the next one / we talked about what myths were like / the feelings that they have in them didn't we / and we said that some myths / right / Perseus was a happy myth / right / d'you / d'you remember why you said Perseus was a happy myth? (4.22) / d'you remember why that was?
- R43 Rach because the Medusa cut off ... head and / um
- R44 T that's right / and / was it to do with its ending? (4.28)
- R45 Rach yes / he was happy because the king like a ...
- R46 T that's right / it's to do with the ending isn't it / that / that actually Perseus eventually married Andromeda / isn't it / and everything turned out well didn't it / for Perseus
- R47 Alan it's what Perseus wanted to do
- R48 T pardon?
- R49 Alan it's what Perseus wanted to do
- R50 T it's what Perseus wanted to do (4.45) / yes / it's what Perseus wanted to achieve / you're quite right / OK / so / the evil the evil people in the Perseus myth seem to get their come-uppance didn't they / it seemed / things seemed to happen to them
- R51 Alan some myths (5.00) are sad / most / Indian myths are sad
- R52 T most Indian myths are sad
- R53 Alan and / and Greek
- R54 T I think actually / if you think about the Indian myths you may find most of them end well / actually / I think very few of them are sad (5.16) / but the Orpheus myth / we said that was different didn't we
- R55 Alan yes / it was sad
- R56 T because that was completely different
- R57 Alan sad
- R58 T that was sad / yes / very sad indeed wasn't it / and we decided that that was sad / because of its ending again wasn't it / it was to do with the ending wasn't it / and what was the ending of that?
- R59 Rach ... went back to the underworld

- R60 T yes that's right / and it didn't turn out well for him did it / it didn't turn out well for him / in fact everything went wrong / in the end (5.47)
- R61 Alan it broke his heart
- R62 T that's right / d'you know we have a special word for that? / we have a special word for that / we call that a tragedy / it's called a tragedy / right / a tragedy / OK / and the Greeks / the Greeks really liked making up (6.01) tragic plays/ they used the / did a lot of tragic plays / OK / OK / so we've got that / and on the next page / on page four / have you got page four?
- R63 Rach yes
- R64 Alan (inaudible)
- R65 T right / this is another
- R66 Jo (inaudible)
- R67 T yes / never mind about that (6.14) / just leave that for a moment / you can come back to that in a minute / right / OK / the next thing we got is (reading) 'myths have wicked people in them' / right / is that right?
- R68 Rach {yes  
{
- R69 Jo {yes
- R70 T 'they tell us not to be like them' / that's something you / all you seem to think . is that right? (6.32) / you all seem to believe that / what about you Ady? / d'you think that's true?
- R71 Alan yes / Indian
- R72 T 'myths have wicked people in them and myths tell us not to be like those wicked people'
- R73 Alan Indian myths have wicked people in / most like this one they have
- R74 T Indian myths do (6.46) also have wicked people in them as well / yes / you're quite right / OK
- R75 Alan yes
- R76 T and then you finish that by saying 'they have a message' / so it's become the Indi / because all these myths have those wicked people in them (6.59) / and we can see that they're wicked / that you seem to be saying that there was a message there / is that right? / am I right?
- R77 Lana yes
- R78 T tell me if I'm wrong / right / because I need to / I need to know if you think I'm wrong about that / is that what / that what you were thinking?
- R79 Rach yes
- R80 T yeh / OK / so in other words (7.15) the wicked people were in these myths / and then / because they were wicked people and we can see they were wicked people / we could see that being like them was wrong / is that right?

- R81 Rach yes
- R82 T and you've mentioned Pralad as an example there / Pralad was a worshipper of Vishnu / right / you actually said that didn't you (7.44) / d'you remember the story of Pralad?
- R83 Jo {yes  
{
- R84 Rach {yes
- R85 T where he / he's good all the way through that isn't he / he carries on worshipping Vishnu because he thinks that's the right thing to do
- R86 Jo and Vishnu saved him
- R87 T and Vishnu saves him / and his father / don't tap the table / and his father (8.00) / his father the evil king / right / he continues to try and prevent Pralad from worshipping Vishnu
- R88 Jo {from worshipping  
{
- R89 T {doesn't he / right / OK / right
- R90 Alan yes
- R91 T OK / right / he continues to try to stop that / right / OK / are you quite happy with that bit?
- R92 Lana yes (8.15)
- R93 T jolly good / right / now number six / now this is where I / I think / this is where we get really interesting I think / because this next one I think is / extremely interesting / right / OK / it's / you said here (8.31) 'the Bible does not have myths in it' / is that right?
- R94 Rach yes
- R95 Lana yes
- R96 T right / you still agree with that? / right / you think that's right / OK / then you mention Mary and Joseph / Mary and Joseph is not a myth / OK (8.45) / but then you go on to say / and I think this is important / 'but if we were Indians' / you mean / Indians / like in India / right / we would think it was a myth because / they don't believe in Mary and Joseph (9.01) / now I think that what you were saying there is that if we were Indians / right / and we believed in / the gods in / like that they do in India / is that right? / that we would think that the stories in the Bible [106 wds]
- R97 Lana are just a big
- R98 T are just myths
- R99 Lana a big load of myths in the same book
- R100 T a big load of myths (9.17) / that's what you're saying / is that right? / am I right about that?
- R101 Lana in the same book
- R102 T is that all right? / because what you're saying there is very very very / interesting / very

- difficult really / what you're saying there is very interesting (9.31) / right / have I got that right?
- R103 Rach yes
- R104 T you're saying that / you're saying that / if we were Indians / we would think of the Bible and all those stories in the Bible as myths
- R105 Rach yes
- R106 T is that what you're saying?
- R107 Rach (nods)
- R108 T but / you're also saying (9.45) / because we're not Indians / we don't think of our Bible as myths / is that right? / is that what you're saying?
- R109 Rach yes
- R110 T you're not saying / are you / were you thinking / is there any story that you can think of in the Bible that's a myth?
- R111 Lana {no  
{
- R112 Rach {(shakes head)
- R113 T you don't think (10.00) there is one?
- R114 Rach (shakes head)
- R115 T so you think the Mary and Joseph story / you don't count that as a myth? / what about say something like / Adam and Eve?
- R116 Rach {(shakes head)  
{
- R117 Lana {no
- R118 T you don't count that as a myth either / you're not thinking / you don't think that's a myth in the same way / as all those stories from ancient Greece and all those stories from India? (10.17)
- R119 Rach (shakes head)
- R120 T right / OK / right
- R121 Alan (inaudible)
- R122 T I think that's a very interesting idea / it's a very interesting idea / a very interesting idea / and that will be a good one to think about / I think it would be a really good one to think about / now the last (10.30) one / I think it's very interesting as well that you've got here / right
- R123 Alan (*reading*) 'myths are not'
- R124 T 'myths are not true' you say / 'myths are not true' / what d'you mean by that? / 'myths are not true'?

- R125 Rach because we don't believe in them
- R126 T do you mean that? / you don't believe they happened?
- R127 Rach yes
- R128 T is that what you mean?
- R129 Rach {yes  
{
- R130 Lana {yes
- R131 Rach they don't believe in our god / and we don't believe in their god
- R132 T you mean something like / they don't believe in our god / and we don't believe in their god (11.01) / is that what you're saying?
- R133 Rach yes
- R134 T is that what / that's what you mean by that / and you believe that the stories / that tell you all the things that happened in those things / you think that a myth is not true / it can't be true / right (11.14) / OK / is there something / um /
- R135 Lana (inaudible)
- R136 T well what is it about myths that gives you the idea that they're not true / straight away / I mean / is there something that tell you that they can't be true?
- R137 Ady because it hasn't happened to us
- R138 T it hasn't happened to us / yes / that's an interesting idea (11.30) / yes you don't expect all these magical things to start happening do you
- R139 Ady no
- R140 Lana in case Vishnu / if they believe in that (11.44) / Vishnu might come down to here / and they think he's coming down to here but they don't / we don't believe that
- R141 T we don't believe that / but d'you think the Indians believe that Vishnu will come down again?
- R142 Lana yes
- R143 T you do think they believe that / d'you think there may be some Indians that don't believe that? (12.01)
- R144 T Jo yes
- R145 Lana yes / some / a couple
- R146 T and if they don't believe that
- R147 Lana there might / they might come down to here and saw / saw that people didn't believe in it so
- R148 T yes



- R149 Lana they don't so (12.17) why should they believe that / so they don't believe it
- R150 T yes I think I need to add something here / I mean / Alan / are you listening? / there are some parts of every religion which I think some people may not (12.29) choose to believe in / OK? / right? / OK / may not choose to believe in / right / and I think Indians may decide that they don't believe in the Vishnu parts of coming down to the Earth / right / they might like to concentrate on / another part of Hinduism / right (12.46) / right
- R151 Lana they might / they think that Vishnu's come down already but he's
- R152 T yes
- R153 Lana he's invisible / no I mean come down straight away as a animal and / and nobody knows if that animal is Vishnu (13.00)
- R154 T you wouldn't know would you / it would be very difficult to know / you wouldn't know / d'you think there are parts of our religion / Christianity / that people don't believe in? / d'you think there are parts of that that people don't (13.14) / that people think are just stories?
- R155 Ady I think they're just stories
- R156 T you think they're just stories / is that what you're saying? / you think / you think they're just stories
- R157 Lana I think they're just stories
- R158 T d'you think they / for instance / let's take the Adam and Eve story / you know / the way the / and how (13.30) / um / well let's go further back than that / we / we talked about the creation story / how God created the Earth / right / OK / now d'you think there are people who don't believe it happened like that?
- R159 Lana there is / some (13.45) / sort of / like
- R160 T right / and have you ever met any people like that / who say that they don't believe that?
- R161 Rach no
- R162 Lana you can't get / any
- R163 T well / what if I told you that I said / in fact / that I think that's just a story / it's a very interesting story (14.00) / but I just think it's just a story
- R164 Lana then you'll know / other people might keep it a secret / and just pre / pretend they believe / and let not / not let anybody know (14.15)
- R165 T yes / I think what I'm trying to say is that I can't / I'm English like you / right? / OK? / and yet there's a part of the Bible / that I / there are parts of the Bible that I think are just stories and that's all they are (14.30) / I don't think they're about real happenings or real events / real things that happened / right / what would you think of that then?
- R166 Alan not very good
- R167 T you wouldn't think that was very good / why not? (14.45)
- R168 Alan because

- R169 T d'you think I / is it because you think I should believe in everything in the Bible?
- R170 Alan yes
- R171 T is that what you're saying?
- R172 Rach yes
- R173 Alan some of them are interesting
- R174 T I see / but I think there are lots of people (15.00) who only believe in some parts of the Bible / and maybe not believe in other parts of the Bible / right / OK? / OK? / I think that's en. / shall we go on to the next bit anyway? / (*reading*) 'something you really believe in can't be a myth' / OK / 'something you really believe in can't be a myth' (15.15) / you said that / didn't you / something you really believe in can't be a myth / OK / and you / you mentioned / we mentioned the Easter story / and Jesus dieing on the cross / right? / is that right? and we said that couldn't be a myth (15.31) [106 wds]
- R175 Alan it's not a myth
- R176 T because that's something we really believe in / right / we believe that really happened / that it's very important to us to believe that really happened / is that right?
- R177 Jo yes
- R178 Lana (nods)
- R179 T d'you all think that?
- R180 Rach yes
- R181 T yes? / so you think that something that you really believe in can't be a myth at all / we wouldn't call it a myth (15.45)
- R182 Ady {no  
{
- R183 Rach {no
- R184 T right / OK / what would you call it instead?
- R185 Rach um
- R186 Ady a legend
- R187 T a what?
- R188 Ady a legend
- R189 T a legend / a legend / why would you call it a legend? / what's the difference? (16.00)
- R190 Alan a legend happened / or
- R191 Ady if it's half / it's half true and half not true
- R192 T it's half true and half not true
- R193 Ady some parts of it / it's a story

- R194 T some parts are true (16.15)
- R195 Lana and some parts aren't
- R196 T well / that's an interesting idea / where did you get that from?
- R197 Lana because there's / there's been on the tele and
- R198 T from the television
- R199 Lana mm
- R200 T what has there been on television about legends?
- R201 Lana it's on the adverts
- R202 T what have you seen
- R203 Lana in the adverts (16.30 / there's / there's a programme that's half true and half isn't
- R204 T mm / and d'you think that's what a legend is? / it's something that may be half true and half not
- R205 Lana yes / sort of
- R206 T but you think a myth / it's something completely different to that / it's (16.44)
- R207 Rach yes / not true
- R208 T it's definitely not true
- R209 Alan none of it's true
- R210 T OK / right / OK / I think that's interesting / OK / right / now / what I'm going to ask you to do now / we've just been through that / right / OK / I'd like you to / you can work together if you like / it's entirely up to you (17.00) / I don't / I don't really mind how you do this / OK /right
- R211 Lana I'm going to get a rubber for making mistakes
- R212 T I'd like you / I'd like / just a minute Lana / can I just explain / right / first of all / what I'd like you to do / is look through these notes (17.15) / and think / think /a bit more about them / OK / and all the things that we've been thinking about / try and think of things / in your own life
- R213 Alan {Mr Name
- R214 T {things that you remember (17.30) / right / think of things / all the stories you've heard in the classroom about all the myths and things like that / just think a bit more about what each one of these notes says
- R215 Alan Mr Name
- R216 T think a / just a minute Alan / can you just wait until I've finished / right (17.45) / think a bit more about them / now / how d'you go about thinking a bit more about them? / well you can think about things in lots and lots and lots of different ways / right / you can write

- more / OK / write
- R217 Lana we can write it on here
- R218 T that's a / that's a way you can think (18.01) / you can use pictures as well can't you
- R219 Lana we can join it on to / um
- R220 T which / I'm going to leave you some paper here to give you a bit more room / if there are pictures you wish to do
- R221 Alan Mr Name
- R222 T writing
- R223 Alan are we allowed (18.15) to
- R224 T writing / writing as well has a special / I think writing and pictures / they / they help you to think in two different ways in a way
- R225 Rach can we write here?
- R226 T Yes you can write here / maybe you can use these for pictures / OK / right / OK / now you don't have to use (18.30) all these notes / you don't have to think further about all of them / you can choose ones that you want to think about / OK? / that's important / it may be ones that you're especially interested in / OK? right?
- R227 Jo (inaudible)
- R228 T now / now is that / is that clear? (18.44)/ would that be all right? can you do that? / and do that in your own way?
- R229 Lana I'm just getting a rubber
- R230 T yes / right / now what I'm a / what I'm really asking you to do / right / is / is to / really start / thinking these things over / OK / thinking these things over / and when you're thinking these things over (19.01) / you may think / you may have / are you listening? / you may have / 'I've got another idea' / and if you do get another idea / will you write it down? / because I'll be really interested to see what it is (19.14) / OK / right? / OK? / I know / or you could say / 'I've got something more I want to say about that' / or / you might say / 'I don't think that's right any more' and explain why you think that now / OK? / right? (19.30) / so there may be lots of things that you could do / OK? can you work away at that? / I'm going to go and see them / (*pointing to another group*) over there / and then I'll come back in about / oh / say about half an hour / would that be all right? / and see what you've been getting up to / OK? / right? / OK [166 wds]

**Numerical data**

No. involved: T + 6 children

Time: 20 minutes

	No. & % of turns		No. & % quests		% turns as questions
T	107	47%	44	98%	41%
Children	<u>123</u>	<u>53%</u>	<u>1</u>	<u>2%</u>	1%
Total	230	100%	45	100%	

T's speaking turns:	< 100 words	5	5%
	< 200	0	0%
	< 300	0	0%

## Appendix 2.2.4

### Saraswati Puja Book: Transcript of small group expository discourse

Clockwise: T + 5

Group focusing on book *Saraswati Puja* (Sauresh Ray, 1985) held by T

Ut. no. Speaker Text

- S1 T (0.32) I found it quite interesting and one of the things I found interesting about it here's a picture of this goddess right this goddess this goddess's name is Saraswati Saraswati now she's an Indian goddess you can tell that straight away by looking at it can't you
- S2 G you can look at the
- S3 Leo she's up there Saraswati
- S4 T Saraswati's up there yes { you're quite right
- S5 Leo { the golden snake's behind her
- S6 T She is up there she's certainly up there I can't remember which side she is she may be the one with Vishnu OK can you see what she's holding here?
- S7 Lisa it looks like a kind of string thing
- S8 T it looks like a string thing yeh it's a stringed instrument in fact it's called a veena right it's not it doesn't show up very well but it's got this funny bowl thing down below it and in her hand there she's got a book and in her hand there she's got a rosary OK and she's riding on a swan right now Sa why I think Saraswati is interesting to us
- S9 Leo Mr Name
- S10 T is yes
- S11 Leo Mr Name I've got Saraswati in my book
- S12 T Saraswati Saraswati is the goddess of learning OK right and I've been looking at this book and thinking about what it's about OK
- S13 Leo Can I get my book and we can look at that?
- S14 T no no not at the moment Leo
- S15 T Saraswati is one of the important goddesses that the Hindus worship OK and children worship her as well a lot right partly because she's the goddess of learning now the goddess of learning why do you think why do you think children might worship the goddess of learning so much?
- S16 Serena Because they want to learn (2.42)
- S17 T that's right because they're at school it's supposed to be a time when we're learning lots of things isn't it in childhood right OK that's quite true isn't it that's true we're learning lots of things in childhood it's not just not just that that children learn lots of things do they grown-

ups continue to learn things right throughout their lives don't they interesting so she's worshipped by everybody but particularly children particularly children OK (3.10)

- S18 T (3.18) right now what I'm going to tell you about is a festival that goes on in northern India do you remember what I told you about Holi and what they did at Holi? do you remember that? they think all about spring OK and they think about the coming of spring right OK and this festival happens just before spring right (3.42) they have winter in the north of India and just as winter's finishing right they have this festival a very very quiet festival they don't go out on the street or anything like that not like in Holi right they just stay at home mostly sometimes they have it in schools and sometimes they have it in uh maybe in the temple or somewhere else right it's a festival that is done at home very much at home OK (4.16) right now OK what they what they're doing in this festival is that they're thinking about the coming of spring that's some of the things they're thinking about but the other thing they're thinking about they're thinking about the new year and learning about new things OK about all things they're going to learn right there's also this story that goes with it right the story seems to be sort of a bit strange Saraswati was supposed to've been born out of Krishna's mouth that's a very odd thing isn't it straight out of his mouth right (5.00) that's what Saraswati's supposed to be born out of she's supposed to have come out of Krishna's mouth OK (5.07) and there's a bit there's a bit in here somewhere about that and when she was born she fell in love with Krishna straight away but Krishna couldn't marry Saraswati because Saraswati Krishna was already in love with somebody else (5.26) [295 wds]
- S19 Girl yes
- S20 T so he persuaded Sa right to marry Vichnu now Vishnu and Krishna were the same person weren't they right Krishna was was just Vishnu on earth OK right this is very now what they what they did was that they why it is that they worshipped at first it was Lakshmi who was the other goddess do you remember Lakshmi? she was the goddess of wealth all her money comes out of her hands
- S21 Dan yes
- S22 T right she's the one that they used to worship around this time of the year but somehow or other the two goddesses have become mixed up (6.02) and they come together right and so they start they use they as they used to worship Lakshmi at this time they now actually worship Saraswati Saraswati seems to have taken over a bit right actually as to why they worship her I have forgotten and I can't find where it is so I'll have to leave that for a moment (6.30)
- S23 Serena when are we going to start writing?
- S24 T you can start writing at any time you like OK anything I say can you see here? here she is again here she is again Levi can we have that please? thank you can you put your knees down? thank you here she is again riding on the swanhead she looks rather different there doesn't she to where she is here OK quite different and here she is again here
- S25 Leo {oh my ears have gone down again  
{
- S26 Lisa {(inaudible) (7.07)
- S27 T yeh
- S28 Lisa I saw a picture of Saraswati there
- S29 T that's another one of her OK I'm going to tell you what they do at the festival OK I'll actually have to fill in with why they worship her at this particulat time of the year again

because um I seem to have forgotten I can't find the place OK so we'll leave that for the moment right now it's a very quiet festival right OK as they come towards they know when the time for the festival is because the warmth of spring starts to arrive (7.40) and the moment they feel the warmth of the spring right they wait for the first new moon do you know what a new moon is? [112 wds]

S30 Leo a full moon

S31 T well you get a full moon and a new moon and a new moon is when the moon the moon slowly gets bigger as you go through the month doesn't it OK yes and then it slowly goes down again so you get this kind of shape like this do you remember? it goes like this (8.04) that's a crescent moon isn't it and then it gets a bit bigger right as you go through the month it gets bigger doesn't it OK you get a half moon then it gets even bigger [96 wds]

S32 Leo it turns into a ball

S33 T and even bigger and then finally it ends up as a full moon OK right now a new moon is when it goes down again (8.29) all right it slowly goes down again so slowly goes past that back down again right

S34 Leo I seen a moon like that before

S35 T and there are some nights when there is no moon and that is called the new moon OK

S36 Leo {and the new sun

S37 Serena {  
{that's when it shines brightly

S38 Leo and then the new sun

S39 T no there isn't a new sun just the new moon right there's no such thing as a new

S40 Leo there's definitely not a new planet (9.02)

S41 T no no well not that we can talk about anyway right so so anyway at the new moon so they wait for the new moon after when they first felt the warmth of spring and it comes along right and they start preparing for this festival right and one of the first things they do one of the first things they do is that they (coughs) start collecting money so that they can buy all the things that they need OK right (9.28) and the most important thing they need to have right the most important thing they need to have is a statue of Saraswati herself now [107 wds]

S42 Dan where do they get it from?

S43 T where do they get the statue from? well one of the places they get it from they sometimes buy it right but often they make it for themselves they make one OK they make a statue right and what they often do is that they I'll tell you how they make one of the ones in the villages OK right (10.06) when they get they sometimes get somebody to make one and sometimes they make it themselves and if they get someone to make it this is how they make it there's a man who's a sculptor and what he does first he builds a wooden frame OK [107 wds]

S44 Lisa what's that?

S45 T a wooden frame it's just sort of he'll you build that out of sticks he'll nail the sticks together right in the shape of what he's going to make OK right in Saraswati it'll be the shape of a god or a goddess won't it OK right (10.33)

S46 Leo Mr Name Mr Name it says about Saraswati in my book



- S47 T I know it does Leo just listen to me OK at the moment right
- S48 Leo I've got a (inaudible)
- S49 T now when they've done that he covers it all with straw he wraps straw round this wooden thing
- S50 Leo a layer of special protec...
- S51 T just a layer of straw right
- S52 Leo and clay
- S53 T the structure is wrapped in straw right and then when he's covered it with straw he gets the clay and he goes over the top of the clay he builds all around the straw right (11.01)
- S54 Leo what is clay?
- S55 T you know what clay is we've used it many times right that's stuff which is like plasticene right it comes out of the earth OK right so they build onto this they rub bits of clay all around the statue right they keep on doing that when they've done that 'they are covered by pasting on several strips' then they wrap cloth around the clay (11.31) so you've got wood underneath then it's straw
- S56 Leo and clay
- S57 T and then they get clay and they wrap that around OK and then they cover that with cloth OK right so you get the statue you can see them doing that here right can you see them doing that here?
- S58 Serena oh
- S59 T they've got quite far with this statue OK quite far with this statue here
- S60 Leo have they done it?
- S61 T yes they they're making the support work right so this is a Saraswati statue there's lots of people around it OK (12.13) when the when the figure's dried out again right then they wrap some more cloth around it OK right then they put on more clay right and when they've done that they make the head separately and they fix the head on top OK right head and the Saraswati statue's all ready for the festival right so then they've got to prepare OK so what they do then is they get a s... they get um a kind of a table type thing something to put the statue on OK something something (12.52) [112 wds]
- S62 Ady how do they get the head on?
- S63 T I think they probably just get the head and they fix it on then they pour clay around the sides right to actually make it
- S64 Serena yeh that's how we build our clay up
- S65 T that's right that's how you join things together right (*indicating with hands*) the children really like seeing the Saraswati statue grow right why d'you think they like that? they like seeing the Saraswati statue being made (13.15) they're beginning to get excited about the puja right because it's a lot quite an exciting puja for children especially for children OK right so when everything's dried they dress the figure up they actually put clothes on it OK so they

dress her up right and make her look like a beautiful goddess OK right now when they've done that when they've done that OK maybe that's what this is here maybe that's what this is here that's what they've done can you see that? (13.40) [121 wds]

- S66 Lisa yeh
- S67 T d'you see the extraordinary stuff there all this extraordinary work here probably all done in clay isn't it right
- S68 Dan clay
- S69 T can you see that? (14.00)
- S70 Ady she looks nice doesn't she
- S71 T she looks nice doesn't she
- S72 Dan what's that on her head?
- S73 T I don't know she seems to have some sort of crown on here well over here (14.08) her hair is kind of it's all long definitely isn't it there
- S74 Dan yeh
- S75 T and in front as well you see she's got four arms so you're getting the four arms OK (*coughs*)
- S76 Ady wh... those two swans down at the bottom (*points*)
- S77 T the two swans yes d'you know why {she always has?  
{
- S78 Ady {what was it made out of? what was it made out of after clay?
- S79 T they wrap cloth
- S80 Dan cloth
- S81 T yes
- S82 Dan and then put more clay on
- S83 T yes then they put more clay on (14.40)
- S84 Girl where's the other two arms?
- S85 T it doesn't seem to be there does it there's only one arm there and she's only playing the veena there and there's the two swans sometimes she has two arms sometimes they give her four arms right so you know it's different in different times right OK so [*coughs*] (14.53) now so on the day of the wor.. so they dress her up after it's all dried out OK right now on the day of the worship right on the day that they're actually going to do this thing everybody fasts now (15.15) do you know what fasting is? do you know what you do if you fast? [104 wds]
- S86 Dan no
- S87 T you don't do it in this country very much I did start we talked a little bit about it when we talked about the word 'Lent' right and what what fasting is all about is actually giving up something right in this case it's giving up eating so they stop eating OK (15.31) so on this day they don't eat anything

- S88 Leo or play..
- S89 T not until right not until the actual time when they come to worship Saraswati right so there's no eating at all what d'you think of that?
- S90 Serena disgraceful (15.52)
- S91 T Why?
- S92 Serena you would starve
- S93 Lisa you'd starve
- S94 T you'd starve yes but it's only for a day
- S95 Serena you'd be hungry for a day
- S96 T yes you'd be hungry the children are hungry it says some things about what they do they can't look they can't eat certain things they certainly can't eat certain things
- S97 Leo how do you spell Saraswati?
- S98 T and the children the children have um they respect this from an early age right (16.18)
- S99 Leo how do you spell Saraswati?
- S100 T and they often ask their mums to cook their favourite meal on the day on the time before right because they're not allowed to eat
- S101 Leo how do you spell Saraswati?
- S102 T (16.32) it's written like tha... on the day before on the day before their mums cook them their very very favourite food OK right and they probably stuff themselves with it they eat as much as they possibly can because they're not going to be able to eat between the time that the sun comes up and and
- S103 Girl the sun goes down
- S104 T no not when the sun goes down when they start the actual puja when they start doing the puja right OK right and if they do they get a severe scolding right (17.04)
- S105 Lisa what does that mean?
- S106 T telling off right they get a telling off they're also not allowed out because some children go out and they're naughty they try and eat some fruits they find on the trees and things like that you know so things like that
- S107 Serena (inaudible)
- S108 T that's right they do do things like that OK
- S109 Dan (laughs)
- S110 T but it's no problem because they can actually ask for Saraswati's forgiveness and she will forgive them OK (17.24) at the time of the puja so really it isn't any problem

- S111 Leo (inaudible) keep the children
- S112 T now so they have the now the other thing that they do let's see what else they do the other thing they do is they get the floor and it's all washed OK the floor's washed so you've got you've got the altar where they actually put Saraswati it's like a table OK I'll show you roughly what it looks like do you see that there? (17.50) d'you see that there? right
- S113 Lisa yeh
- S114 T that's roughly what it looks like so here's the table
- S115 Serena and there's {Sa  
{
- S116 T {there's Saraswati up there
- S117 Lisa she's quite {small  
{
- S118 T {with the flowers and can you see the floor? down here we've got all kinds of things burning incense
- S119 Serena they've got a carpet
- S120 T yes a carpet and all kinds of things here right and this is all very important now what
- S121 Serena and they've got {little flowers down there  
{
- S122 T {so what they do
- S123 T yeh that's right they wash the table they wash everything around it they make sure everything's absolutely spotlessly clean OK
- S124 Ady why?
- S125 Dan what for?
- S126 T yes why? (18.23) it's very interesting isn't it why do they do that? right why do they do that? why d'you think they might do that?
- S127 Leo why do they do that?
- S128 T why do they do that? why do you think they do that?
- S129 Leo 'w'...
- S130 Lisa I don't know
- S131 Leo 'people'
- S132T would we allow our churches to get all filthy? (18.38)
- S133 Serena no
- S134 T I don't think we would would we and maybe it's for the same reason you know here is you've got this goddess right because you're going to see what happens the brahmin actually brings the goddess into the room that's what they believe right and Saraswati actually comes into the goddess the actual image the picture of the goddess the statue Saraswati actually comes in what what they believe is Saraswati comes in to the statue of the goddess

- S135 Dan right (19.05)
- S136 Leo that's what they say
- S137 T right that's what they believe right which is interesting isn't it right
- S138 Serena Saraswati comes down and in
- S139 T that's what they believe yes you don't see it actually happening but that's what they actually believe does happen OK (19.15) so they make it clean OK
- S140 Dan yes
- S141 T that's important they don't want to insult the goddess
- S142 Leo (inaudible)
- S143 T now they do something else they've got a raised platform which the image is put on we'll call the um we'll call the statue an image OK that's the best word for it (19.36) an image right and then what they do is they decorate the floor with these wonderful patterns can you see them? can you see them? look at these wonderful patterns right they paint these in white on to the floor
- S144 Ady why do they paint them in white?
- S145 T on to the mud right so the floor well often in Indian houses the floor is made of earth but it's not just a clay floor right they don't have tiles and things like that because right often they're not very rich
- S146 Ady because the floor is black and they have these white things (20.07)
- S147 T yes that's right that's right that's why they use it OK so now they've got they've got the floor which is clean the floor they often put a new layer of clay on the floor in front of in front of the platform and then they paint these patterns on to the floor
- S148 Ady they must be very good artists
- S149 T they are they are and that they're called they're called alpana alpana patterns (20.31)
- S150 Lisa there's some of the people
- S151 T and it's usually the young girls it's usually the girls that do that right I don't know why that is that usually the girls do that not the boys OK
- S152 Dan the boys let their mums do that
- S153 T right mm I don't think that's fair (20.44)
- S154 Serena my dad
- S155 T so they produce these they produce these patterns and they do it with their finger they don't paint with a brush they do it by dipping their finger and it's always their ring finger now I don't know whether that means that's our ring finger it's often our marriage finger I don't know whether they have a different finger for wearing rings on I'm not sure which finger it might be it may be this one right (21.13) right OK they dip it in a thick paste of powdered rice right so they grind up all this dried rice and they make a big thick paste with water and

- they get their finger and they and they make these patterns with the rice right can you think can you think of what colour the rice powder would be? it would be white wouldn't it [143 wds]
- S156 Lisa {white  
{
- S157 Serena {white
- S158 Ady yes
- S159 Lisa because they're going to make white paint
- S160 Leo white and grey
- S161 Lisa which is your marriage finger?
- S162 T the marriage finger is that finger the one I've got my ring on OK right OK
- S163 Lisa so've I
- S164 Serena I've got mine in the middle
- S165 T and they do that straight on the floor right OK and then from then on all around the platform is sacred now d'you know what that word means?
- S166 Serena no
- S167 Lisa you're not to walk over it
- S168 T it means it's holy you're not to go near it
- S169 Lisa it's god's place
- S170 T it means it's kind of sacred it means you've got to respect it you've got to treat it properly right there's no walking on it from then on in your shoes you have to take your shoes off to walk on it because all over India you never ever enter a temple without taking your shoes off OK (22.21) right always have your shoes off it's a sign of respect for the gods OK never enter anywhere with your shoes on in fact in most of India you don't enter somebody's house with your shoes on either always take your shoes off [100 wds]
- S171 Ady why?
- S172 T it's a sign of respect it's good manners OK right rather like in this country we have good manners don't we well they have good manners a well right and their good manners are different to our good manners OK so in their country taking your shoes off before you go into a house or if you go into a temple is good manners it makes them feel good it makes them feel you're being polite OK
- S173 Serena have you ever been to a temple Mr Name?
- S174 T yes yes I have
- S175 Ady have you
- S176 T yes I have (23.00)
- S177 Leo have you ever been to a temple Mr Name?

- S178 T      yes many times
- S179 Serena have you worshipped there?
- S180 T      no because I'm not a Hindu and I don't worship their gods
- S181 Leo     have you
- S182 T      but I have been inside the the inner place where they keep the statues for the gods right and seen them worshipping
- S183 Leo     which statues did you see? (23.18)
- S184 T      I've seen lots of statues
- S185 Serena was it good?
- S186 Leo     did you see one of Janapati?
- S187 T      no um I've seen many statues of Janapati yes all he's called Ganesh most of the time (23.28)
- S188 Serena Ganesh
- S189 Leo     did you see a a few statues of Shiva?
- S190 T      I've seen many statues of Shiva
- S191 Leo     or Vishnu?
- S192 T      yes and they've always got flowers round them and they're always dressed up and they always look beautiful and they always make them look absolutely ...
- S193 T      OK right now next thing (23.54) we've got where did we get to? we've got the patterns we've got the patterns
- (change of tape at 24.00: some utterances missed)
- S194 T      so that's very important right OK (0.06) and the children often do all the collecting of those things they go out they go out and collect flowers outside they go and buy sweets they go and get fruit and vegetables they go and get all the things right and then when they've collected all the things right they bring them all back they bring them all back and they put them in front of the (0.35) of the altar round the platform OK right have you got that?
- S195 Ady     (asks if she can go out)
- S196 T      yes OK OK so they bring them all back and then it's all ready to start OK now what I want you to do now is I don't want to tell you any more at the moment there's a lot more I can tell you (0.55) but I don't want to tell you any more would you like to right see if you can actually
- S197 Girl    make a model of Saraswati
- S198 T      make a model of Saraswati or do one of the things that are here right (1.07) maybe copy the pattern look at the pattern right make a model of Saraswati if I give you some clay would you

- like to do that?
- S199 Leo yes
- S200 Serena can we copy the book for Sarawati?
- S201 T well Saraswati looks different in different ones doesn't she (1.20) so so if you work together and decide what you're going to make your Saraswati like
- S202 Lisa yeh
- S203 T right OK what we won't be able to do is use wood and then straw and then all the rest of because I haven't got any of that
- S204 Serena yeh
- S205 Dan Mr Name
- S206 T OK right
- S207 Dan can we draw a picture of what we're going to make out of clay and then we
- S208 T yes certainly certainly
- S209 Leo {there's the writing  
{
- S210 T {of course you can
- S211 Leo there's the writing what I've done for you Mr Name
- S212 T I think at the moment it would be a good place to stop OK I've given you (1.46) I've given you information about what's going on the only thing I didn't tell you is is exactly why they worship Saraswati at this time and I'm sorry I've forgotten and I can't find the bit in the book where it is right OK so I'll get the other thing they put around the altar is incense sticks do you know what incense sticks are? I'll bring some to school tomorrow I've got plenty at home
- S213 Leo Mr name
- S214 T and I'll show you what they are they burn those right can we have that down?
- S215 Leo Mr Name that's what I've written so far
- S216 T that's good right we can we can read that through in a minute OK right OK (2.17) OK right OK now would you like to do that then? D'you want me to get you some clay?
- S217 Lisa {yes  
{
- S218 Serena {yes
- S219 T OK I'll get you some clay

(Discourse which follows entirely concerned with use of clay. Not recorded)



**Numerical data**

No. involved: T + 5 children, i.e., small group

Time: 26.5 minutes

	No. & % of turns		No. & % quests		% turns as questions
T	102	47%	8	20%	8%
Children	<u>117</u>	<u>53%</u>	<u>33</u>	<u>80%</u>	28%
Total	219	100%	41	100%	

T's speaking turns (inclusive):	< 100 words	9	9%
	< 200	1	1%
	< 300	0	0%

## Appendix 2.2.5

### Saraswati Puja Demonstration: Transcript of whole class expository discourse

At the front of the classroom is shrine to Saraswati, constructed by T with a group of children, backed on the wall by pictures of Indian deities. T sits just to the right of the shrine. The whole class sits around in front of the shrine on the floor. Taping began within less than a minute of the beginning of the demonstration.

... inaudible

S1 T they've already done it in India / they did it in February / right / so we're not doing it at exactly the right time of the year / they do this first and then they / so that's what they do / that's what we're going to do / OK /

(interruption 0.15 - 0.48)

S2 T right / now / the first thing that we're going to do is we're going to light the incense sticks / which are going to make a nice smell / perfume smell (1.00) / OK / right / and / just put your hand down / and then we're going to light the candles / right / now / they normally burn an oil lamp / OK / right / but I haven't got an oil lamp / OK / so that's the first thing (1.15) that we're going to do / so if I light the candles (goes to the candles) / now the only thing that I need to be careful of here is / I don't really want to burn / that thing there (1.29) [100 words]

S3 Chd the flowers

S4 T the flowers / yes / so I think what I'll do is I'll leave the candles to the front / just so we don't have a fire (1.45) / OK (*carefully lights incense stick*)

S5 Chdn (soft gasps) (2.02)

S6 T an incense stick is made out of different things / (*children watching in total silence*) it's not always on sticks / sometimes they burn it in a cup / (timer lost: restarted at 0.00) or a little bowl / and they burn different types of things / often made of either wood or leaves or seeds sometimes (0.06) / it's all ground up in a powder

S7 Chdn (gasps)

S8 T (*lighting incense sticks*) and then on an incense stick (0.15) / it's actually stuck on like that / OK

S9 Chd how about blowing that one out?

S10 Chd (inaudible)

S11 Chd (inaudible) (0.30) (*T setting up smouldering incense sticks*)

S12 Chdn (gasps)

S13 T right / OK / now when it gets a little smoky in here we'll open the window a little bit / right / I don't want the candles to blow out / OK (0.40) / perhaps I will open the window up just slightly / right (*goes to window*) / OK / now /

- S14 Chd I can {smell ...  
{
- S15 Chd {I can smell  
{
- S16 Chd {caw
- S17 T are we ready / are we ready (0.53) / now / the way the Indians always sit is like this (0.58) / they always sit cross-legged / always sit cross-legged / right / what we're going to do is we're actually going to go through this / you don't have to sit cross-legged up there Leo / OK / I'll try to do this / I'll explain what's going on as we go (1.13) / now / the first thing is / the first thing I want you to notice / the first thing I'm going to draw your attention to / is this thing here (pointing to jug on altar) / this looks like an ordinary jug / OK / in India it wouldn't have a handle / right / we'd call it a pitcher (1.30) / and what it's for / it's for holding water / now I haven't got a pitcher / right / um / a proper Indian pitcher / so I'm just going to use a pottery jug like that / it doesn't matter if we haven't got quite the right thing / OK / so we've got that / and that is very very important / OK / I'll show you why in a minute / OK / what I'm going to do first of all (1.54) (*taking jug*) / and this is how it begins / the priest arrives / so what you've got to imagine is that I'm the priest / right / he calls everybody to order / so everybody sits down quietly / and they begin to watch / Richard perhaps you could go at the back because you're quite tall and you can see / OK (2.15) / the first thing he does is he fills the pitcher with water (pours) / now this pitcher is lying on a bed of grass (2.29) and some rice (*showing some grass and rice*) / so that's how it starts / ... / I'm not sure what the grass means and the rice means / but the Hindus use rice a lot (2.45) / and the reason why they use rice a lot is because they grow it / and they eat a lot of it / so when they make / an offering / right / they use rice a lot / they use it as their food / OK / so when they give their food (3.00) to the gods (*placing pitcher by altar*) / they're offering the gods some food / OK / ... / when it's put in there (3.16) / right / it starts to become quite important / OK / now / the next thing he does / is (*picking up a length of thread*) / he takes a golden thread [362 words]
- S18 Chdn (gasps) ...
- S19 T it's made of cotton (*holding out the thread*) / I'm just holding it carefully (3.37) (*slowly winding the thread around the altar*) (4.00) / I've never done this before either / so I'm learning how to do it / I don't think Mr G has ever seen this (*winding thread*) / either / so we're all learning something about what happens today (4.13) (*winding thread*) / OK / now / what he's done / is he's wrapped this thread around the pitcher / now the pitcher of water becomes very very important (4.30) / now / right / (*picks up (paper)leaf*) I haven't got a proper leaf (*tears leaf*) / what happens now / he places a leaf on top of the pitcher (*placing leaf on pitcher*) / OK / now / the pitcher of water is very important (4.45) / right / the pitcher of water / I'm going to use a word that you might not have heard of / but it represents the goddess / right / OK (4.55) / and now this becomes sacred / right / this is a sacred place / right / nobody is allowed to break or touch / OK / this has become sacred ? OK / and what we say / and what they say in India (5.15) / is that the pitcher of water embodies / the goddess Saraswati / now that's very hard to explain what that means and I'm not sure that I understand it properly either / right / but what I think they're saying is that Saraswati / right / is actually / what they believe is that Saraswati is within the pitcher of water / right / OK (5.40) / part of that / ? OK / that's what I think it might mean / OK / right / OK / so let's carry on / OK / so once he's done / that's an important bit / that's a very important bit too / now the next thing that goes on / the next thing that goes on (*attending to altar*) (6.00) / this is holy water / it isn't really holy water / OK / it's just water out of the tap / right / but in India this water would have come from a special river / d'you know what that river would be? / d'you know what the river is? (6.15) [296 words]
- S20 Chd no

- S21 T can anyone remember? / Jon / d'you know what the river is?
- S22 Jon is it the river that comes out of / um /
- S23 T that's exactly right / d'you remember what the name of the river is?
- S24 Chd (inaudible)
- S25 T no / it's the River Ganges / and the River Ganges (6.30) in India is very holy / it's a very holy river / and it's got holy water / and the Indians go and bathe in it a lot / so they get this water / every so often during this ritual (6.42) / what I'm going to do / right / the priest will go like this (*dipping fingers in water*) / he'll go / omshanti (*sprinkling water*) / omshanti / omshanti / omshanti / they will spray you with holy water
- S26 Chdn mm
- S27 T normally three times
- S28 Chd would they do ...
- S29 T OK / OK / so that is ... (7.10) / (*pointing to picture on wall of goddess*) that's the goddess / ... / and it's always three times / OK / d'you notice that on the side over there / we have a pile of books / and we have paint books on top of the books / OK / now / what happens is (7.30) / is that the books are there / is because Saraswati is the goddess of learning / OK / and that's why the books are there / OK / so I'll just do that again / he goes / omshanti (*sprinkling water over altar*) / omshanti (7.45) / omshanti / (*turns to sprinkle water lightly over children*) / omshanti / omshanti / omshanti / OK / right (8.00) / OK / right / now / the next thing / the next thing that happens is that the priest will do a lot of prayers / OK / a lot of prayers / are you listening Dean? (8.12) / right / one of the things that he does / is while he's praying / he will pick up some of this water / this holy water / OK / now / he picks it up in a special way / which I'm not going to be able to do with this / but he cups it in his hand like that (*demonstrates*) / right (8.32) / and he sips it / like that / OK / and he keeps on doing that / sips the water / in his hand like that / there's only enough to wet your lips (8.45) it doesn't need to be any more / and then he prays to various gods / now the first god they pray to always in this Saraswati thing / is Vishnu / OK / so he says / om Vishnu (9.00) / om Vishnu / OK / the word 'om' / you will hear that being used an awful lot by Indians / they use it all the time / right / it's a very sacred word / right / so they use it all the time / OK / so he goes 'om Vishnu' / d'you want to try and say that? [278 wds]
- S30 Chdn om Vishnu
- S31 T that's right / OK (9.21) / and that's how they start to pray to Vishnu / now I don't know all the prayers that they say to those gods / right / OK / he doesn't only pray to Vishnu / they pray to other gods as well / to Shiva
- S32 Chdn Shiva
- S33 T to Ganesh
- S34 Chdn Ganesh
- S35 T to Lakshmi / to many other gods as well (9.40) / Krishna is Vishnu himself / so I don't think there's a special prayer for Krishna / right / OK / ... drunk the holy water and the prayers are started / OK
- S36 Chd L's doing something with his feet

- S37 T just leave it now / just watch / OK / now (10.00) when they've done that bit / we come to the most important part of the ceremony / right / all that will take a bit of time / OK / and while this happens / while this happens (10.16) / I think we might need some music / so I'm going to ask some of you to help (*reaches for instruments*)
- S38 Chdn (*many children raise hands*) ...
- S39 T just put your hands / you don't need to have your hands up / in here (takes out small container) / I've got / some eyeshadow (10.30) / that's not eyeshadow made out of the normal eyeshadow your mum might use at home / this eyeshadow's made out of charcoal / because actually in India / the little girls they put charcoal on their eyes / they think it's good for their eyes / OK / and it may be true / it might well be good for their eyes (10.57) / OK / I think they put it on boys' eyes as well / OK / so I've got some ground-up charcoal / and it's all wet in here / and I'm going to use this eyeshadow in a minute / I'm going to show you that / OK / but now we're coming to the most important part of what happens / so what we're going to do / is I'm going to touch the statue / OK / (11.17) now when we touch the statue / when we do the statue / what happens is that we've got to say some words / right / OK / so we can say those words together / and I'll touch the statue / right / OK (11.31) / if you imagine that I'm just pretending to be the priest / and I'll touch the statue / in the way I would touch the statue / OK / now (11.45) / as I touch the statue / I've got to be holding the flower (*picks up flower*) / right / and when I touch the statue also I have to use (12.00) my ring-finger / that's that one (*showing*) / my index finger / I'm not supposed to use that finger which has got the charcoal all over it / OK / right / when I touch the statue / OK / now / I'll get some of this stuff on (*placing finger in charcoal*) / I come to the statue / (*demonstrating*) I touch the left-hand eye of the statue first (12.24) / then the right-hand eye of the statue / and then I touch the statue's heart / that's the most important time because when the priest has touched the statue's heart / that Indian's now believe that Saraswati / has come to the statue / and that she's actually with them now / actually in the statue (12.51) with the / OK / that's what the Indians believe / OK / right (12.56) / now while that goes on / while that goes on / I just need a paper towel / something else happens / OK / now / uh / Nicky / can you hold that a minute (*passes instrument to Nicky*) [371 wds]
- S40 Nick yes
- S41 T I'll hand (13.14) various things to other people as well (*picking up instruments*) / Dean / shall we give you one (*passes instrument to Dean, picks up more*) (13.30) / the priest has touched the statue / OK / and now what he does is he calls Saraswati to come / OK / right / so actually I got that bit wrong there / just touching the statue hasn't brought Saraswati yet / he actually calls Saraswati / OK (13.49) / and they use a lot of different words / OK / and as they do it / somebody plays some music / and what you need to do / after every word / right / all you need to do is just ring the bell (*demonstrates*) / OK / after every word / ring the bell / OK / shall I do it first and then you can join in with me afterwards / right / we'll have a go / OK / right / OK / this is how it goes (14.15) / (*demonstrating*) om / and then you ring the bell (rings) / ang (*rings*) / pring (*rings*) / kron / jong (14.30) / ron / lon / bon / shon / shong / hon / hongshaw / sri / Saraswati / debya / pranar / ihor / kanar / that's the time when they finally believe Saraswati has now come / OK (15.15) / and that she's with everybody here / OK / that's what they believe [173 wds]
- S42 Chd is she invisible?
- S43 T would you like to say these words / try to say these words / shall we have a go at that?
- S44 Chd does everybody say them?
- S45 T I think everybody does say those words / OK / right / OK / are you ready (15.40) / if you say the words after me / and then we'll ring the bells / OK / right / OK / OK / are you ready

		/ om
S46	Chdn	om ( <i>bells</i> )
S47	T	ang
S48	Chdn	ang ( <i>bells</i> )
S49	T	kring
S50	Chdn	kring ( <i>bells</i> )
S51	T	krong
S52	Chdn	krong ( <i>bells</i> )
S53	T	jong
S54	Chdn	jong ( <i>bells</i> )
S55	T	ron
S56	Chdn	ron ( <i>bells</i> )
S57	T	hom
S58	Chdn	hom ( <i>bells</i> )
S59	T	thom
S60	Chdn	thom ( <i>bells</i> )
S61	T	shom
S62	Chdn	shom ( <i>bells</i> )
S63	T	tong
S64	Chdn	tong ( <i>bells</i> )
S65	T	hong
S66	Chdn	hong ( <i>bells</i> )
S67	T	honshaw (16.15)
S68	Chdn	honshaw ( <i>bells</i> )
S69	T	sri
S70	Chdn	sri ( <i>bells</i> )
S71	T	Saraswati
S72	Chdn	Saraswati ( <i>bells</i> )
S73	T	dcbya

- S74 Chdn debya (*bells*)
- S75 T pranar
- S76 Chdn pranar (*bells*)
- S77 T ihor
- S78 Chdn ihor (*bells*)
- S79 T kran
- S80 Chdn kran (*bells*) (16.30)
- S81 T (*silently replaces bells*) (16.38) now that's the most important time / now the people who are doing the puja / believe that Saraswati has come and he's among them / OK / the next thing / the next bit is something they often do with a child (16.56) / OK /
- S82 Chdn (raising hands) (inaudible)  
(sound interference 16.59 - 17.13)
- S83 T the priest calls a child from the audience / right / and this child must be somebody special / this child must be an infant
- S84 Leo Mr Name
- S85 T no Leo / could you please wait // this child must be an infant / and they must be about to go to school (17.30) /  
(tape change: restart at 0.00)
- S86 T now / now / they do quite a lot of other things as well / right / OK / they do quite a lot of other things as well / right / we can't do them all / but what I'm going to do now is (0.15) / I'm going to show you how / what happens now is (*reaching for petals*) / he picks up some petals / we've got a little bowl of petals here that Mrs Y brought / OK (0.00) / and / he takes the petals / and throws them on the goddess (*demonstrating*) (0.47) / OK / OK / now / then he asks the people / if they would like to drink the holy water (94 w)
- S87 Chdn yes (*many hands go up*)
- S88 T (1.00) now / I don't want you to drink this because it's got charcoal in it and all manner of other things and I'm not sure how clean this cup is / right / but what you can do is pretend to drink it / OK / what they do is you all receive some holy water in your hand (*demonstrates*) / and / you drink what you've got in your hand and then you wipe the rest on your forehead (*demonstrates*) / OK / right / right / OK / so if I drop some holy water in your hand / the way you have to hold it is like that (*shows*) / so can you (*children holding out hands*) cup your hands like that / just cup your hands like that (*children cupping hands*) you use your right hand / not your left / it must be your right hand / your right hand (1.39) / that is / if you're looking this way (*turns to show*) / it's the hand that's over by those windows / that side (1.45) / OK / OK / so you can pretend to drink / which is what they do (*shows*) / and then wipe it over your forehead / OK / are you ready / I'll give you some holy water (putting water into children's hands) (2.00) / you can wipe the water on your forehead (*giving out water: some children stand to reach*) / just sit down / sit down and I'll get to all of you / sit down / sit down [197 wds]

- S89 Chdn (whispering) ...
- S90 T don't really drink it please (2.30) / just
- S91 Chdn (inaudible)
- S92 T just wipe it on your forehead ... (*children take water*)
- S93 T and then just wipe it on your forehead / just once / that's all / do we have holy water in / in Christian religion? (2.47)
- S94 Chdn yes
- S95 T yes we do / we do have holy water don't we / but it doesn't come from the Ganges (*giving out water*) / it comes / the priest has blessed it (3.00) / Jo / you don't want any?
- S96 Jo no
- S97 T Sara?
- S98 Chdn (whispering) ...
- S99 T excuse me / excuse me / Edward / anyone else? (3.17)
- S100 Chdn (whispering) ...
- S101 Chd I've put it on my head
- S102 Chd (*pointing to forehead*) I've put it on my head
- S103 T right now / (3.30) now what happens is things are beginning to come to an end now / and what the priest does now / what the priest does now / is that he picks the flowers or the petals up / I'll give you some petals (3.45) / why he does this / why he does this / why he does this is a good luck charm /
- S104 Chdn (*proffering hands for petals*) (inaudible)
- S105 T right (3.54) / what people do in India / please can you sit down / what people do in India is that they keep these things / for good luck / because Saraswati is giving them to them / OK / I'll give you a petal / just keep your hands / sitting down (4.15) / and I'll come to you / so everybody gets a petal / right / right
- S106 Chdn (*whispering as they reach out for the petals*) ...
- S107 T (4.30) it's supposed to be a good luck charm and they take it / that's what they do / they keep it in a book or something like that / they probably take a real flower (4.45) / or sometimes / sometimes they have a leaf / anything from the altar / it doesn't really matter / really matter what they get / but they won't take the food because the food and the sweets are an offering to Saraswati / (*passing further petals to children*) (5.08)
- S108 Chdn (whispering) ...
- S109 T excuse me Mat / can I come through there / excuse me
- S110 Chdn (*whispering, looking at petals in their hands*) ... (5.33)
- S111 T OK / have you got anything Liz



- S112 Liz yes
- S113 T (5.45) (*returns to seat by shrine, takes up instruments*) right
- S114 Chdn (*reaching for instruments*) (inaudible)
- S115 T right / OK / um (*looking around the children*)
- S116 Chdn (*many hands shoot up*) please
- S117 T Sam / would you like to takes that (*gives instrument to Sam*) / James (*gives instrument to James*) / sh (6.01) (*continues to give out instruments*) / now the last thing they do is they play some music / OK / right / and when the music and the prayers are finished / OK / something is then going to happen which completely finishes it / in fact there are a number of ways in which it all finishes (6.15) / right / but I'll show you one of them / this actually takes all day / quite a lot of it can take all day / they keep on coming back and doing a little bit more / OK / we'll just play a little bit of music / shall we / OK
- S118 Chdn (*hands going up*) yes
- S119 T are you ready / keep in time / right / OK / right / OK (*T begins to ring bell; children take up rhythm with bells*) (6.45)
- S120 T (7.00) (*stops playing*)
- S121 Chdn (*stop playing, sit very quiet*)
- S122 T prayers are said / and then the last thing the priest has done / is / he does this / comes to the pitcher / and rocks it (*rocks jug*)
- S123 Chd why?
- S124 Chd why does she rock it?
- S125 T I don't know / I'm not really sure / once he's rocked it / it may be a warning (*unwinding thread*) that he's going to actually break the thread now / OK / he takes the thread away (7.35) / the thread is cut (*unwinding thread*) / so the thread comes away / the thread comes away / and the sacred part / the bit where nobody's allowed to touch / that's now broken (8.00) / OK / (*takes leaf from altar*) ... / now the last bit is what they do at the very very end / they take the statue (8.15) / this is the morning probably / they take it to the nearest river / or pond / and / everybody follows / and / they throw the statue into the water [101 wds]
- S126 Chdn why?
- S127 T and they leave it to / to go / I'll tell you why they do that / now the reason why they do that is that (8.40) / they've done the puja / Saraswati has come / right / and when the thread was broken / Saraswati left again (8.51) / right / OK / so Saraswati has gone now / OK / so what they do is they say goodbye (8.57) to Saraswati by putting the statue in the water
- S128 Chd (inaudible)
- S129 T it's partly to show / it's partly to show that they understand that this is just a statue / it's not a god / right / it's a statue / and although Saraswati came (9.15) / right / they understand that she has gone / right / and this is just a statue and something that can be let go / it's something that can go / right / because it's not really important / OK / now (9.30)

/ it was important for a time / OK

- S130 Chd how do they get the statue over and over again?
- S131 T they build it / they make a new one the next year
- S132 Chd Mr Name
- S133 T that's just sometimes / but they don't sit like that all the time (9.46) / now we haven't got any water to go and throw Saraswati in and I'm not sure that I want to throw Saraswati away anyway / OK
- S134 Chdn (*softly*) hurrah
- S135 T so we'll keep her as a statue in here
- S136 Chd we could put her in the sink
- S137 T now / no / I don't think we'll do that (10.00) / it's not quite the same as a river is it / the last thing / the last thing
- (interruption 10.10 - 10.26)
- S138 T right / OK / so that is the end of what they do (10.30) / right / some of that takes a long time because we didn't say any of the prayers / because I can't speak Hindi or Sanskrit / so I don't know / I don't know any of the prayers / I can't read Sanskrit / so I (10.45) can't say any of the prayers / only a priest can do that / right / but that gives you an idea of some of the things they do / OK / I'll leave the incense burning because it's gone out / what I'd like you to do this afternoon (10.58) / is think about that / OK / think about what's happened / right / I'd like you to draw / write / paint (11.15) / think about that / what you've just seen this afternoon / one last thing / one idea / one idea / before the end of the term / this is a beautiful thing here isn't it (*pointing to shrine*) / one nice thing / this thing might be carefully drawn / this figure / OK [153 wds]
- S139 Chdn (whispered) yes

### Numerical data

No. involved: T + 30 children, i.e., whole class

Time: 31 minutes

	No. & % of turns		No. & % quests		% turns as questions
T	68	49%	3	33%	4%
Children	<u>71</u>	<u>51%</u>	<u>6</u>	<u>67%</u>	8%
Total	139	100%	9	100%	
T's speaking turns:	< 100 words		10	15%	
	< 200		5	7%	
	< 300		2	3%	

## Appendix 2.3.1 PA/SR/...

### Photo Album: T's Stimulated Commentary

**Relates to videoed classroom session, transcribed on PA/Tra**

T with small group (6) around table. T is showing children an album of photographs taken in an extended personal visit to India.

Numbers refer to stopwatch times on tape

T's comments:

**Preliminary:** The whole idea started in the previous term when we were looking at planets. The names of planets interested the children and led to us looking at Greek stories, to which the children responded with interest. From this, I thought it would be good to do something about mythology, not just with regard to the Greek myths, but rather to look at the significance of myths in human experience. Thus the children already knew a lot of Greek myths. We could also look at Indian myths. They would be able to bounce the Indian myths off the Greek that they already knew. I felt that myths might make a great deal more sense if the children knew something about the places from which they came. I also thought that the children would find the Indian myths and the culture different. They would find the differences complex between the Greek, Indian and their own culture complex. I wanted to give them a taste of these differences by looking at two cultures other than their own, to really compare them. They could stand in theirs to see the others. Photographs would be a good way. They were based on my genuine experience and the children would be able to feel its authenticity. They would know that there had been a genuine human interaction.

0.50 I'm making it explicit. There's no way in which they can understand the culture quickly. This can give just a taste. What I am showing is based on my direct experience.

2.41 I had talked a bit about Indian gods already, so they knew about some of them.

3.05 I'm again indicating similar themes. I think this is one of the things the children are beginning to see, for example, the messenger.

4.06 They're already noticing things in the pictures. Here Lana's seeing every picture as an animal. I respond simply because they've seen something important. Indian pictures are full of symbolism, but I've no idea where things will go. There's a wide potential for worthwhile learning. There's nothing that will necessarily develop, but every child could make an embryonic understanding, particularly by relating what they saw to their own experience. Here we're only on the first page and already we've talked a lot about India. The children are beginning to get a sense of place and of people's beliefs.

4.59 I think that's interesting [child's remark about Indian gods having long hair]. Different cultures have different views of beauty. The way people perceive the world is different between cultures. People's aesthetic sense is to a degree culturally conditioned. There's no question about me having this in mind - I distinctly remember having it in mind as we talked, these different ideas of beauty. I can't tell which of these ideas the children will take up. It's like having an enormous cauldron boiling. To structure it would be to spoil it.

- 5.20 They've come up with their own idea. I'm caught on the hop. It doesn't matter.
- 7.56 Temples are very important to an understanding of India. I notice the child's view of burying people with treasure sufficiently to say 'I don't think they did'. But Lana shows that she knows that temples are related to worship.
- 8.45 I make the comparison between church and temple to help them to relate it to their own lives. I say under my breath 'you can't assume people do' and am cautious about parallels, but have decided that this isn't the place to get into complications.
- 10.00 They seem to be saying, 'how do we know this is an Indian and not an English street?'
- 14.10 Lana makes all sorts of stabs at making sense. She constantly invites you to respond to her ideas.
- 14.28 I don't know what to say to that - the air inside pillars [Lana's suggestion] - so I just say it's interesting.
- 16.00 They brought this up by saying 'are these people begging?' That enables us to look at a cultural difference. Perhaps the children can see people squatting as in the begging shepherds. I was amused by what they saw.
- 17.10 Lana's question, 'how come the temple looks different?' My ears pricked up at this and my response was immediate. It was a conversational response, not something premeditated. It makes it possible to open up the notion of variety, not just of architectural styles, but also of political systems. I was getting a sense of the potential of this question as we talked, that it was about the variety of human life and experience.
- 18.45 I was waiting to see if a story about how people would be struck down if they lied in front of a statue would come to mind, but it didn't, so I dropped it.
- 19.45 I left Lana's point because I couldn't see what it meant. You can't pursue everything.
- 22.27 Mount Everest is treated as a god. Sagarmatha is its Nepalese name. I object to the arrogance of the English and I can't help this coming through.
- 22.52 I'm quite wary of putting children on the spot, but sometimes a judicious question is a significant part of a conversation. I let them have their opinions and offer mine as well, giving equal status to all our ideas. I felt that I could ask this question here because the children were saying 'that's odd', 'that's funny'.
- 24.10 I left the child's point about mountaineering. The point wasn't germane to where we were. She's looking at what we said before, but I didn't want to put her down.
- 24.46 I'm having trouble with that [children asking what a stupa is]. I don't know how to explain what a stupa is, probably because of what it represents: godhead in Buddhist terms, not god. I can't find a way to represent the idea to them. Our frameworks are too far apart.
- 27.33 Recounting something that is extraordinary can give you a window into it. This is a commonplace in India. I anticipated that the children would find this strange - a man standing upside down on his head in a filthy street. The event encapsulates what India is about. I know it will make an impact on the children because it makes an impact on me as well.
- 28.30 ('have you been to Bangladesh?') This is another example of it not being necessary to follow up every point that children make.

31.58 The banana sellers show a cultural difference. I can drop this in because the children have noticed that the bananas are not quite ripe. Indians have a different view of what is ripe. Diet and food are culturally determined.

36.06 The train catching fire was quite frightening. The whole carriage erupted in flames. There was shouting and screaming, but the fire was put out easily. I keep going on this, in spite of the fact that I have already introduced the idea that we'd be looking at the temple next. The children are signalling that they recognise danger, but this needs to be sorted out. The urgency of the child's interest is greater here than for the earlier question: 'did you go to Bangladesh?'

36.52 I'm trying to broaden the children's awareness of there being people on earth totally different from us and that we might be the odd ones out.

37.22 I didn't run with the Burmese writing. It's not Indian and would have clouded the issue.

39.00 I thought there was an important point to make about the struggle for clean water. The issue of why it is dirty is complex. It's not just a matter of can't or won't clean it. It's more a matter of the whole context. I'm trying to correct the impression, the over-emphasis on India as a dirty place.

42.40 I'm building on what the child has said about a god being wicked to help them see that some Indian gods have the capacity to make men suffer. I'm trying to show how Indians don't necessarily see gods as they are presented here as simply comforting. Kali is not a god who you could cuddle up to.

#### General comments:

The general run these days is to have aims and objectives and activities through which they can be realised and each child should be conscious of them. What I do doesn't fit this at all. You can't have such explicit things available. When you're moving into a new area, you just can't predict what children will respond to. You must leave things open. They must remain open because I've set up a situation in which I'm an equal partner making sense of India. What the children offer is just as important as what I offer to them. Obviously we're not equal in the sense of experience, but we must remain equal partners, otherwise opportunities to build on their points will be shut down. Choosing objectives shuts all this out. But the conversation still flows through me.

**Appendix 2.3.2****R1/SR1/...****Reflecting on Myths: First Stimulated Commentary****Relates to videoed classroom session, as transcribed on R1/Tra**

T with small group (6) around table.

Figures refer to utterance numbers on transcript (identified by stopwatch timings in fieldnotes)

**T's comments:**

M8 I'm signalling - elucidating what I hope we'll do in talking about all the myths - not just the Greek myths, but also Indian to talk about - they definitely need help to get started if they are to get some sense of the significance of myths, however embryonically.

M23 I think she's [Ady's] taking you to the idea of myths directing action. Lana builds on this.

M25 I'm trying to help the children put Lana's and Ady's points together. Ady seems to have thought a bit further. I'm also trying to chair it so that all the children get a look in. I'm doing this because I think Lana's on to something important. I'm fairly certain Lana means myths are a guide to action and I want to confirm this. Once that is done, it becomes a path we can go down.

M34 that signals Adam's awareness

M35 I'm saying that this might be important. Let's have a look at particular myths to see

M39 the King Midas story

M52 I'm introducing the word 'moral' here because 'message' isn't specific enough for what they are thinking. I think the ground is right for this because they've established what they mean by 'message'.

M54 I've used the word moral quite consciously here, having introduced it already

M70 I think she's saying you do listen to the warning - if you look back you'll lose her for ever - this is in the context of this myth, not a generalisation

M73 she's generalising now; she's offering this understanding of listening to other people's warnings

M74 what I'm doing is asking implicit question 'is that so easy?' and asking her to consider this by considering the particular myth and the position of the protagonists within it. He was aware of the warning, but on top of this are the emotions triggered by the loss of the sound of the footsteps. I would say that this was certainly going on in my head as we did this.

M80 I thought I could offer this - Ady knows there's strong emotion (indicated by 'shaking'). We can get something more precise than 'sad', eg., 'panic'

M88 I think here I'd forgotten the original point of why we'd gone down that road (which

I'd done to get at the idea that it's not easy to keep to a plan). Myths often explore dilemmas with tragic consequences. It doesn't matter that Laura's line about a message about listening to instructions has come to an end. This myth is about dilemmas rather than this.

M92 I'm accepting this one because it is quite explicit - the moral is put into the mouth of one of the characters

M93 I'm temporarily accepting what she says about greed not pride, even though I'm later going to disagree with her. I'm trying to help them to bear in mind everything we've talked about so far because I'm hoping that they will see some similarities between myths - pick out what they have in common.

M98 I was about to say 'pride', but I bit my tongue

M113 I think Lana undoubtedly remembered what happened.

M114 I might have been playing a teacher game here - pretending I've forgotten. I think it might have been directed towards Joanne - I wondered whether she realised that this was what the myth was about. I'm thinking that Shiva is rather like an Indian guru, with a hidden intention to help Kubera to see his own vanity - self-awareness. I'm trying to see if the children are aware of this

M116 This is a complicated idea. I've realised the children are not rising to it, so I leave it at this - we've agreed about greed. The children haven't cottoned on to the idea of vanity. They haven't picked up the idea that all along Shiva is helping Kubera along the road to self-awareness. I knew this when nobody responded to the question about Shiva knowing what he was going to do

M120 I offer 'pride' here because it says better than 'greed' what the Janapati/Kubera myth is about

M127 I think I can ask this question because Adam has said he wanted some power. We can drop 'greedy for money' in relation to Midas and Janapati. Alan has raised 'greedy for power'. I'm giving this latter space. We're exploring greed in its many facets.

M139 I thought, let's give this a swing!

M141 I'm raising questions about right and wrong exercise of power because this is constantly explored in myths. this myth is raising that question. As curriculum, it's potentially worthwhile asking. Psychologically, I think it's possible at this point. The children are talking about using power.

M145 I'm inviting Lana to think about this distinction

M147 Am asking this because I'm not entirely sure what Lana means by strength - and I'm also encouraging her to make fine distinctions. I was fairly sure that she would see that there is more to power than physical or political strength.

M152 I'm trying to indicate that this wasn't just a facility associated with mere touching, but rather an ability to exercise choice of life or death for someone else.

M181 I don't think that Lana ever got to understand that power was something you could exercise by choice rather than just as a contingent facility.

## Appendix 2.3.3

R1/SR2/...

### Reflecting on Myths: Second Stimulated Commentary

Relates to videod classroom session, as transcribed on R1/Tra

T with small group (6) around table

Recall/Interview sessions spread over three stages, with the first having to be cut short. First and second recorded in writing in field notebook; third on audiotape, transcribed in final section, below.

Figures in first two sections refer to stopwatch times on videos (NB points at which stopwatch has returned to zero)

T's responses to interview questions put by JG preceded by (R)

#### T's comments, first session:

0.25 that's important. I'm setting up the rules. This is not a question and answer game. We're all going to be thinking about this together. I'm emphasising what they think as well as what I think.

0.40 I'm signalling I'm having problems myself. But I do have the hope that from the particular myths we've looked at we can construct a general idea of myth.

0.55 Writing things down is important. The act of writing things down is important in shifting things on. Writing things down crystallises them.

2.10 I've stopped here because Lana sees myths tell you something. I don't know what this means yet.

5.32 I'm looking at this as a whole. The agenda shifts. It starts with the idea of myths having messages. I invite the children to think of myths which support this. They think of Midas and say the message is about greed. I take it that they also mean by the plot that Midas gets his come-uppance and reflects on why. Then we go to the Orpheus myth. I'm in more trouble here. The myth doesn't really have a message. It's about the human condition rather than having a moral which it wants to hammer. All the time the children are leaping around in this world of myths. You can't keep to an agenda. Lana starts with the idea that myths have messages, but in exploring this we often get sidetracked.

(Impromptu staff-meeting meant that interview-session had to be interrupted)

#### T's comments, second session; tape restarted

1.16 I didn't want to upset Alan. He has a speech problem. He's very intelligent, but it's very hard to follow what he's about. He's the one who spent part of the afternoon drawing a piece of Indian art from one of the books you [JG] brought in, while the others went for the gore.

1.29 This is difficult. The children tend to get into particular things and I'm trying to help them to get into general issues. It wasn't something I'd anticipated. I only realised what it was about as I was trying to explain things. It's a matter of explaining both to them and to myself, but mostly to them. I already have a general concept of myth. The problem is to offer it to them.



1.56 I'm searching for ways of getting them started. I'm feeling that they're perplexed. It's the way they are looking at me and they're very quiet. Alan liked the stories because they're about gods. I don't respond because I can't see what can be done with it, but Lana's 'they tell you things' at once appeared to have mileage.

2.20 In writing things down I'm showing this is an important point and also showing that it can be written down. There are so many things that I'm trying to do, it's difficult to separate them. I'm trying to facilitate their participation. In asking Lana to attend to Ady, I'm signalling that not everything should go through me.

3.00 I know what this is all about. It seems to me that they've voiced something general about myths - that they tell you something. This leads me to invite them to offer examples. I remember thinking at the time that they wouldn't have any trouble doing this.

3.33 That's an offering. I haven't waited for them to answer the question. I think I can offer something. I can indicate the moral nature. I feel I can do this because they're already perceiving that myths have messages. I think I am now going to think about what kind of message. It's not just like a message in a bottle. I can now introduce the word 'moral'. (NB T writes this down on note sheet)

4.18 I can see they've identified that myths can carry messages, and that we've exemplified it through king Midas. I can help them to see it as a moral message, explicitly using the term 'moral'. I think I'm comfortable about using of 'moral message', because I'm using it in context. I'm very committed to the idea of the interconnectedness of language and thought. I don't shy away from the use of terms. Without this, intellectual development is hampered. Using 'moral message' is very deliberate. Even though it happens on the spur of the moment here, it grows out of a broad stance. I don't have to be conscious of this at the time. I just behave in a way that is consistent with it.

4.40 Alan's just said the message is he's been greedy. I just don't agree with that. I'm inviting him to think about it. I'm thinking that the Orpheus myth is not a good example of a myth with a moral message. I'm letting them play with the idea in the hope that they may discover it for themselves. The other reason I'm letting them play with it is that I'm wondering whether they're seeing something in the Orpheus myth that I haven't seen. I know the Orpheus myth could be seen in moral terms, but it's more about the human condition. But I'm disagreeing as a participant rather than as an evaluator. The evaluative bit becomes very strong if you have a learning outcome in mind. If I had one here, it was only in the most general form. It was more to do with hoping that the children would begin to see common meanings across myths and what makes for a myth. This is incredibly broad. It doesn't shut anything down. I'm not even saying I want children to understand myths have moral messages. It's simply come up and been welcomed because it might open doors into other things.

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5.36 On the face of it, Lana seems to have distracted us from the idea of sadness. I do respond to what she has said.

5.41 I'm sure I was conscious at the time that there was a link between what Lana was offering and what I said earlier.

5.55 I've turned Ady's word 'sad' into the abstraction 'sadness'. I want to develop this, but I'm struggling to keep two balls rolling - Ady's and Lana's - in order to arrive at common meanings. Lana's made a harsh judgment on Orpheus. She's saying he shouldn't have turned back. I'm trying to show that, even if he did it, it's sad that he should have. I haven't really dropped the idea of sadness. I've found something in what Lana's saying that is about sadness.

\*\* T asked for this section to be replayed. Comments indicated by bracketed stopwatch references.

(5.27) Here I was beginning to attend to what Ady said. It was getting back to the feeling idea.

(5.46) 'sadness overtook him again': the 'again' is to do with my awareness of how the beginning of this myth is in sadness - the death of Orpheus's wife.

5.51 Ady has said 'shaking'. It tells me she's seeing the intensity of feeling. I'm helping her to sharpen this with 'panic'. All this is telling me they're right into the heart of this myth in particular. Lana has articulated the idea that Orpheus should have heeded the warning not to turn back, but also appreciating the huge dilemma for him, his urge to turn back.

6.14 I now feel able to make the link for them - that this is about the human condition. (R) I think I can do this because Ady has offered the idea that the situation is sad. They're all agreeing with this, while Lana is **judging** his notion. It's the act of making a judgment that enables me to dig into it so that I feel that I can draw the threads together for them.

6.55 I suspect my notions of Greek **tragedy** are alerting me here.

7.00 I think they've now agreed that Orpheus isn't a moral message tale and that it's about something other than this. The Midas myth is a moral message. This one isn't. Now there's a need to look at other myths.

7.11 I can see Joanne's on board about the moral dimension of some myths. Janapati's about greed.

8.55 They haven't taken that on board, so I've dropped it. What I'm trying to do is to make the significance of the myth more powerful, to help them to see that the myth is about teaching Kubira a lesson. But they don't take that, so I come back a bit. What told me I'd gone too far was Alan's 'no'. I think it reflects his awareness he's not understanding. So we go back to go in a different direction, about pride. (R) I think I can do that because Lana's already talking about how Kubira's learned not to be proud of his riches. I can use the abstract term 'pride'. I characterise myth as being about not just greed, but also about pride.

9.28 Alan's very much into this greed thing. I was sceptical of his interpretation of greed until he said Basmadura was greedy because he wanted some power. This was about greed for power and I can introduce the phrase 'greed for power'.

9.55 They didn't respond to my question about whether being greedy for power and money were the same or not, so I ask a question which I hope will help: 'why is it people want power?'

10.28 This was an attempt to discover what she meant, because I wasn't sure. I wanted to show how the notion of strength could be unpicked. I'm wondering whether she is beginning to see such distinctions. But when Lana says 'both', I'm not sure whether she's seeing more than one possibility or whether she's hedging her bets because she doesn't understand.

11.12 'won't be able to cuddle somebody' suggests she sees power in very concrete terms. I'm just fishing around the concept of power in relation to this myth. It's immensely complex. She's identified 'power' with 'strength'. She's beginning to see more in the notion of power than this - power to effect change, to bring about someone's death.

11.56 I'm trying to help them to relate power to volition. She's [Lana] still seeing it as something that you have as a property which you can't help. (R) I see this when she alludes to what would happen if she

touches her mum and dad.

12.35 Asking these things is like fishing: they may bite on some. I'm also saying what I think about it.

13.47 I'm aware of how much they're writing and assuming they're engrossed.

13.57 In all this, I'm concerned to deepen their understanding of myth. I'm interested in what is their understanding, not how good it is, so that we can undertake a journey of deepening together. In relation to mythology, what could you define as 'good understanding' anyway? And if you could define it, would you impose yours or mine on the children? That would be to shut doors.

### **SR session stopped pro tem**

#### **Transcription of tape-recorded comments from this point**

15.02 right / we're discussing how Medusa feels when she has her head cut off / but there was a prelude to this because somebody said that / um / it was something to do with that Medusa felt sad / and I said that I didn't feel the myth / told us very much about how Medusa actually felt right / but I thought it was quite interesting for them to actually consider why / how Medusa felt / (laughs) / because that's of course not what is immediately sort of / um / immediately sort of comes to anyone's mind when they're considering that myth / you know / how Medusa felt / Medusa's a very black and white figure you know / and uh / and / and / so probably very symbolic really / although I don't think anyone actually knows what the symbolism might be / um / um / so it's quite interesting them discussing / you know / the sadness and Medusa / and then / and then somebody says / well Medusa must have felt sad when she had her head cut off / (laughs) / which I thought was really quite an interesting statement / that's why I pick up on that / it's just kind of the internal logic of the myth itself / you know

15.54 so it suddenly opened up into a sort of discussion about the afterlife / it's quite extraordinary really / and that wasn't / wasn't something I was expecting / I was only raising the point that / you know / someone that had their head cut off would be dead / and therefore wouldn't be able to consider their position / and then / suddenly / you know / it suddenly occurs to me that / maybe the kids maybe think that the kids could consider their position in some way / and what would be the beliefs surrounding that / why they would think that / and so they do have beliefs surrounding / you can see that they do / so um / so they're considering you know / um / the question of death and / uh / afterlife

(JG so is it the logic of the story or the logic of the children?)

well / it's a bit of both / isn't it / the logic of the story to a degree / your / your / um / your reaction to the story is driven by your own logical sense / how you think of the world / isn't it / I mean / if you only / if you have a kind of atheistic view of the world / then / um / you'd probably come to the position which I was holding at the time / that / that somebody who's dead wouldn't be able to consider their position / right / but / suddenly you're into this thing / well / people who believe something else actually / might actually consider how somebody might feel if they'd just been killed / see what I mean / so I'm actually / uh / sort of running on the hoof there as well / in just responding to what they're saying

17.26 again / this arose an extremely profound question / um /

(JG I missed the question)

can we think about ourselves when we've died / do you believe that we can think about ourselves when we've died / you know / they've trotted out a sort of range of things / you know / about gods / and / you know / what they might be / in other words spirits / they're sort of spirits / they're up high / they're kind of you know / lots and lots of / lots and lots of things / ideas / but the ideas are sort of welling up out of their minds / you know / they're a kind of conglomeration of stuff that they've heard and that they've come across / maybe stuff that they haven't entirely / sort of ever sat down and thought about / you know to see / you know / thought it through in terms of / you know / how these beliefs might relate to each other / and whether they may / I think one of it / one of the / one of the things about coming clear / or becoming clearer

in your mind is actually rejecting certain things / or coming to a position where you feel you can reject them / and so maybe / sort / just helping them to actually look at each of those beliefs that they've trotted out willy-nilly / and actually begin to see / you know / which ones they actually hold to / you know / perhaps not that / and doing that / always relating that back into the experiences we've been through / so that we've got like / Greek myths / where did you think the Greek gods / so we went back / they believe they're on Mt Olympus / but do we believe that / (laughs) / and they all agree that we don't / right / and so it's kind of / kind of just sort of / in a way / it / through examples of belief / getting at the whole idea of what belief is / and actually pitching up against //

(JG so their examples / they're bringing their examples out onto the table)

they are they seem to be / well that's what I'm encouraging them to do / to a degree / I'm quite happy that they do that / do that / what I'm trying to do / to them / is to help them make some sense of all the stuff that's sitting out there on the table / which actually in / to an out / you know / seem sort of to have quite a lot of inconsistencies in them / you know / but not necessarily / or / or / maybe not considered as / as deeply as they might be by children

(JG sounds like human beings)

yes / that's right / they just sort of / but that's fine / that's fine / you know / where these things come from / it's quite extraordinary where they come from

17.45 again that's extraordinary / here's a / here's a child who's trotted out a kind of / um / a kind of embryonic / reincarnation type belief / and claims she's got it from her own culture / you know / her own immediate culture / which is / I mean I find that fascinating / that's why I've responded to it / because / because it's a window into Hinduism straight away / straight away / so / to now / to now actually be able to now say / look / this is a / this is a major belief of Hinduism seems to be a window of opportunity now / it seems to be there

19.11 Lana says / reiterating / I said 'you do good things' / and she goes 'and bad things' / she's right there / (laughs) / and she knows / uh

19.50 look at his face here / (laughs) /

(JG what d'you make of that?)

well / it's just all there / look at that / I mean / d'you see the eyebrows go up? / you know / real response / Rach

24.23 I'm not sure what Alan's up to here / but he's um / whether he's just testing out an idea against what he's heard / I'm not really sure what he's up to really / but // I decided to pursue it / um / I don't know / probably because I feel he's being serious really / I think / that's really why I'm pursuing it / I mean / I feel the idea's a bit sort of quirky and off-beam / but / but at the same time it's / you know /

(JG I'm interested in that / in what makes you feel he's being serious )

well / just knowing him as a person / I mean / again / that's um / I guess that's probably down to / um / what Tony would call your relationship with them / the understanding / you know / because Alan can be really / you know / not serious as well / he can be totally / you know / (laughs) / but in this instance he / he was definitely being serious / so / I've taken that / I don't know what happens

26.00 what's extraordinary about this is the / kind of / um / the kind of free flow of the conversation / a move from reincarnation / and now it's moved to some sort of moral area at the moment / I can't remember whether we get back to reincarnation or not / but //

(JG can you recall what's actually taken it into the moral area?)

um / it was to do with / it was to do with Alan posing / it was Alan posing something to do with laughing / um / was a way of getting to heaven on this reincarnation model / I don't know / I don't know whether I've understood that correctly or whether that's what I / or people laughing at other people / something like that / I don't know whether he / so we're kind of pursuing his point / but in pursuing his point things have gone off on a / you know / a series of / uh / a moral question for the moment / and we've actually related back into the real life of the classroom / by considering / you know / sort of / uh / somebody's moral behaviour / somebody's //

(JG and the judgments people make of them )

yes / and the judgments people make of them / um / it's quite interesting how it / sort of / it kind of weaves about / doesn't it / but they're still there / all of them / all of them are still there

27.06 (JG you've just said 'that's incredible really')

it is / because it's actually weaved back straight into the myth / and there actually is the myth that actually illustrates the whole point / almost

(JG I couldn't hear the myth they'd picked up there)

the sun god / it's a greek myth / it's about Phaeton the sun god / and in the myth / um / um / the main character goes on this sort of hopelessly long journey to see his father who happens to be the sun god / but he does it out of / he does it out of / being ridiculed for bel / you know / for telling others / that he is the sun god / and reacting to this ridicule / in this kind of way / and so it's a kind of moral type / well / not moral but kind of / um / it's got an interesting sort of / um / sort of analysis / let's say / of the human condition / you know / and how we feel about how we feel about how other people feel about us / and our relationship / and they've actually picked it up / bang out of the conversation they've actually picked it up straight away

28.38 right / why have I brought in Jesus / well I know why / this is what I find fascinating about the whole thing / you know / I mean / part of what's interesting about / um / the way / um / the story of Jesus's life is told / what's actually / what's actually quite difficult about it is the / is the idea of how much did he believe about himself / what we all came to believe / about what Christian culture came to believe about him / there's this kind of term in theology called his messianic consciousness / right / how much did he believe that he was the Jewish messiah / as they believed was foretold in the Old Testament / and the Gospel writers had different theories on this / right / and you can tell in the way they write their gospels / you know / the different theories there are like Matthew interprets a lot of what Jesus does / he actually refers it back into the Old Testament all the time / because he's a Jew / Matthew's a Jew / and he wants to actually show the Jews / the Jewish people that actually everything that Jesus did was prophesied in their own scripture / and the best way to give it authenticity is to / you know / is to do that / you know hence / hence the / um / the Nativity story / you know / which starts / uh / David was the son of this / you get this lineage / and it goes down to / you know / such things as (inaudible) / you know / an artificial device / but / you know / it's there / and then / and then you get / you get the same debate in Mark / but it's completely dealt with in a different way / you never really quite get the sense of how much it's actually dropped in different ways / but Mark does it from a different standpoint / and you get Luke / and you get John / and it's an issue in all of their / in all of their / their gospels / how much he's aware of what he is / and I'm / I / you know / I find that whole question really interesting / that's why I picked up on it yes / this whole about / you know / in Phaeton where he says 'I'm the son / I'm the son of the sun-god' / right / which is / sounds like an actually tall order to believe / and yet / you know / I challenge the children / well / 'how d'you know?' / you know / how would you know? / and why would / why would you not believe it / right / and it seems / it seems a very good thing to actually sort of / then begin to / you know / to consider something out of our own culture / and then you know actually say / is that so far from this / say / you know / it seems extreme / to say you're the son of the sun-god / but is that so very different //

(JG is there anything that you noticed about how they respond to that challenge?)

well / I think they're / they're coming to / they're amused by / they're very amused by / the whole idea of me coming in and saying that I'm the son of the sun-god at first / so that's a very human type of response / a

sort of / very / I think / um / I think laughter in response to something that you do is / um / often shows that children are actually right with you / they're actually understanding what you're talking about / because they're getting the humour in it / right // and / and again / they're all there because they're all chipping in / aren't they / they're just all responding / thinking about it / I mean although / although I seem to be directing the conversation at times into different areas / right / what seems to be going on is that they're just finding / for everything that they think or believe / they're finding new challenges to meet or saying / you know / they come to some conclusion maybe about one thing / you know / and then you go 'what about this?' or 'what about this?' / and 'what d'you think there?' / and / you know / finding a kind of / um / you know / it's the old idea that learning is about making connections / but in some ways I'm making those connections for them / but some of those connections are actually posing problems / (laughs) / making things quite difficult / in a way / but then / I'm not / I'm not trying to say that life is easy / or the world is easy to understand / it's about / I'm saying that / what I'm saying to them is that / is that people do think about these issues / and whether you come to the right answer about them or not is not / is not the point / it's the fact that you've been on the journey that matters / so / uh / so that's why I'm content to weave it around / and to bring in this whole issue / I just think that the whole business of getting / getting the idea closer to their real / you know / what they might believe / it actually sort of / really makes them begin to consider about what is it / the whole of the belief (momentary interruption)

(JG does your interest in Wittgenstein have any bearing on this?)

it is like that really / it is like that / it's like / it's like introducing them into another language game all the time / you know / we believe this / so perhaps we can consider this / and you know / and then before you know where you are / which is why / partly why I don't tame my vocabulary / because part of the vocabulary of that language game is actually / is the meaning actually enshrined within it / you know / and so / to actually sort of try / is actually totally denigrating the language game itself / it's actually not allowing the child in properly / it's bringing and making it into something else / I'm sure Wittgenstein would actually hate / this as an idea / you know / that was one of his pet hates is the fact that we actually confuse our language games all the time / we / we bring words out of one and bung them in another / and expect everybody to understand it [tape hitch] I think the whole idea of language games is such a powerful / because underlying it is something / is something very cognitive / you know / that when you enter a language game you're not just entering a new vocabulary / you're entering actually a new world / a new way of understanding something / which is / which is a completely different view of the kind of language to what this bloody stupid speaking and listening idea is / which is just to do with / you know / skill / that's all that is / you know / talking with a loud voice and being aware of some spoken / you know / (laughter) / being aware of some standard English / and that sort of nonsense / you know / it's just a totally different ball-game altogether / isn't it

29.47 this is interesting / Jo / it's a bit / it's almost like / um / she's gone through it and out the other side / and she's said 'actually I wouldn't have believed him' / (laughs) / maybe that was a struggle / to actually come to that conclusion / I don't know / it's very difficult to say / but / it's an interesting one though / isn't it /

(J d'you think at that time that that mattered?)

oh yes / because I reiterated it / I always do that / if I see something significant I actually repeat it back / right / to make sure everyone's got hold of what we're saying /

32.47 so having been through all that / and got I think the kids to really understand that / you know / the difficulty of the position of believing somebody who's claiming something incredible / right / then to take them back into the story / and say / well / in the story's logic / he actually is / what he claims to be / actually kind of / sort of / helps / you know / it muddies the waters even more / doesn't it / it makes the whole thing completely complex / right / and so / you know / now Phaeton's got / I'm beginning to say / you know / Phaeton's got this problem / right / he's got people's disbelief / but he's / you know / but he's not making it up / (laughs) / either / and so / you know / it's a / it's actually a fascinating myth altogether I think / the whole myth of / um / of that / I think the kids / um / you know / really begin to get a sense of that / a flavour of the whole kind of / um / difficulty of the human / of the position of being in that situation / and of what and how people react / I mean / it's just / it's like a lot of these stories / you know / um / a lot

of what fiction does / I mean / fiction is about / is really about / to me it's about / about making sense of the world / really / that's what's at its heart / and I think mythology is precisely the same thing / OK //

(JG what is it about them that allows you to feel that at this point you can actually turn the wheel a bit further?)

well / because I think they have readily agreed / they seem to have come to agree with me that / it would have been difficult for people to believe Jesus at that time / all right / and that seemed to be quite a major step for a start / right / then / and then to go a bit further / when we discussed Phaeton and / uh / the reaction of the children to Phaeton again / you know / they come to agree that that is also / you know / quite understandable / about the way that they react to it / you know / uh / so having agreed that far / then you just throw this other spanner in the works / that's the problem here / isn't it / because he actually was / so then / you're actually put in the position / you're looking from the outsider's position to someone who's actually back into how they're feeling / and / so / it's actually just a kind of shift of perspective again / isn't it / it's actually / well / these are these people from this point of view / but actually let's go back into the main character / and see what he's feeling / ah ha / you know / and really / how the main character's feeling now is kind of / um / being rather informed by what we've discussed before / d'you see what I mean / it's kind of / it's actually / um / allowed us to get more into how he might feel now / about the whole thing / especially the fact that he's / um / that he actually is what he claims to be / which is / so / there isn't any problem I don't think / they start respond / they respond appropriately / don't they / they respond in the appropriate way / they ask appropriate questions / they / apart from the odd off-beam one / right / but / but you know / they / um / they're actually / you know / partaking in the whole conversation / they wouldn't be able to do that / they wouldn't be able to do that if it was completely off their / they would completely lose it

33.17 this is just brilliant / isn't it / you know / she's coming to some kind of solution / for what you might do

(JG what's her name? I've forgotten that you see)

Ady / and the other one says prove it / you'll have to prove it (laughs)

34.07 no / I'm not ratcheting anything up at all / I'm actually genuinely considering the whole issue myself / so / you know / it's a perfectly genuine / you know / I'm as confused as they are by the whole thing / (laughs) / but actually saying that's all right / there's nothing wrong with that / because nobody actually understands the nature of belief properly / it's not one of those things that we / you know / people have different ideas about their beliefs / and you know / there's no one answer / to / to the problem / it's been a philosophical problem for centuries and centuries

37.10 it's nice to be able to / um / have the opportunity to refer it back to what a child has actually said / (inaudible) / and look / it's coming out here / it's interesting / isn't it / I just can't // it's quite / it's quite unbelievable actually what you can get this age-group to do / isn't it / I haven't seen this tape / I haven't seen this tape / for / quite extraordinary isn't it / I mean / if you ponder what would happen to children if when they came into school / they got this / all the way through / and that society actually condoned / this / you know / as an important thing to do / my brother-in-law reckons that all children should have philosophy from five / (laughs)

(JG isn't that what they're having here?)

yes / precisely / and I / you know / I just think what a waste in what we do to education / but / but / you know / this is dangerous really / if we created people who came out of school with all this / I think we would have / you know / a society where the powers that be would not be able to sustain where they / (laughs) / we'd have something very close to Plato's idea

(JG they'd require them all to take hemlock)

yes / (laughs) / I think so / yes / it's interesting / isn't it / really / I mean I suppose you could really say that logically this is really quite threatening / to the status quo / you're creating / creating beings that are able to

consider their position / so much articulation / so much free expression of thought / etc / etc / but you see / I think they lose it / they'll lose it further up because what'll happen is they'll get into the Key Stage 2 stuff and / you know / it'll just be deliver deliver deliver / and all this'll be just / you know / it'll be just a memory / bu / yeh but maybe they'll retain / they'll obviously retain the seeds of it / because there are people obviously

39.04 I don't know / I / I'm not sure I quite understood what she was saying / I think / I'm pretty sure she knew what she was talking about / but I / I'm pretty sure I didn't get all she was saying / that / um / I repeated the last phrase she said back to her / I don't know what I'm going to say to her now / but it's tricky sometimes / I think sometimes I / you get the feeling that children are actually saying something that is very important / but can't actually get / you know / they're struggling to get it out / just like adults do / you can't actually get hold of what it is they are trying to say / it's quite difficult / but I'm / I was fairly sure she was saying something that was / that she understood / or was important to her / but what it was exactly / it would be interesting to sort of play it again in a way

(JG d'you want to play that bit back again)

well / maybe / but I'm not really quite sure that we'd actually get it any better really

(JG this is just after where the tapes change and we've lost a little bit of it there)

0.24 I wasn't going to say anything there / it was just / just / I was just going to say about the end of that / that bit / you know / we'd come to the end of that bit where I indicated earlier / I had that in mind earlier / but I've been able actually explicitly to say it

(JG what was it that you had in mind earlier?)

well / you know / the idea that / that how much did Jesus sort of understand his own position

(JG yes / d'you mean that in the sense that you were looking for an opportunity to say)

not necessarily / but I knew / I knew that it was something that interested me / and because it interested me / and the conversation had / kind of the seeds of being able to open that up / to a degree / but in the end / it actually has come to that / the possibility of opening it up is there / you're actually sort of saying that / um / I'm just sort of offering something from my own experience as well // um //

(JG but you know you can offer it there)

oh yeh / absolutely / because it fits / it's right in that really / the whole / um / but it's quite staggering how / you know / how the whole thing has sort of spiralled round / it's sort of weaving in and out of all these sort of language games and into this and into that / you know / as you say / some of it's been philosophy / some of it's been theology some of its been about the nature of the / all kinds of things / you know / have been discussed there / um / it's been / it's great / I don't know what actually does get missed [referring to gap in recording where tapes changed]

(JG we can't recover it / there's nothing we can do / unfortunately)



## Appendix 2.3.4

R2/SR/...

### Reflecting on Myths 2: Stimulated Commentary

Relates to videod classroom session, as transcribed on R2/Tra

T with group (5) around table. Notes made collaboratively on earlier session provide focus for discussion.

Numbers refer to stopwatch timings on video at which T stopped tape to comment.

T's comments:

0.42 That's very explicit. Definitely I'm interested in what they've made of it all. They've had some time to think about it - about two weeks since the first session. The notes come out of this earlier session. This is a way of allowing them to own some of the process for themselves. I'm not doing this to assess them. I'm not interested in what they've learned, but in what they're making of it.

2.00 Reinforcing the connections we made. I start off by saying it's not like our religion, then recall something from a previous session. This reflects what for me is an aspect of learning: making connections. I always feel it's worth while making connections explicit. What they do inside their own heads may be another matter.

2.26 I'm trying to make the Hindu idea of god understandable by making connections back to our own culture. I know I can do it because the children are so interested in the idea of many gods in one. Adults often find this hard. Maybe children find it easier to accept. This is a disposition that is apparent in the way they are rather than anything specific here. I've heard them reminding each other in the course of their work that they're all part of one god. There's lots of talk in the classroom that I'm not directly part of, but that I'm aware of. In my understanding, the priests, the Brahmin, the educated classes have an essentially monotheistic view, but with many dimensions. The many forms which on the surface gods take is a way of making this meaningful in a popular, agrarian, culture. One of the problems about all this is my own understanding and what I do with it. What aspects of it do I make available?

3.30 I'm making connections back to our own culture. I wondered whether they accepted the idea of a second coming from our culture. They were very quiet.

4.05 I'm pretty sure I didn't understand Alan. One problem I have with him is knowing when to encourage him to repeat what he's said. The others can get very frustrated. Here I took the decision to soldier on.

4.47 Alan's saying it was what Perseus wanted to do. He's seeing this as involving more than just a happy ending. There's a difference between saying that things turned out well and that that was what Perseus wanted to do (i.e., marry Andromeda). It's as if he's saying that things have gone well when someone realises his ambitions. I'm certainly responding to what he's said.

4.58 I know what I'm about. Orpheus is a tragicomic myth. Although things turn out well for Perseus, there's a lot of grief on the way. I can focus on the ending because the note reminds us we've visited this before. I'm helping the children to see that Perseus is a happy myth and Orpheus is a sad one. It's my knowledge of myths plus what we've done before.

5.10 I choose to disagree with Alan on Indian myths. I think he can take that. I think he often just drops ideas into a discussion just to try them out. I often do this myself. It's a kind of playing with ideas. With Alan, it's like an idea that has just come to him. At this point, it's odd that he's dropped in the idea that Indian myths are sad. The myths the children have come across up to here weren't like that. It's just him dropping things in. Some of this may be hindsight, but I definitely felt that it needed disagreement.

5.26 What's interesting is that he's still there. He's not put down at all. I'm pleased with this.

6.05 I've given them a word there, a concept. I definitely felt able to do that because of our previous discussion and now they're seeing that the Orpheus and the Perseus myths are different. By giving them the label 'tragedy', they can store it away as a characteristic to help them to connect with other tragedies as we meet them. It's the connection between language and thought that I'm interested in.

6.32 This is their language [i.e., the notes].

6.52 I can't recall the full process of how these notes were made, but my constant references to 'you' in what I say show that they were distilled from the children's words. It's a way of encouraging them and of helping them to have ownership of their own thoughts.

7.30 I'm trying to understand with regard to number 4 [of the notes] that I really understand their position. There are many human or god-like dispositions explored in myths beyond wickedness, for example, pride, greed, but we stay with wickedness because this is what the children focus on. We'd thought about greed and pride before in Janapati. I knew this. But I'm seeing what they make of it.

8.15 'Are you happy with that?' This characterises the object of the exercise - helping the children to clarify their own position, preparing the ground for further sense-making. I'm definitely conscious of doing this and that they are clear in their own minds. It's their noddings of agreement and their interjections and how they all fit. I also had a real personal interest in this, in what their position is with regard to myths and Mary and Joseph. I do this instinctively, not necessarily consciously here. It comes from my general disposition to be curious about how children think. This is automatic. I'm happy for the children to see it.

8.40 'You still agree with that?' is an indication that they have a right to have changed their minds and may well have done so.

9.20 I've been trying to make sure that they're clear about their ideas. I feel they are. It's the nodding assent and Lana's relevant interjection. I've also extended things from Mary and Joseph in particular towards Bible stories in general to nudge them towards principle. Their position seems to be that mythology exists in other cultures but not in your own. I'm OK to look at Bible stories in general - they're with me.

10.10 I'm playing devil's advocate. Just pushing slightly. I certainly don't believe this is the right moment to overthrow the idea they've got. It's already complicated. Maybe it's because I don't know how I can do it. What would I say? What could I offer? I'm thinking that they've already made an amazing journey to reach where they've got to.

10.30 I'm conscious that I could have challenged their ideas but don't. It's enough to stir the water a little bit, but not to do anything more.

10.35 I'm seeking clarity about what they mean when they say myths are not true. That's for their sake as well as mine. I'm not sure why I feel it needed clarification at the time. But it's interesting that they see myths in terms of beliefs.

11.33 I'm struggling to articulate what they're trying to say. But I'm letting it run because they're staying with it, making significant points. They seem to have arrived at a position where they can discuss the idea of myth, rather than particular myths. We've read so many - not just Indian and Greek, but also Red Indian - native Americans. All story time last term we had been reading these Red Indian myths. They were really hooked on them.

12.15 Lana seems to be reinforcing what we wrote in note 5. She's right into this. It means that I can keep asking questions, probing ideas.

12.30 'I think I need to add something here.' I'm launching a very gentle attack on on the notion that mythology only exists outside your own culture. Religion involves mythology. But it is very gentle. I'm really pushing at the bounds but being very very careful. I'm staggered at how far they've come. I treat going any further with a great deal of caution. The big idea is about people seeing their own religious ideas as mythological, even though they [i.e., these children] don't. I'm helping them to refine their position - to see their own stories as mythological. I'm testing the water, seeing how far we can go.

14.00 This is very much the same thing. Teaching at the point of learning. I'm quite tentative about this. I'm quite prepared to withdraw. It's to do with what they take myths to be: something untrue, part of someone else's culture. I'm seeing whether there's any readiness on their part to recognise that there are people in our culture who question or deny our myths. I think a lot of this can be characterised as tentative testing the water.

15.13 I let this drop. They almost have a moral position on this. It's a kind of disapproval, especially on Alan's part. I've certainly decided this isn't the place to pursue it. It's partly this disapproval, but also the intellectual demands of the issues. There are certain areas where pursuing certain things can be difficult. You feel you may be entering parents' territory. I'm happy to withdraw if I feel pursuing it isn't going to help them. But the door has been closed on the hoof. I didn't set out to go so far and no further. It happened.

15.55 'a legend' I can't remember asking for what they would call something they really believed in. I'm surprised at Lana's response. What's extraordinary is that she makes a distinction between myth and legend. Myth is definitely not true in the children's eyes. Legends are half-true. I felt a bit flummoxed about what to do with all this.

17.00 I've left them with their distinction between myths and legends. Myth as something you don't believe in. Legend you can half believe in. It's not time to have their logical inconsistencies laid bare. Indians have legends, their own stories which the children see as legends or myths. Some of their own conversations indicate it is possible for them to see their own stories as myths, but it's not a road they seem to want to go down.

17.30 An interlude in my own life. I was trying to suggest there are different ways of talking about

17.55 One of the aspects of making sense is about making connections into your own experience really. That's what that's all about - making sense.

19.48 Reinforcing things like it's right to have interest, to pursue ideas by writing more, to disagree or change your mind. All things which characterise thinking. I'm not offering them scripts to follow, rather encouragement to attend to certain things in certain open-ended ways. Have genuine interests in choices of what they make and what they make of them.

## Appendix 2.3.5

SaBk/SR

### Saraswati Puja Book: Stimulated commentary Categorised by comment type: L1

Stimulated Recall relates to videod classroom session, as transcribed on SaBk/Tra

T with small group around table: T, Alan, Dan, Ady, Serena, Lisa

Transcription of audiotaped SR

*providing background detail /  
identifying discourse focus /  
rehearsing knowledge of field /  
indicating shared experience /  
seeking chd-chdn's perception /  
acknowledging chd-chdn /  
commentary on teaching direction /*

0.56 / well I I'd um Alan that's Alan his name is (laughs) *providing background detail* / a very infamous character Leon (laughs) *acknowledging chd-chdn* / uh a very very intelligent child very intelligent *acknowledging chd-chdn* / it wouldn't surprise me at all *acknowledging chd-chdn* / </ .../ no we talked about Saraswati quite a lot *indicating shared experience* /... so I'm not surprised *acknowledging chd-chdn* />

6.29a / I I'm um struggling with that yeh I don't know why I seem to remember feeling that it was a bit of a struggle um be because because I'm trying to mediate something *commentary on teaching direction* /

(JG that's the key isn't it)

6.29b / and there's not something coming back from them really at the moment *acknowledging chd-chdn* / I mean they seem to be listening and everything *acknowledging chd-chdn* / </ uh and I'm too aware of.../ what's going on on that table behind me *acknowledging chd-chdn* /... *commentary on teaching direction* />

(JG that's disturbing you)

6.29c / yeh it [what is going on behind] is (laughs) *commentary on teaching direction* / </ .../ because there's there's two particular children screaming their heads off (laughs) *acknowledging chd-chdn* /... and I think that's uh that's what's bothering me *commentary on teaching direction* />

(JG sounds like a real classroom)

6.29d / yeh that's right well I remem I remember feeling sort of unsatisfied with it all at the end *commentary on teaching direction* / and uh I remember I mean I think we had a problem with the clay as well is that right *indicating shared experience* /

(JG oh yes the clay was too dry)

6.29e / nothing went right something like that anyway *indicating shared experience* /

(JG that's real life isn't it)

/ yes it is *yes indicating shared experience* /

7?.27 / um what's happened there is I've forgotten what I was going to say (laughs) and I can't find the blooming place either right *commentary on teaching direction* / so I mean it's obviously something important but I can't (laughs) what was I trying to explain why they worship her and I couldn't find it *commentary on teaching direction* /

8.47a / is that right is that how is that how a new moon *rehearsing knowledge of field* /

(JG I'm not sure)

8.47b / is a new moon no moon at all *rehearsing knowledge of field* /

(JG or when it first very first appears)

8.47c / or when it first appears *rehearsing knowledge of field* /

yes

8.47d / I'm wondering whether I did or whether I'm just *commentary on teaching direction* /

(JG it sounded very convincing but I mean what I don't know is does the moon go up getting bigger and bigger and bigger and the go down again smaller and smaller and smaller or does it go from being uh a complete complete moon down to being a)

8.47e / no it definitely it definitely does what they call waxes and wanes doesn't it *rehearsing knowledge of field* /

(JG ah that's the word)

8.47f / yes so *rehearsing knowledge of field* /

(JG but the movement is across it isn't it)

8.47g / yes I think you might be right *rehearsing knowledge of field* / I'm not sure what I was drawing there I was obviously drawing pic diagrams of the moon whether I was drawing it in the right way or not I don't know *commentary on teaching direction* /

(JG I think I've got I think I've got a copy of it) but the kids are absolutely gripped by this because it's something that oh I should keep quiet shouldn't I it's something that's just turned up hasn't it the moon)

8.47h / exactly I was just about to say that [kids absolutely gripped] *acknowledging child-children* / yes we said that earlier didn't we that things actually just arise and you deal with them because because because it requires explanation now because because the explanation's required now because it explains something else so there's a whole kind of natural thing *commentary on teaching direction* /

(JG yes yes so so what has arisen and it requires explanation now how d'you know

that it needs explanation now?)

8.47i / because I don't think that there's any way that they could understand why Saraswati was worshipped would be worshipped at the time she was *acknowledging chd-chdn /*

(JG so this is your knowledge of them )

8.47j / um no I don't think any I don't think even an adult would understand why Saraswati was worshipped when she was without an explanation of the moon cycle *rehearsing knowledge of field /*

(JG yes I was thinking on a much lower plane just their needing to know about the moon)

8.47k / (laughs) no I don't they would need to know about the moon to understand why she's worshipped at that particular time of the year yeh yeh *commentary on teaching direction /*

(JG so that's interesting is it a combination of what they need to know your knowing what they where they what they don't know)

8.47l </ yeh I asked them didn't I d'you know d'you know what we mean by a new moon .../ and they said no *acknowledging chd-chdn /... seeking chd-chdn's perception /> </ .../ yeh yeh I explicitly asked them whether they knew it you know seeking chd-chdn's perception /... before proceeding right commentary on teaching direction />*

...

12.10?a / I'm going to have to explain *providing background detail /* this this child (laughs) this child here is one of those children who can really get under your skin you know at time like *acknowledging chd-chdn /* and I've probably I don't know whether he's sinned at lunchtime or something *acknowledging chd-chdn /* but I've had a mugfull of him already (laughs) *acknowledging chd-chdn /* I can feel I can feel it by the way I'm reacting to it (laughs) *commentary on teaching direction /* and uh it I mean he's a very intelligent boy *acknowledging chd-chdn /* but uh he's a very difficult child as well a difficult child to sort of um you know get *acknowledging chd-chdn /* he would offer cons he would offer constructive things at times but other times he was just sort of playing *acknowledging chd-chdn /* you know what you felt was sort of you know playing trying to wind you up and it's very difficult to know exact *acknowledging chd-chdn /* in fact and you meet these children from time to time I in fact think they're very rare children like that but they do exist I think from time to time and he was one of them *acknowledging chd-chdn /*

(JG and that distinction between knowing when they're offering something serious and when they're trying to wind you up)

12.10?b </ mm well I'm not sure whether he's trying to wind me up .../ where where he's where he's saying there it's not a new sun it's not a new planet *acknowledging chd-chdn /... acknowledging chd-chdn /> /* actually that's not a bad idea [child saying it's not a new sun] *acknowledging chd-chdn /* both ideas [child saying it's not a new sun or a new planet] are quite good *acknowledging chd-chdn / </* I think part of the problem is is that is that I know that if I respond to him it's going to go on some long wheedling round trip you know which is which is going to take us miles off .../ because of the nature of the kid himself *acknowledging chd-chdn /... commentary on teaching direction /> </* and uh I decided to just sort of uh try and kill .../ it [Adam's point] *acknowledging chd-chdn /... where it was really (laughs) commentary on teaching direction /* whether I should have done or not is

another matter *commentary on teaching direction* /

(JG what would the consequence be?)

12.10?c / what?

(JG if you went on his trip?)

12.10?d </ if I went on his trip if I wound off on his trip I would I would have ended up talking to Alan .../ and the others would have been left there *acknowledging chd-chdn* /... *commentary on teaching direction* />

(JG d'you think you were aware of that at the time?)

12.10?e / yes Leon's a very hard child *acknowledging chd-chdn* / he [Alan] didn't he's a very egotistical child *acknowledging chd-chdn* / [interruption]

...

15.52a / the rest are fairly concentrated really *acknowledging chd-chdn* / in fact I'm surprised how concentrated they are in a way ... *acknowledging chd-chdn* /

(JG they actually become more and more concentrated as we go along including Alan)

15.52b / yeh well I think I think at the time I think there's a certain st. I think when you're doing something like this there's this period where you know it it's mostly you isn't it but actually you you begin to invite them in a bit more and more you know I'm beginning to do that now really *commentary on teaching direction* / that response 'disgraceful' [Serena: S9: 15.52] is rather interesting isn't it *acknowledging chd-chdn* / does she reply to this [T's question to Serena about why she thinks it's disgraceful]? *seeking chd-chdn's perception* /

(JG let's see [T restarts tape])

15.52c / the way I do draw them in is to ask them directly how they feel what they think about that *commentary on teaching direction* /

(JG and another question is what do you make of their replies what's the significance of their responses?)

15.52d / yeh um they haven't given many yet have they *acknowledging chd-chdn* /

(JG but it's coming)

15.52e / yeh

17?.50a / well there it just seems to be a blatant invitation to make a connection really you know why might they be doing this *commentary on teaching direction* / it's sort of trying to connect them up to maybe something in their own experience that might be able to offer an explanation for that *commentary on teaching direction* /

(JG is there something they've said that that invites you to do that?)

17?.50b / no I don't think so *commentary on teaching direction* / I just think I just have a feeling that they may be able to answer that or they may be able to think about that *acknowledging chd-chdn* / </ um partly because you see I don't know one of the

difficulties of all this was that .../ that I don't know how what kind of religious backgrounds any of them have at all *acknowledging chd-chdn /... commentary on teaching direction /> </* and uh so that's difficult I don't really know where any of these things we're talking about relate up to what they know about their own you know situation .../ in fact it's very surprising actually very few of them have *acknowledging chd-chdn /... acknowledging chd-chdn />*

(JG but that actually poses particular problems doesn't it you can't just rely on background knowledge)

17?.50c / no you can't *commentary on teaching direction /*

(JG so presumably you've got to pick up the cues as you go along as to where you prod and probe)

17?.50d </ mm so what I say then .../ because there's no takers on that *acknowledging chd-chdn /... I I actually say 'would we do the same to our churches' just pushing it a little bit further forward commentary on teaching direction />*

(JG so it's the 'no takers' thing that's significant there is it)

17?.50e </ yeh I should think so yeh mm .../ they say 'no we don't know (laughs) why they do that' (laughs) and that's all right *acknowledging chd-chdn /... acknowledging chd-chdn /> /* I suppose you could say 'damn' (laughs) but uh *commentary on teaching direction /*

(FDO what was it that they didn't know?)

17?.50f / they didn't know why they might try and keep this particular altar area clean *acknowledging chd-chdn /*

(JG the altar area in the Puja)

17?.50g / yes clean and respected *acknowledging chd-chdn /*

(JG wondering whether they had any experience of something being sacred or)

17?.50h / yeh but they didn't ... *acknowledging chd-chdn /* that we did that was to do with Saraswati I mean you know how it ends with the reenactment and then all the business after that but I mean this was the very first this is the kind of introducing Saraswati this first group of children that had had a hand *commentary on teaching direction /*

(JG so they're absolutely new to this)

17?.50i </ oh absolutely yes [children encountering Saraswati for first time] .../ apart from the Indian mythology they had they'd heard so far that's all they'd had really *indicating shared experience /... acknowledging chd-chdn /> </* .../ and actually what ends up happening with them there's a group of children that do go on to make the statue for themselves but it happens later because the clay's dried out that afternoon so but but they do go on to make it themselves right *acknowledging chd-chdn /... they become they become quite important that group of children because actually it's them who who inform everybody else in the class really for what's going on because they're the perpetrators of building the altar and all the rest of it acknowledging chd-chdn />*

(JG were they)



17?.50j / yeh yeh it's all down to them really they but I made sure that they actually you know that it was always constantly communicated what was happening *commentary on teaching direction* / that's how everyone else came in on it because as the altar went up more and more kids wanted to actually do things they all did they all ended up contributing to it in the end but initially it was them who kicked it all off really *indicating shared experience* / which is all you can do really because there's no you know you can't do anything else it's a kind of dissemination type of thing I would think really you kick *commentary on teaching direction* / [interruption]

17?.50k </ working with a very big class is different to working with a class of early 20s .../ this is a class of early 30s *providing background detail* /... a completely different ball-game really *commentary on teaching direction* /

(JG so what you do is you start with a small group like this and then they'll begin to spread the ideas out to other people because)

17?.50l / yes because because what they get I mean the idea of this was to eventually involve them in a practical activity which everyone would notice right which was actually making the statue OK *commentary on teaching direction* / that's what we that's what I was working towards if that was if that's what you wonder that was my plan if you like to put it like that that was my hopes anyway *commentary on teaching direction* / um which actually did happen but not that afternoon (laughs) it happened happened the day after *indicating shared experience* / and once that had happened and everyone else was going 'ho what's going on?' *acknowledging chd-chdn* / </ .../ and the and then you know every time every time the the children would ask *acknowledging chd-chdn* /... I would say 'why don't you ask S?' or 'why don't you ask Alan?' *commentary on teaching direction* / > / that's how that's how it grew *commentary on teaching direction* / and then they all wanted to start contributing to the building of this thing *acknowledging chd-chdn* / once that happened so in the end it was very having taken this initial step which seems to be a very difficult one it actually it does actually mushroom and get going but this it was this this particular afternoon it was difficult I thought it it just seems you know quite hard work but (inaudible) not going how I expected it to go but but as you say it does seem to be actually thawing out a bit *commentary on teaching direction* /

(JG show me a classroom where things never go wrong)

17?.50m / well quite quite

(JG but what is happening here is that things are going righter and righter it's beginning to develop a momentum well it's developing one quite strongly by now)  
(interruption)

19.25a / that was a kind of explanation of why they keep it clean or my explanation of why they keep it clean *commentary on teaching direction* /

(tape wound back)

(JG she's said something there)

19.20b / well what did she say she said something like um *acknowledging chd-chdn* /

(JG it comes down)

19.20c / yeh what did she say she said something quite interesting didn't she *acknowledging chd-chdn* / (replay tape)

19.16a </ I'm making the connection aren't I between why they might might keep it clean

and the kind of sacredness of the ritual yes is that right and uh I've done that by first referring to churches .../ which they may have had experiences of or not *acknowledging chd-chdn /...commentary on teaching direction /> </ .../* but they seem to nod assent at that don't they *acknowledging chd-chdn /... you wouldn't you wouldn't dirty a church you know* *acknowledging chd-chdn /> /* and then and [I have] gone into gone into the idea that that actually part of what's important about the ritual is that the the goddess actually appears in the statue right *commentary on teaching direction / </* and then made the connection into why they might keep it clean or why they might treat it with particular reverence because of that because of that knowledge .../ which Selena seems particularly interested in *acknowledging chd-chdn /... commentary on teaching direction />*

(JG that's Selena with the pony tail)

19.16b / Selena with the pony tail yes *providing background detail /*

21.49a </ I think she's just asking .../ she's just asking which one the finger might be again *acknowledging chd-chdn /... but I I I really don't know* *acknowledging chd-chdn /> /* it could be it's probably something different to what our marriage finger I mean possibly something different *rehearsing knowledge of field /*

(JG I suppose my question was actually slightly different uh was her question significant to you?)

21.49b / not really no only uh only that she's interested yeh *acknowledging chd-chdn /*

...  
23?.55a / um huh that bit about that um the uh cultural differences in terms of politeness you know that's quite um that's quite interesting *rehearsing knowledge of field / </ .../* I wondered how much *acknowledging chd-chdn /... uh I think it's quite important for for children to start to get a sense of really if they're going to make sense of this* *commentary on teaching direction / </ .../* this is something that's quite alien to us really um the idea that that people actually go about their life and actually relate to each other using different kind of mores you know sort of conventions and things like that *rehearsing knowledge of field /... that is quite an important idea* *commentary on teaching direction /> /* possibly an idea that children might find difficult to get hold of but um *acknowledging chd-chdn /*

(JG they're beginning to see it too from the session where you'd had the photo album)

23?.55b / yes I think they were *acknowledging chd-chdn /*

(JG they were taking that one a bit further ... and they're on board here)

23?.55c / I think so yes because they were asking a lot of those questions question after question there *acknowledging chd-chdn /*

## Appendix 2.3.6

SaDem/SR/...

### Saraswati Puja Demonstration: Stimulated Commentary

Stimulated Recall relates to videod classroom session, as transcribed on SaDem/Tra

T and whole class seated around table made up for Saraswati Puja. T at front.

Numbers refer to stopwatch times on videotape at points where T stopped tape.

T's comments:

2.02 I was aware of how extraordinarily quiet the children were. It's normally a very bubbly class.

0.16 I was thinking about how extraordinarily easy it is to impart information when you have everything to hand. I didn't know I was going to talk about incense sticks. If there is a structure at all, it is in what the activity itself generates. What's guiding us here is that we're lighting incense sticks.

0.40 The gasps from the children let me know they're excited.

0.53 This is reenactment plus commentary. It enables me to release myself and to interact with the children.

1.54 I know that the pitcher is very very significant in the puja. I need to explain it but the problem is that the whole thing's shot through with symbolism. I anticipate that the children won't have had much access to this and that making sense of it will involve a considerable reach on their part. It's very important that I help them to do it.

3.37 I'm definitely laying this on a bit thick. I know I've got them. I almost feel like a conjuror. It's a feeling. It's the way they're looking at me and the golden thread.

4.13 I've never done this before, so I'm learning. It sounds off-the-cuff but I think it's important that I talk about learning quite a lot. I can do it here because they're so alert. I'm also realising the importance of making this accessible to them. I reckon at times I'm struggling to make sense of this myself. I've not performed this before. I feel it's important that I establish it as a joint sense-making exercise. I'm having to make sense of this and help them to understand it. It's not a delivery in the way people so often talk.

4.55 The word 'represent' - I was going to talk about it anyway, but I recognise they won't fully understand it. I think they will make some sense from the context. I'm aware that it might be difficult, but I don't want to change it. I resist over-adjusting my language to their needs. I think they will grow in understanding. I'm conscious that they haven't switched off. Anyway, this lot would have asked me, especially Leo.

5.40 I'm struggling with 'embody'. I just know it's OK, but by signalling that I don't fully understand it helps children to be safe in not fully understanding. I won't say I was fully conscious of this at the time, but notice I do it a lot in my teaching. There are some things which I offer which I know are long term. It's to do with concentrating on a disposition. Eventually the children accept knowing as provisional. I know they'll revisit Hindu culture as they go up the school, even if it is in a different way.

6.30 I asked the question because we'd spoken about the Ganges before, also because the

Ganges is so important to Hindu mythology. I think the question was addressed to the group which had seen the photo album. It was Jon - one of the group - who answered. His answer was mythological, not geographical. I was aware of this and wanted them to have the word 'Ganges'. Jon's answer tells me they're with me.

6.42 It's this holy water business. You've got to tackle this to get the idea that it's the Ganges water that's holy.

7.10 The children's responses are telling me they're enjoying it.

8.12 I'm just recognising that D. is being inattentive. I'm quite intolerant of inattentiveness. I've got high expectation. I don't get angry, but I do have high expectations.

9.21 I'm beginning to feel that some participation would be good to draw them in further. I didn't plan this. I was aware of the prayer.

9.40 I noticed the children were offering the priests could pray. The children were both repeating and volunteering about the gods. This was telling me they were with me.

10.57 That's an interesting comment about whether it's good for them. I thought I might have been condescending. I wanted to reestablish value in the Indians' position.

11.17 I feel the need to signal the important bit.

12.24 I'm giving great attention to detail. I'm concerned to get the ritual correct. If they'd asked why this finger or that one, I couldn't have answered, but I remember thinking that they needed to enter a world of detail. The details like touching the statue are important. By imparting the detail I think I'm imparting something of the nature of ritual itself. I sense I can offer this detail because they're so involved. They almost seem to be enjoying the detail. This attention to detail is enhancing the idea of how this is special to Hindus. It's helping them to see what is special about it. I'm seeing that the more detail I go into, the more rapt they become. I hadn't been sure whether I would be able to take them this far into this. I'm beginning to feel that the more I concentrate on the detail of ritual, the more they are with me and the further I can go. I'm beginning to wonder whether I will be able to help them to get the significance of this, but beginning to think there is some possibility of it by letting things run. I'm starting off by offering the children an experience, beginning to see how I can help them to make sense of it. I have a very general game-plan, very open-ended. It's to offer them something that will make it possible to open further doors. The moment you have just one door in mind, you shut down the possibility of opening all the others.

12.51 The look on their faces is one where you say this is what teaching is all about. They're in awe of this. They're beginning to see its specialness.

12.56 I said, 'that's what the Indians believe.' I should have said, 'Hindus.' A slip, but introducing the word 'believe' was crucial. I felt confident that I could because they were transfixed by the idea of the god coming into the statue. There's quite a strong atmosphere, but in introducing the word 'believe', I'm inviting them to step outside the experience and see its significance.

13.49 Isn't that interesting: 'I've got that bit wrong there.' I was probably thinking, 'oh shit.' I hadn't looked at my notes for some time.

15.40 I'd anticipated this as an opportunity for some participation. If they'd been uninterested or not focusing, I wouldn't have done this. The children allow me to do it.

16.38 'Then there's silence.' I left the pause pregnant and they respect it. This class came

with a reputation for being difficult. It's a big class - 33 - but they were there and I could go forward. That silence was an indicator of them being there.

16.56 The language, 'Saraswati has come among us', is very Biblical, Christian, Pentecostal. I remember thinking at the time that this language was appropriate to the situation and that it would be meaningful to them. I've subsequently been thinking that this is an idea that crosses many religions.

(Tape change)

1.39 This shows this isn't just delivery. You can impart things from outside, but what children learn from it is hit and miss. They'll go on learning anyway, but I'm trying to be part of their learning, their sense-making.

2.47 'Do we have holy water in Christian religion?' This was an attempt to relate things to what they know about our own culture and to indicate a commonality of symbols between religions, for example, 'water'. I can do this here because we've touched on holy water before. I can do this now because our focus is on water and they are fully participating.

3.17 That child who didn't want to partake - I didn't press - it would have made her more self-conscious.

3.54 I'm repeating 'why has he done this?' because I realise I don't know and need to consult my notes [a side of A4 made from the book]. The group I'd looked at the *Saraswati Puja* book with had made the altar and had talked about it to the rest of the class. Their interest had also spread spontaneously. All the children had wanted to make alpana patterns.

5.08 Here I'm both doing the ritual and commentating on it. I was aware of how strange this was and wondering what the priest would have been saying.

5.33 I was very aware of the children's quiet whispering. It was a clue to me about how engrossed they were. Hindus might well have been very noisy.

6.01 It was very difficult choosing. I can't remember the reasons for these choices. I recall asking D. earlier in order to heal the breech after I'd been sharp with him.

7.35 That's funny, that. Did you [JG] hear that? I've just offered my explanation for the breaking of the thread in response to a child's question. It's the question plus the unwinding of the thread that triggers the explanation. My tentativeness is signalling it's OK to offer tentative explanations. This is what we do in this class

8.40 The child who asked, 'Why?', sounded almost upset. I almost felt upset myself. Recognising she was too made me feel an explanation was needed. When a child asks a 'why?' question, my ears prick up. It demands attention. 'Why?' questions are not to be fudged.

8.51 'When the thread was broken, Saraswati left again.' I'm wondering whether through the course of the afternoon, I'm coming to understand this more.

8.57 With all this about the significance of the thread, we've moved beyond mere superstition. We're really getting into a consideration of some of the fundamental tenets of Hinduism. I was wondering at the time whether we had really got into an appreciation of its significance. The question was important at the time because it allowed me to tackle the belief system that underpins all this, so I could now explain how Hindus interpret the rituals.

## Appendix 2.4.1

### Photo Album: Stimulated Commentary: acc analysed to L7

Analysis of PA/SR/L1, taken to full analysis at L7 for *acc* only

#### acc in Arial

Commentary relates to videod classroom session, as transcribed on PA/Tra

Numbers refer to stopwatch times on tape

T's comments:

PA/SR Preliminary: / The whole idea started in the previous term when we were looking at planets. *ise* / The names of planets interested the children *acc.in.f.it.z.ep.g* / and led to us looking at Greek stories, *ise* / to which the children responded with interest. *acc.in.f.it.z.ep.g* / From this, I thought it would be good to do something about mythology, not just with regard to the Greek myths, but rather to look at the significance of myths in human experience. *ctd* / Thus the children already knew a lot of Greek myths. *acc.in.t.st.kn.ep.g* / We could also look at Indian myths. *ctd* / </ They would be able to bounce the Indian myths off .../ the Greek [myths] that they already knew. *acc.in.t.st.kn.ep.g* /... *ctd* /> / I felt that myths might make a great deal more sense if the children knew something about the places from which they came. *ctd* / I also thought that the children would find the Indian myths and the culture different. *acc.in.t.ch.ca.en.g* / They would find the differences complex between the Greek, Indian and their own culture complex. *acc.in.t.ch.ca.en.g* / I wanted to give them a taste of these differences by looking at two cultures other than their own, to really compare them. *ctd* / They could stand in theirs to see the others. *ctd* / Photographs would be a good way. *ctd* / They were based on my genuine experience and the children would be able to feel its authenticity. *ctd* / They would know that there had been a genuine human interaction. *ctd* /

PA/SR Preliminary: / The whole idea started in the previous term when we were looking at planets. *ise* / The names of planets interested the children *acc.in.f.it.z.ep.g* / and led to us looking at Greek stories, *ise* /

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PA/SR Preliminary: </ They would be able to bounce the Indian myths off .../ the Greek [myths] that they already knew. *acc.in.t.st.kn.ep.g* /... *commentary on teaching direction* />

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PA/SR 0.50 / I'm making it explicit. *ctd* / There's no way in which they can understand the culture quickly. *acc.in.t.ch.ca.en.g* / This can give just a taste. *ctd* / What I am showing is based on my direct experience. *ctd* /

PA/SR 0.50 / I'm making it explicit. *ctd* / There's no way in which they can understand the culture quickly. *acc.in.t.ch.ca.en.g* / This can give just a taste. *ctd* / What I am showing is based on my direct experience. *ctd* /

PA/SR 2.41 / I had talked a bit about Indian gods already *ise* /, so they knew about some of them. *acc.in.t.st.kn.ep.g* /

PA/SR 2.41 / I had talked a bit about Indian gods already *indicating shared experience* /, so they knew about some of them. *acc.in.t.st.kn.ep.g* /

PA/SR 3.05 / I'm again indicating similar themes. *ctd* / I think this is one of the things the children are beginning to see, for example, the messenger. *acc.in.t.st.un.ep.g* /

PA/SR 3.05 / I'm again indicating similar themes. *ctd* / I think this is one of the things the children are beginning to see, for example, the messenger. *acc.in.t.st.un.ep.g* /

PA/SR 4.06 / They're already noticing things in the pictures. *acc.in.t.pr.ge.ep.g* / Here Lana's seeing every picture as an animal. *acc.in.t.co.sa.ep.s* / </ I respond simply ... / because they've seen something

*accin.t.co.sa.ep.s* / </ I respond simply ... / because they've seen something important. *acc.in.t.pr.fc.ep.g* /... *ctd* /> / Indian pictures are full of symbolism *rkf* /, but I've no idea where things will go. *ctd* / There's a wide potential for worthwhile learning. *ctd* / There's nothing that will necessarily develop, but every child could make an embryonic understanding, particularly by relating what they saw to their own experience. *ctd* / Here we're only on the first page *idf* / and already we've talked a lot about India. *ise* / The children are beginning to get a sense of place and of people's beliefs.  
*acc.in.t.st.un.ep.g* /

PA/SR 4.06 / They're already noticing things in the pictures.  
*acc.in.t.pr.ge.ep.g* / Here Lana's seeing every picture as an animal.  
*accin.t.co.sa.ep.s* / </ I respond simply ... / because they've seen something important. *acc.in.t.pr.fc.ep.g* /... *commentary on teaching direction* />

PA/SR 4.06 / They're already noticing things in the pictures. *acc.g.ev* / Here Lana's seeing every picture as an animal. *accin.t.co.sa.ep.s* / </ I respond simply ... / because they've seen something important. *acc.in.t.pr.fc.ep.g* /... *commentary on teaching direction* />

PA/SR 4.06 / They're already noticing things in the pictures. *acc* / Here Lana's seeing every picture as an animal. *accin.t.co.sa.ep.s* / </ I respond simply ... / because they've seen something important. *acc.in.t.pr.fc.ep.g* /... *commentary on teaching direction* />

PA/SR 4.06 / There's nothing that will necessarily develop, but every child could make an embryonic understanding, particularly by relating what they saw to their own experience. *ctd* / Here we're only on the first page *idf* / and already we've talked a lot about India. *ise* / The children are beginning to get a sense of place and of people's beliefs. *acc.in.t.st.un.ep.g* /

PA/SR 4.59 / I think that's interesting [child's remark about Indian gods having long hair]. *acc.in.t.co.sa.ec.s* / Different cultures have different views of beauty. *rkf* / The way people perceive the world is different between cultures. *rkf* / People's aesthetic sense is to a degree culturally conditioned. *rkf* / There's no question about me having this in mind - I distinctly remember having it in mind as we talked, these different ideas of beauty. *ctd* / I can't tell which of these ideas the children will take up. It's like having an enormous cauldron boiling. To structure it would be to spoil it. *ctd* /

PA/SR 4.59 / I think that's interesting [child's remark about Indian gods having long hair]. *acc.in.t.co.sa.ec.s* / Different cultures have different views of beauty. *rkf* / The way people perceive the world is different between cultures. *rkf* / People's aesthetic sense is to a degree culturally conditioned. *rkf* /

PA/SR 5.20 </ .../ They've come up with their own idea. *acc.in.t.pr.ge.ep.g* /... I'm caught on the hop. It doesn't matter. *ctd* />

PA/SR 5.20 </ .../ They've come up with their own idea. *acc.in.t.pr.ge.ep.g*



/... I'm caught on the hop. It doesn't matter. *commentary on teaching direction* />

PA/SR 7.56 / Temples are very important to an understanding of India. *rkf* / </ .../ I notice the child's view of burying people with treasure *acc.in.t.co.sa.en.s* /... sufficiently to say 'I don't think they did'. *ctd* /> / But Lana shows that she knows that temples are related to worship. *acc.in.t.st.un.ep.s* /

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PA/SR 8.45 / I make the comparison between church and temple to help them to relate it to their own lives. *ctd* / I say under my breath 'you can't assume people do' and am cautious about parallels, *ctd* / but have decided that this isn't the place to get into complications. *ctd* /

PA/SR 10.00 / They seem to be saying, 'how do we know this is an Indian and not an English street?' *acc.in.t.co.sa.ep.g* /

PA/SR 10.00 / They seem to be saying, 'how do we know this is an Indian and not an English street?' *acc.in.t.co.sa.ep.g* /

PA/SR 14.10 / Lana makes all sorts of stabs at making sense. *acc.in.t.pr.se.ep.s* / She constantly invites you to respond to her ideas. *acc.in.t.pr.se.ep.s* /

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PA/SR 14.10 / Lana makes all sorts of stabs at making sense. *acc.in.t.pr.se.ep.s* / She constantly invites you to respond to her ideas. *acc.in.t.pr.se.ep.s* /

PA/SR 14.28 </ I don't know what to say to that .../ - the air inside pillars [Lana's words] *acc.in.t.pr.ge.fi.s* /... *ctd* /> / so I just say it's interesting. *ctd* /

PA/SR 14.28 </ I don't know what to say to that .../ - the air inside pillars [Lana's words] *acc.in.t.pr.ge.fi.s* /... *commentary on teaching direction* /> / so I just say it's interesting. *commentary on teaching direction* /

PA/SR 16.00 </ They brought this up by saying .../ 'are these people begging?' *acc.in.t.pr.ge.ep.g* /... *ctd* /> / That enables us to look at a cultural difference. *ctd* / Perhaps the children can see people squatting as in the begging shepherds. *acc.in.t.pr.ge.fi.g* / I was amused by what they saw.

shepherds. *acc.in.t.pr.ge.fi.g* / I was amused by what they saw.  
*acc.in.t.pr.ge.ec.g* /

PA/SR 16.00 </ They brought this up by saying .../ 'are these people begging?' *acc.in.t.pr.ge.ep.g* /... commentary on teaching direction /> / That enables us to look at a cultural difference. *ctd* /

PA/SR 16.00 </ They brought this up by saying .../ 'are these people begging?' *acc.in.t.pr.ge.ep.g* /... *ctd* /> / That enables us to look at a cultural difference. *ctd* / Perhaps the children can see people squatting as in the begging shepherds. *acc.in.t.pr.ge.fi.g* / I was amused by what they saw. *acc.in.t.pr.ge.ec.g* /

PA/SR 16.00 </ They brought this up by saying .../ 'are these people begging?' *acc.in.t.pr.ge.ep.g* /... *ctd* /> / That enables us to look at a cultural difference. *ctd* / Perhaps the children can see people squatting as in the begging shepherds. *acc.in.t.pr.ge.fi.g* / I was amused by what they saw. *acc.in.t.pr.ge.ec.g* /

PA/SR 17.10 </ .../ Lana's question, 'how come the temple looks different?' My ears pricked up at this *acc.in.t.pr.ge.ep.s* /... and my response was immediate. *ctd* /> It was a conversational response, not something premeditated. *ctd* / It [Lana's question] makes it possible to open up the notion of variety, not just of architectural styles, but also of political systems. *ctd* / I was getting a sense of the potential of this question as we talked, that it was about the variety of human life and experience. *ctd* /

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PA/SR 18.45 </ I was waiting to see if a story about how people would be struck down if they lied in front of a statue would come to mind, .../ but it didn't [come to mind by the children] *acc.in.t.pr.ge.en.g* /..., so I dropped it. *ctd* />

PA/SR 18.45 </ I was waiting to see if a story about how people would be struck down if they lied in front of a statue would come to mind, .../ but it didn't [come to mind by the children] *acc.in.t.pr.ge.en.g* /..., so I dropped it. *ctd* />

PA/SR 19.45 </ I left .../ Lana's point because I couldn't see what it meant. *acc.in.t.pr.ge.fi.s* /... *ctd* /> / You can't pursue everything. *ctd* /

PA/SR 19.45 </ I left .../ Lana's point because I couldn't see what it meant. *acc.in.t.pr.ge.fi.s* /... *ctd* /> / You can't pursue everything. *ctd* /

PA/SR 22.27 / Mount Everest is treated as a god. *rkf* / Sagarmatha is its Nepalese name. *rkf* / </ .../ I object to the arrogance of the English *rkf* /... and I can't help this coming through. *ctd* />

coming through. *ctd* />

PA/SR 22.52 / I'm quite wary of putting children on the spot, *ctd* / but sometimes a judicious question is a significant part of a conversation. *ctd* / I let them have their opinions and offer mine as well, giving equal status to all our ideas. *ctd* / </ I felt that I could ask this question here because ... / the children were saying 'that's odd', 'that's funny'.

*acc.in.f.px.z.ep.g* / ... *ctd* />

PA/SR 22.52 / I'm quite wary of putting children on the spot, *ctd* / but sometimes a judicious question is a significant part of a conversation. *ctd* / I let them have their opinions and offer mine as well, giving equal status to all our ideas. *ctd* / </ I felt that I could ask this question here because ... / the children were saying 'that's odd', 'that's funny'.

*acc.in.f.px.z.ep.g* / ... *ctd* />

PA/SR 24.10 </ I left .../ the child's point about mountaineering. The point wasn't germane to where we were. *acc.in.t.pr.ge.en.s* /... *ctd* /> </ .../ She's looking at what we said before, *acc.in.t.pr.fc.en.s* /... but I didn't want to put her down. *ctd* />

PA/SR 24.10 </ I left .../ the child's point about mountaineering. The point wasn't germane to where we were. *acc.in.t.pr.ge.en.s* /... *ctd* /> </ .../ She's looking at what we said before, *acc.in.t.pr.fc.en.s* /... but I didn't want to put her down. *ctd* />

PA/SR 24.10 </ I left .../ the child's point about mountaineering. The point wasn't germane to where we were. *acc.s.ev* /... *ctd* /> </ .../ She's looking at what we said before, *acc.in.t.pr.fc.en.s* /... but I didn't want to put her down. *ctd* />

PA/SR 24.46 </ I'm having trouble with .../ that [children: 'what's a stupa', 'what's that']. *acc.in.t.pr.ge.ne.g* /... *ctd* /> </ I don't know how to explain what a stupa is .../ probably because of what it represents: godhead in Buddhist terms, not god. *rkf* /... *ctd* /> </ I can't find a way to represent the idea to them. .../ Our frameworks are too far apart. *acc.in.t.co.sa.en.g* /... *ctd* />

PA/SR 24.46 </ I'm having trouble with .../ that [children: 'what's a stupa', 'what's that']. *acc.in.t.pr.ge.ne.g* /... *ctd* /> </ I don't know how to explain what a stupa is .../ probably because of what it represents: godhead in Buddhist terms, not god. *rkf* /... *ctd* />

PA/SR 24.46 </ I don't know how to explain what a stupa is .../ probably because of what it represents: godhead in Buddhist terms, not god. *rkf* /... *ctd* /> </ I can't find a way to represent the idea to them. .../ Our frameworks are too far apart. *acc.in.t.co.sa.en.g* /... *ctd* />

PA/SR 27.33 / Recounting something that is extraordinary can give you a window into it. *ctd* / This [man standing on head in street] is a commonplace in India. *rkf* / </ I anticipated that the children would find this strange .../ - a man standing upside down on his head in a filthy street. *idf* /... *acc.in.f.px.z.ep.g* /> / The event encapsulates what India is about. *rkf* / </ I know it will make an impact on the children .../ because it makes an impact on me as well. *rkf* /... *acc.in.f.it.z.ep.g* />

PA/SR 27.33 / This [man standing on head in street] is a commonplace in India. *rehearsing knowledge of field* / </ I anticipated that the children would find this

*rehearsing knowledge of field* / </ I anticipated that the children would find this strange .../ - a man standing upside down on his head in a filthy street. *identifying discourse focus* /... *acc.in.f.px.z.ep.g* />

PA/SR 27.33 </ I anticipated that the children would find this strange .../ - a man standing upside down on his head in a filthy street. *idf* /... *acc.in.f.px.z.ep.g* /> / The event encapsulates what India is about. *rkf* / </ I know it will make an impact on the children .../ because it makes an impact on me as well. *rkf* /... *acc.in.f.it.z.ep.g* />

PA/SR 28.30 </ .../ 'have you been to Bangladesh?' *acc.in.t.pr.ge.en.g* /... This is another example of it not being necessary to follow up every point that children make. *ctd* />

PA/SR 28.30 </ .../ 'have you been to Bangladesh?' *acc.in.t.pr.ge.en.g* /... This is another example of it not being necessary to follow up every point that children make. *ctd* />

PA/SR 31.58 / The banana sellers show a cultural difference. *rkf* / </ I can drop this in .../ because the children have noticed that the bananas are not quite ripe. *acc.in.t.pr.rs.ep.g* /... *ctd* /> / Indians have a different view of what is ripe. Diet and food are culturally determined. *rkf* /

PA/SR 31.58 / The banana sellers show a cultural difference. *rkf* / </ I can drop this in .../ because the children have noticed that the bananas are not quite ripe. *acc.in.t.pr.rs.ep.g* /... *ctd* /> / Indians have a different view of what is ripe. Diet and food are culturally determined. *rkf* /

PA/SR 36.06 / The train catching fire was quite frightening. The whole carriage erupted in flames. There was shouting and screaming, but the fire was put out easily. *rkf* / </ I keep going on this, in spite of the fact that ... / I have already introduced the idea that we'd be looking at the temple next. *ise* / ... *ctd* /> </ .../ The children are signalling that they recognise danger, *acc.in.t.st.un.ep.g* / but this needs to be sorted out. *ctd* /... /> / The urgency of the child's interest is greater here than for the earlier question: 'did you go to Bangladesh?' *acc.in.f.it.z.ep.g* /

PA/SR 36.06 / The train catching fire was quite frightening. The whole carriage erupted in flames. There was shouting and screaming, but the fire was put out easily. *rkf* / </ I keep going on this, in spite of the fact that ... / I have already introduced the idea that we'd be looking at the temple next. *ise* / ... *ctd* /> </ .../ The children are signalling that they recognise danger, *acc.in.t.st.un.ep.g* / but this needs to be sorted out. *ctd* /... />

PA/SR 36.06 </ .../ The children are signalling that they recognise danger, *acc.* / but this needs to be sorted out. *ctd* /... /> / The urgency of the child's interest is greater here than for the earlier question: 'did you go to Bangladesh?' *acc.in.f.it.z.ep.g* /

PA/SR 36.52 / I'm trying to broaden the children's awareness of there being people on earth totally different from us and that we might be the odd ones out. *ctd* /

PA/SR 37.22 / I didn't run with the Burmese writing. *ctd* / It's not Indian *rkf* / and would have clouded the issue. *ctd* /

PA/SR 39.00 </ I thought there was an important point to make about the struggle for clean water. .../ The issue of why it is dirty is complex. It's not just a matter of can't or

for clean water. .../ The issue of why it is dirty is complex. It's not just a matter of can't or won't clean it. It's more a matter of the whole context. *rkf /... ctd />* I'm trying to correct the impression the over-emphasis on India as a dirty place. *ctd /*

PA/SR 42.40 </ I'm building on ... / what the child has said about a god being wicked *acc.in.t.co.sa.ep.g / ...* to help them see that some Indian gods have the capacity to make men suffer. *ctd />* </ I'm trying to show how Indians don't necessarily see gods as they are presented here as simply comforting. .../ Kali is not a god who you could cuddle up to. *rkf /... ctd />*

PA/SR 42.40 </ I'm building on ... / what the child has said about a god being wicked *acc.in.t.co.sa.ep.g / ...* to help them see that some Indian gods have the capacity to make men suffer. *ctd />* </ I'm trying to show how Indians don't necessarily see gods as they are presented here as simply comforting. .../ Kali is not a god who you could cuddle up to. *rkf /... ctd />*

#### General comments:

PA/SR Afterword / The general run these days is to have aims and objectives and activities through which they can be realised and each child should be conscious of them. What I do doesn't fit this at all. You can't have such explicit things available. When you're moving into a new area, you just can't predict what children will respond to. You must leave things open. They must remain open because I've set up a situation in which I'm an equal partner making sense of India. What the children offer is just as important as what I offer to them. Obviously we're not equal in the sense of experience, but we must remain equal partners, otherwise opportunities to build on their points will be shut down. Choosing objectives shuts all this out. But the conversation still flows through me. *commentary on teaching /*

## Appendix 2.4.2

### Small Group Reflective Discourse 1: Stimulated Commentary acc analysed to L7

Analysis of RS1/SR1 , taken to full analysis at L7 for acc units

#### Allacc units in Arial

Commentary relates to videod classroom session, as transcribed on R1/Tra

T with small group around table: T, Lana, Jo, Rachel, Rona, Ady, Alan

Figures refer to utterance numbers on transcript (identified by stopwatch timings in field notes)

#### T's comments:

R1/SR1 M8 /I'm signalling - elucidating what I hope we'll do in talking about all the myths - not just the Greek myths, but also Indian to talk about. *ctd / </ .../ They definitely need help to get started acc.in.t.ch.ca.en.g /... if they are to get some sense of the significance of myths, however embryonically ctd />*

R1/SR1 M8 /I'm signalling - elucidating what I hope we'll do in talking about all the myths - not just the Greek myths, but also Indian to talk about. *ctd / </ .../ They definitely need help to get started acc.in.t.ch.ca.en.g /... if they are to get some sense of the significance of myths, however embryonically ctd />*

R1/SR1 M23 / I think she's taking you to the idea of myths directing action *acc.in.t.pr.ge.ep.s / Lana builds on this acc.in.t.pr.ge.ep.s /*

R1/SR1 M23 / I think she's taking you to the idea of myths directing action *acc.in.t.pr.ge.ep.s / Lana builds on this acknowledging chd-chdn /*

R1/SR1 M23 / I think she's taking you to the idea of myths directing action *acc.in.t.pr.ge.ep.s / Lana builds on this acc.in.t.pr.ge.ep.s /*

R1/SR1 M25 </ I'm trying to help the children put .../ Lana's and Ady's points *acc.in.t.pr.ge.ep.g /... together. ctd /> / Ady seems to have thought a bit further. acc.in.t.pr.ge.ep.s / I'm also trying to chair it so that all the children get a look in. ctd / </ I'm doing this because .../ I think Lana's on to something important. acc.in.t.st.un.ep.s /... ctd /> </ .../ I'm fairly certain Lana means myths are a guide to action acc.in.t.co.sa.ep.s /... and I want to confirm this. scp /> / Once that is done, it becomes a path we can go down. ctd /*

R1/SR1 M25 </ I'm trying to help the children put .../ Lana's and Ady's points *acc.in.t.pr.ge.ep.g /... together. commentary on teaching direction /> / Ady seems to have thought a bit further. acknowledging chd-chdn /*

R1/SR1 M25 </ I'm trying to help the children put .../ Lana's and Ady's points *acc.in.t.pr.ge.ep.g /... together. ctd /> / Ady seems to have thought a bit further. *acc.in.t.pr.ge.ep.s / I'm also trying to chair it so that all the children get a look in. commentary on teaching direction /**

R1/SR1 M25 </ I'm doing this because .../ I think Lana's on to something important. *acc.in.t.st.un.ep.s /... ctd /> </ .../ I'm fairly certain Lana means myths are a guide to action acc.in.t.co.sa.ep.s /... and I want to confirm this. scp /> / Once that is done, it becomes a path we can go down. ctd /*

R1/SR1 M25 </ I'm doing this because .../ I think Laura's on to something important. *acc /... ctd /> </ .../ I'm fairly certain Lana means myths are a guide to action *acc.in.t.co.sa.ep.s /... and I want to confirm this. scp /> / Once that is done, it becomes a path we can go down. ctd /**

R1/SR1 M34 / that signals Adam's awareness *acc.in.t.st.un.ep.s /*

R1/SR1 M34 / that signals Adam's awareness *acc.in.t.st.un.ep.s /*

R1/SR1 M35 </ .../ I'm saying that this [what myths are like] might be important *ctd /... Let's have a look at particular myths to see ctd />*

R1/SR1 M39 / the King Midas story *idf /*

R1/SR1 M52 </ I'm introducing the word 'moral' here .../ because 'message' [word introduced by T] isn't specific enough for what they are thinking *acc.in.t.co.sa.ep.g /... ctd /> </ I think the ground is right for this .../ because they've established what they mean by 'message'. *acc.in.t.pr.rs.ep.g /... ctd />**

R1/SR1 M52 </ I'm introducing the word 'moral' here .../ because 'message'[word introduced by T] isn't specific enough for what they are thinking *acc.in.t.co.sa.ep.g /... commentary on teaching direction />*

R1/SR1 M52 </ I'm introducing the word 'moral' here .../ because 'message' [word introduced by T] isn't specific enough for what they are thinking *acc.in.t.co.sa.ep.g /... ctd /> </ I think the ground is right for this .../ because they've established what they mean by 'message', *acc.in.t.pr.rs.ep.g /... ctd />**

R1/SR1 M54 </ I've used the word moral quite consciously here, •.../ having introduced it already *ise /... ctd />*

R1/SR1 M70 </ I think she's saying you do listen to the warning - if you look back you'll lose her for ever .../ this [i.e., what the child thinks] is in the context of this myth, not a generalisation *acc.in.t.co.sa.ep.s /... acc.in.t.co.sa.ep.s />*

R1/SR1 M70 </ I think she's saying you do listen to the warning - if you look back you'll lose her for ever .../ this [i.e., what the child thinks] is in the context of this myth, not a generalisation *acc.in.t.co.sa.ep.s /... acc.in.t.co.sa.ep.s />*

R1/SR1 M70 </ I think she's saying you do listen to the warning - if you look back

R1/SR1 M70 </ I think she's saying you do listen to the warning - if you look back you'll lose her for ever .../ this [i.e., what the child thinks] is in the context of this myth, not a generalisation *acc.in.t.co.sa.ep.s /... acc.in.t.co.sa.ep.s />*

R1/SR1 M73 </ .../ she's generalising now *acc.in.t.pr.ge.ep.s /... she's offering this understanding of listening to other people's warnings* *acc.in.t.co.sa.ep.s />*

R1/SR1 M73 </ .../ she's generalising now *acc.in.t.pr.ge.ep.s /... she's offering this understanding of listening to other people's warnings* *acc.in.t.co.sa.ep.s />*

R1/SR1 M73 </ .../ she's generalising now *acknowledging chd-chdn /... she's offering this understanding of listening to other people's warnings* *acc.in.t.co.sa.ep.s />*

R1/SR1 M74 </ what I'm doing is asking an implicit question 'is that so easy? .../ and asking her to consider this by considering the particular myth and the position of the protagonists within it. *ctd /... ctd />* </ .../ He was aware of the warning, but on top of this are the emotions triggered by the loss of the sound of the footsteps. *rkf • /... I would say that this was certainly going on in my head as we did this. ctd />*

R1/SR1 M80 </ I thought I could offer this .../ Ady knows there's strong emotion (indicated by 'shaking'). *acc.in.t.st.un.ep.s /... ctd />* </ We can get something more precise than .../ 'sad' [Ady's word] *acc.in.t.co.sa.en.s /... eg., 'panic' ctd />*

R1/SR1 M80 </ I thought I could offer this .../ Ady knows there's strong emotion (indicated by 'shaking'). *acc.in.t.st.un.ep.s /... commentary on teaching direction />* </ We can get something more precise than .../ 'sad' [Ady's word] *acc.in.t.co.sa.en.s /... eg., 'panic' commentary on teaching direction />*

R1/SR1 M80 </ I thought I could offer this .../ Ady knows there's strong emotion (indicated by 'shaking'). *acc.in.t.st.un.ep.s /... commentary on teaching direction />* </ We can get something more precise than .../ 'sad' [Ady's word] *acc.in.t.co.sa.en.s /... eg., 'panic' commentary on teaching direction />*

R1/SR1 M88 / I think here I'd forgotten the original point of why we'd gone down that road, which I'd done to get at the idea that it's not easy to keep to a plan. *ctd / Myths often explore dilemmas with tragic consequences. rkf /</ .../ It doesn't matter that Laura's line about a message about listening to instructions has come to an end. acc.in.t.pr.gr.ep.s /... This myth is about dilemmas rather than this. rkf />*

R1/SR1 M88 </ .../ It doesn't matter that Laura's line about a message about listening to instructions has come to an end. *acc.in.t.pr.gr.ep.s /... This myth is about dilemmas rather than this. rehearsing knowledge of field />*

R1/SR1 M92 <</ I'm accepting this one [i.e. what child has said] ...</ because it [i.e. what child has said] is quite explicit .../ - the moral is put into the mouth of one of the characters *acc.in.t.pr.ge.ep.s /... acc.in.t.pr.ge.ep.s />... commentary on teaching direction />>*

R1/SR1 M92 <</ I'm accepting this one [i.e. what child has said] ...</ because it [i.e. what child has said] is quite explicit .../ - the moral is put into the mouth of one of the characters *acc.in.t.pr.ge.ep.s /... acc.in.t.pr.ge.ep.s />... commentary on teaching direction />>*



*direction />>*

R1/SR1 M92 <</ I'm accepting this one [i.e. what child has said] ...</ because it [i.e. what child has said] is quite explicit .../ - the moral is put into the mouth of one of the characters *acc.in.t.pr.ge.ep.s /... acknowledging chd-chdn />... commentary on teaching direction />>*

R1/SR1 M93 <</ ...</ I'm temporarily accepting .../ what she says about greed not pride, *acc.in.t.co.sa.en.s /... ctd />... even though I'm later going to disagree with her. ctd />>* </ I'm trying to help them to bear in mind .../ everything we've talked about so far *ise /... because I'm hoping that they will see some similarities between myths - pick out what they have in common. ctd />*

R1/SR1 M93 <</ ...</ I'm temporarily accepting .../ what she says about greed not pride, *acc.in.t.co.sa.en.s /... ctd />... even though I'm later going to disagree with her. ctd />>* </ I'm trying to help them to bear in mind .../ everything we've talked about so far *ise /... because I'm hoping that they will see some similarities between myths - pick out what they have in common. ctd />*

R1/SR1 M98 / I was about to say 'pride', but I bit my tongue *ctd /*

R1/SR1 M113 / I think Lana undoubtedly remembered what happened. *acc.in.t.st.kn.ep.s /*

R1/SR1 M113 / I think Lana undoubtedly remembered what happened. *acc.in.t.st.kn.ep.s /*

R1/SR1 M114 <</ I might have been playing a teacher game here - pretending I've forgotten. ...</ I think it might have been directed towards Joanne .../ - I wondered whether she realised that this was what the myth was about. *acc.in.t.st.un.fi.s /... ctd />... ctd />>* </ .../ I'm thinking that Shiva is rather like an Indian guru, with a hidden intention to help Kubera to see his own vanity - self-awareness. *rkf /... I'm trying to see if the children are aware of this scp />*

R1/SR1 M114 <</ I might have been playing a teacher game here - pretending I've forgotten. ...</ I think it might have been directed towards Joanne .../ - I wondered whether she realised that this was what the myth was about. *acc.in.t.st.un.fi.s /... ctd />... ctd />>*

R1/SR1 M116 / This is a complicated idea. [one god knowing what another will do and why] *rkf / </ .../ I've realised the children are not rising to it, acc.in.t.st.un.en.g /... so I leave it at this ctd />/ - we've agreed about greed. acc.in.t.pr.ag.ep.g / The children haven't cottoned on to the idea of vanity. acc.in.t.st.un.en.g / </ .../ They haven't picked up the idea that all along Shiva is helping Kubera along the road to self-awareness. acc.in.t.st.un.en.g /... I knew this when nobody responded to the question about Shiva knowing what he was going to do acc.in.t.pr.ge.en.g />*

R1/SR1 M116 / This is a complicated idea. [one god knowing what another will do and why] *rkf / </ .../ I've realised the children are not rising to it, acc.in.t.st.un.en.g /... so I leave it at this ctd />*

R1/SR1 M116 / This is a complicated idea. [one god knowing what another will do

R1/SR1 M116 / This is a complicated idea. [one god knowing what another will do and why] *rkf* / </ .../ I've realised the children are not rising to it, *acc* /... so I leave it at this *ctd* /> / - we've agreed about greed. *acc.in.t.pr.ag.ep.g* / The children haven't cottoned on to the idea of vanity. *acc* /

R1/SR1 M116 / - we've agreed about greed. *acc.in.t.pr.ag.ep.g* / The children haven't cottoned on to the idea of vanity. *acc.in.t.st.un.en.g* / </ .../ They haven't picked up the idea that all along Shiva is helping Kubera along the road to self-awareness. *acc* /... I knew this when nobody responded to the question about Shiva knowing what he was going to do *acc.in.t.pr.ge.en.g* />

R1/SR1 M116 </ .../ They haven't picked up the idea that all along Shiva is helping Kubera along the road to self-awareness. *acc.in.t.st.un.en.g* /... I knew this when nobody responded to the question about Shiva knowing what he was going to do *acc.in.t.pr.ge.en.g* />

R1/SR1 M116 </ .../ They haven't picked up the idea that all along Shiva is helping Kubera along the road to self-awareness. *acc* /... I knew this when nobody responded to the question about Shiva knowing what he was going to do *acc.in.t.pr.ge.en.g* />

R1/SR1 M120 </ I offer 'pride' here .../ because it says better than 'greed' [word offered by Jo at M93] *acc.in.t.co.sa.en.s* /... what the Janapati/Kubera myth is about *ctd* />

R1/SR1 M120 </ I offer 'pride' here .../ because it says better than 'greed' [word offered by Jo at M93] *acc.in.t.co.sa.en.s* /... what the Janapati/Kubera myth is about *ctd* />

R1/SR1 M127 </ I think I can ask this question .../ because Adam has said he wanted some power. *acc.in.t.co.sa.ep.s* •> /... *ctd* /> </ We can drop 'greedy for money' in relation to Midas and Janapati. .../ Alan has raised 'greedy for power'. *acc.in.t.pr.ge.ep.s* /...*ctd* /> </ I'm giving this latter space. .../ We're exploring greed in its many facets. *ctd* /... *ctd* />

R1/SR1 M127 </ I think I can ask this question .../ because Adam has said he wanted some power. *acc.in.t.co.sa.ep.s* •> /... *commentary on teaching direction* />

R1/SR1 M127 </ We can drop 'greedy for money' in relation to Midas and Janapati. .../ Alan has raised 'greedy for power'. *acc.in.t.pr.ge.ep.s* /...*ctd* /> </ I'm giving this latter space. .../ We're exploring greed in its many facets. *ctd* /... *ctd* />

R1/SR1 M139 / I thought, let's give this a swing *ctd* /

R1/SR1 M141 </ I'm raising questions about right and wrong exercise of power .../ because this is constantly explored in myths. *rkf* /... *ctd* /> / This myth is raising that question. *rkf* / As curriculum, it's potentially worthwhile asking. *ctd* / </ Psychologically, I think it's possible at this point. .../ The children are talking about using power. *acc.in.t.pr.fc.ep.g* /... *ctd* />

R1/SR1 M141 / This myth is raising that question. *rkf* / As curriculum, it's potentially worthwhile asking. *ctd* / </ Psychologically, I think it's possible at this point. .../ The children are talking about using power. *acc.in.t.pr.fc.ep.g* /... *ctd* />

The children are talking about using power. *acc.in.t.pr.fc.ep.g /... ctd />*

R1/SR1 M145 / I'm inviting Lana to think about this distinction *ctd /*

R1/SR1 M147 <</ I'm asking this ...</ .../ because I'm not entirely sure what Lana means by strength *acc.in.t.co.sa.fi.s /... and I'm also encouraging her to make fine distinctions. ctd />... ctd />>* </ I was fairly sure that she would see that there is more to power than physical or political strength *acc.in.t.ch.ca.ep.s /*

R1/SR1 M147 <</ I'm asking this ...</ .../ because I'm not entirely sure what Lana means by strength *acc.in.t.co.sa.fi.s /... and I'm also encouraging her to make fine distinctions. ctd />... ctd />>* </ I was fairly sure that she would see that there is more to power than physical or political strength *acc /*

R1/SR1 M147 <</ I'm asking this ...</ .../ because I'm not entirely sure what Lana means by strength *acc.in.t.co.sa.fi.s /... and I'm also encouraging her to make fine distinctions. ctd />... ctd />>* </ I was fairly sure that she would see that there is more to power than physical or political strength *acc.in.t.ch.ca.ep.s /*

R1/SR1 M152 / I'm trying to indicate that this wasn't just a facility associated with mere touching, but rather an ability to exercise choice of life or death for someone else. *ctd /*

R1/SR1 M181 </ I don't think that Lana ever got to understand .../ that power was something you could exercise by choice rather than just as a contingent facility *ctd /... acc.in.t.st.un.ep.s />*

R1/SR1 M181 </ I don't think that Lana ever got to understand .../ that power was something you could exercise by choice rather than just as a contingent facility *ctd /... acc.in.t.st.un.ep.s />*

## Appendix 2.4.3

### Reflecting on Myths: Second Stimulated Commentary acc analysed to L7

#### Allacc units in Arial

Relates to videod classroom session, as transcribed on R1/Tra

Recall/Interview sessions spread over three stages, with the first having to be cut short. First and second recorded in writing in field notebook; third on audiotape, transcribed in final section, below.

Figures in first two sections refer to stopwatch times on videos (NB points at which stopwatch has returned to zero)

T's responses to interview questions put by JG preceded by (R)

#### T's comments, first session:

R1/SR2 0.25/ that's important. I'm setting up the rules. *ctd* / This is not a question and answer game. We're all going to be thinking about this together. *ctd* / I'm emphasising what they think as well as what I think. *ctd* /

R1/SR2 0.40/ I'm signalling I'm having problems myself. *ctd* / </ But I do have the hope that ... / from the particular myths we've looked at *ise* /... at we can construct a general idea of myth. *ctd* /

R1/SR2 0.55/ Writing things down is important. The act of writing things down is important in shifting things on. Writing things down crystallises them. *ctd* /

R1/SR2 2.10</ I've stopped here because .../ Lana sees myths tell you something. *acc.in.t.co.sa.ep.s* /... *ctd* /> / I don't know what this means yet. *acc.in.t.co.sa.fi.s* /

R1/SR2 2.10</ I've stopped here because .../ Lana sees myths tell you something. *acc.in.t.co.sa.ep.s* /... *commentary on teaching direction* /> / I don't know what this means yet. *acc.in.t.co.sa.fi.s* /

R1/SR2 2.10</ I've stopped here because .../ Lana sees myths tell you something. *acc.in.t.co.sa.ep.s* /... *commentary on teaching direction* /> / I don't know what this means yet. *acc.in.t.co.sa.fi.s* /

R1/SR2 5.32/ I'm looking at this as a whole. *ctd* / The agenda shifts. It starts with the idea of myths having messages. *ise* / I invite the children to think of myths which support this. *ctd* / </ .../ They think of Midas and say the message is about greed. *acc.in.t.co.sa.ep.g* /... I take it that they also mean by the plot that Midas gets his come-uppance and reflects on why. *acc.in.t.co.sa.ep.g* /> / Then we go to the Orpheus myth. *ise* / I'm in more trouble here. *ctd* / The myth doesn't really have a message. It's about the human condition rather than having a moral which it wants to

message. It's about the human condition rather than having a moral which it wants to hammer. *rkf* / All the time the children are leaping around in this world of myths. *acc.in.t.pr.fc.en.g* / You can't keep to an agenda. *ctd* / Lana starts with the idea that myths have messages *acc.in.t.co.sa.ep.s* /, but in exploring this we often get sidetracked. *ctd* /

R1/SR2 5.32</ .../ They think of Midas and say the message is about greed. *acc.in.t.co.sa.ep.g* /... I take it that they also mean by the plot that Midas gets his come-uppance and reflects on why. *acknowledging chd-chdn* />

R1/SR2 5.32</ .../ They think of Midas and say the message is about greed. *acc.in.t.co.sa.ep.g* /... I take it that they also mean by the plot that Midas gets his come-uppance and reflects on why. *acc.in.t.co.sa.ep.g* />

R1/SR2 5.32 / All the time the children are leaping around in this world of myths. *acc.in.t.pr.fc.en.g* / You can't keep to an agenda. *ctd* / Lana starts with the idea that myths have messages *acc.in.t.co.sa.ep.s* /, but in exploring this we often get sidetracked. *commentary on teaching direction* /

R1/SR2 5.32/ All the time the children are leaping around in this world of myths. *acknowledging chd-chdn* / You can't keep to an agenda. *commentary on teaching direction* / Lana starts with the idea that myths have messages *acc.in.t.co.sa.ep.s* /, but in exploring this we often get sidetracked. *commentary on teaching direction* /

(Impromptu staff-meeting meant that interview-session had to be interrupted)

### **T's comments, second session; tape restarted**

R1/SR2 1.16/ I didn't want to upset Alan. *ctd* / He has a speech problem. *acc.in.t.ch.ca.en.s* / </ .../ He's very intelligent, *acc.in.t.ch.ca.ep.s* /... but it's very hard to follow what he's about. *acc.in.t.ch.ca.en.s* /> / He's the one who spent part of the afternoon drawing a piece of Indian art from one of the books you [JG] brought in, while the others went for the gore. *pbd* /

R1/SR2 1.16/ I didn't want to upset Alan. *ctd* / He has a speech problem. *acc.in.t.ch.ca.en.s* / </ .../ He's very intelligent, *acc.in.t.ch.ca.ep.s* /... but it's very hard to follow what he's about. *acc.in.t.ch.ca.en.s* />/

R1/SR2 1.16/ I didn't want to upset Alan. *ctd* / He has a speech problem. *acc.in.t.ch.ca.en.s* / </ .../ He's very intelligent, *acc.in.t.ch.ca.ep.s* /... but it's very hard to follow what he's about. *acc.in.t.ch.ca.en.s* />

R1/SR2 1.16/ I didn't want to upset Alan. *ctd* / He has a speech problem. *acc.in.t.ch.ca.en.s* / </ .../ He's very intelligent, *acc.in.t.ch.ca.ep.s* /... but it's very hard to follow what he's about. *acc.in.t.ch.ca.en.s* />

R1/SR2 1.29/ This is difficult. *ctd* / The children tend to get into particular things *acc.in.t.pr.fc.en.g* / and I'm trying to help them to get into general issues. *ctd* / It wasn't something I'd anticipated. I only realised what it was about as I was trying to explain things. *ctd* / It's a matter of explaining both to them and to myself, but mostly to them. *ctd* / </ .../ I

already have a general concept of myth. *rkf /... The problem is to offer it to them. ctd />*

R1/SR2 1.29/ This is difficult. *commentary on teaching direction / The children tend to get into particular things acc.in.t.pr.fc.en.g /* and I'm trying to help them to get into general issues. *commentary on teaching direction /*

R1/SR2 1.56/ I'm searching for ways of getting them started. *ctd / </ I'm feeling that they're perplexed. .../ It's the way they are looking at me acc.in.f.px.z.en.g /... .../ and they're very quiet. acc.in.f.px.z.en.g /... acc.in.f.px.z.en.g /> /* Alan liked the stories because they're about gods. *acc.in.f.it.z.en.s /* I don't respond because I can't see what can be done with it *ctd /* but Lana's 'they tell you things' at once appeared to have mileage. *acc.in.t.co.sa.ep.s /*

R1/SR2 1.56/ I'm searching for ways of getting them started. *ctd / </ I'm feeling that they're perplexed. .../ It's the way they are looking at me acc.in.f.px.z.en.g /... .../ and they're very quiet. acc.in.f.px.z.en.g /... acc />*

R1/SR2 1.56/ I'm searching for ways of getting them started. *ctd / </ I'm feeling that they're perplexed. .../ It's the way they are looking at me acc.in.f.px.z.en.g /... .../ and they're very quiet. acc.in.f.px.-.en.g /... acc />*

R1/SR2 1.56/ I'm searching for ways of getting them started. *ctd / </ I'm feeling that they're perplexed. .../ It's the way they are looking at me acc.in.f.px.z.en.g /... .../ and they're very quiet. acc.in.f.px.z.en.g /... acc.in.f.px.z.en.g />*

R1/SR2 1.56 / Alan liked the stories because they're about gods. *acc.in.f.it.z.en.s /* I don't respond because I can't see what can be done with it *ctd /* but Lana's 'they tell you things' at once appeared to have mileage. *acc /*

R1/SR2 1.56/ Alan liked the stories because they're about gods. *acc.in.f.it.-.en.s /* I don't respond because I can't see what can be done with it *ctd /* but Lana's 'they tell you things' at once appeared to have mileage. *acc.in.t.co.sa.ep.s /*

R1/SR2 2.20/ In writing things down I'm showing this is an important point and also showing that it can be written down. *ctd /* There are so many things that I'm trying to do, it's difficult to separate them. *ctd /* I'm trying to facilitate their participation. *ctd /* In asking Lana to attend to Ady, I'm signalling that not everything should go through me. *ctd /*

R1/SR2 3.00</ I know what this is all about. .../ It seems to me that they've voiced something general about myths - that they tell you something. *acc.in.t.co.sa.ep.g /... This leads me to invite them to offer examples. ctd /> /* I remember thinking at the time that they wouldn't have any trouble doing this. *acc.in.t.ch.ca.ep.g /*

R1/SR2 3.00</ I know what this is all about. .../ It seems to me that they've voiced something general about myths - that they tell you something. *acc.in.t.co.sa.ep.g /... This leads me to invite them to offer examples. ctd />*

R1/SR2 3.00</ I know what this is all about. .../ It seems to me that they've voiced

something general about myths - that they tell you something. *acc.in.t.co.sa.ep.g*

something general about myths - that they tell you something. *acc.in.t.co.sa.ep.g* /... This leads me to invite them to offer examples. *ctd /> / I remember thinking at the time that they wouldn't have any trouble doing this.acc.in.t.ch.ca.ep.g /*

R1/SR2 3.33/ That's an offering. I haven't waited for them to answer the question. *ctd / </* I think I can offer something. I can indicate the moral nature. I feel I can do this .../ because they're already perceiving that myths have messages. *acc.in.t.st.un.ep.g /... ctd /> </* I think I am now going to think about what kind of message. .../ It's not just like a message in a bottle. *rkf /... ctd /> /* I can now introduce the word 'moral'. (NB T writes this down on note sheet) *ctd /*

R1/SR2 3.33/ That's an offering. I haven't waited for them to answer the question. *ctd / </* I think I can offer something. I can indicate the moral nature. I feel I can do this .../ because they're already perceiving that myths have messages. *acc.in.t.st.un.ep.g /... ctd />*

R1/SR2 4.18/ I can see they've identified that myths can carry messages *acc.in.t.st.un.ep.g /* and that we've exemplified it through king Midas. *acc.in.t.st.un.ep.g /* I can help them to see it as a moral message, explicitly using the term 'moral'. *ctd /* I think I'm comfortable about using of 'moral message', because I'm using it in context. *ctd /* I'm very committed to the idea of the interconnectedness of language and thought. *ctd /* I don't shy away from the use of terms. Without this, intellectual development is hampered. *ctd /* Using 'moral message' is very deliberate. *ctd /* Even though it happens on the spur of the moment here, it grows out of a broad stance. I don't have to be conscious of this at the time. I just behave in a way that is consistent with it. *ctd /*

R1/SR2 4.18/ I can see they've identified that myths can carry messages *acc.in.t.st.un.ep.g /* and that we've exemplified it through king Midas. *acc.in.t.st.un.ep.g /* I can help them to see it as a moral message, explicitly using the term 'moral'. *commentary on teaching direction /*

R1/SR2 4.18/ I can see they've identified that myths can carry messages *acc.in.t.st.un.ep.g /* and that we've exemplified it through king Midas. *acc.in.t.st.un.ep.g /* I can help them to see it as a moral message, explicitly using the term 'moral'. *commentary on teaching direction /*

R1/SR2 4.40</ .../ Alan's just said the message is he's been greedy. I just don't agree with that. *acc.in.t.co.sa.en.s /... I'm inviting him to think about it. ctd /> /* I'm thinking that the Orpheus myth is not a good example of a myth with a moral message. *rkf /* I'm letting them play with the idea in the hope that they may discover it for themselves. *ctd / </* The other reason I'm letting them play with it .../ is that I'm wondering whether they're seeing something in the Orpheus myth that I haven't seen. *acc.in.t.co.sa.fi.g /... ctd /> /* I know the Orpheus myth could be seen in moral terms, but it's more about the human condition. *rkf /* But I'm disagreeing [with children's view] as a participant rather than as an evaluator. *ctd /* The evaluative bit becomes very strong if you have a learning outcome in mind. *ctd /* If I had one here, it was only in the most general form. It was more to do with hoping that the children would begin to see common meanings across myths and what makes for a myth. This is incredibly broad. *ctd /* It doesn't shut anything down. *ctd /* I'm not even saying I want children to understand myths have moral messages. / </ .../ It's simply come up [the children have brought it up] and been welcomed *acc.in.t.pr.ge.ep.g /... because it might open doors into other things. ctd />*

R1/SR2 4.40 </ .../ Alan's just said the message is he's been greedy. I just don't agree with that. *acc.in.t.co.sa.en.s* /... I'm inviting him to think about it. *commentary on teaching direction* /> I'm thinking that the Orpheus myth is not a good example of a myth with a moral message. *rehearsing knowledge of field* /

R1/SR2 4.40 I'm letting them play with the idea in the hope that they may discover it for themselves. *ctd* / </ The other reason I'm letting them play with it .../ is that I'm wondering whether they're seeing something in the Orpheus myth that I haven't seen. *acc.in.t.co.sa.fi.g* /... *ctd* />

R1/SR2 4.40 I'm not even saying I want children to understand myths have moral messages. / </ .../ It's simply come up [the children have brought it up] and been welcomed *acc.in.t.pr.ge.ep.g* /... because it might open doors into other things. *commentary on teaching direction* />

R1/SR2 5.36/ On the face of it, Lana seems to have distracted us from the idea of sadness. *acc.in.t.pr.fc.en.s* / </ I do respond to .../ what she has said. *acc.in.t.pr.ge.en.s* /... *ctd* />

R1/SR2 5.36/ On the face of it, Lana seems to have distracted us from the idea of sadness. *acc.in.t.pr.fc.en.s* / </ I do respond to .../ what she has said. *acc.in.t.pr.ge.en.s* /... *commentary on teaching direction* />

R1/SR2 5.36/ On the face of it, Lana seems to have distracted us from the idea of sadness. *acknowledging chd-chdn* / </ I do respond to .../ what she has said. *acc.in.t.pr.ge.en.s* /... *commentary on teaching direction* />

R1/SR2 5.41/ I'm sure I was conscious at the time that there was a link between what Lana was offering [Orpheus: sad; knew that Eurydice wasn't coming] and what I said earlier. *acc.in.t.co.sa.ep.s* /

R1/SR2 5.41/ I'm sure I was conscious at the time that there was a link between what Lana was offering [Orpheus: sad; knew that Eurydice wasn't coming] and what I said earlier. *acc.in.t.co.sa.ep.s* /

R1/SR2 5.55 </ I've turned .../ Ady's word 'sad' *acc.in.t.pr.ge.ep.s* /... into the abstraction 'sadness'. *ctd* /> </ I want to develop this, but I'm struggling to keep two balls rolling - .../ Ady's and Lana's *acc.in.t.co.sa.ne.g* /... - in order to arrive at common meanings. *ctd* /> </ .../ Lana's made a harsh judgment on Orpheus. *acc.in.t.pr.rs.en.s* /... She's saying he shouldn't have turned back. *acc.in.t.co.sa.en.s* /> / I'm trying to show that, even if he did it, it's sad that he should have. *ctd* / </ I haven't really dropped the idea of sadness. .../ I've found something in what Lana's saying that is about sadness. *acc.in.t.co.sa.ep.s* /... *ctd* />

R1/SR2 5.55 </ I've turned .../ Ady's word 'sad' *acc.in.t.pr.ge.ep.s* /... into the abstraction 'sadness'. *ctd* /> </ I want to develop this, but I'm struggling to keep two balls rolling - .../ Ady's and Lana's *acc.in.t.co.sa.ne.g* /... - in order to arrive at common meanings. *commentary on teaching direction* />

R1/SR2 5.55 </ .../ Lana's made a harsh judgment on Orpheus.



R1/SR2 5.55 </ .../ Lana's made a harsh judgment on Orpheus.  
*acc.in.t.pr.rs.en.s* /... She's saying he shouldn't have turned back.  
*acc.in.t.co.sa.en.s* /> / I'm trying to show that, even if he did it, it's sad that he should  
 have. *commentary on teaching direction* /

R1/SR2 5.55 </ .../ Lana's made a harsh judgment on Orpheus. *acc* /... She's saying  
 he shouldn't have turned back. *acc.in.t.co.sa.en.s* /> / I'm trying to show that, even if  
 he did it, it's sad that he should have. *ctd* /

R1/SR2 5.55</ I've turned .../ Ady's word 'sad' *acc.in.t.pr.ge.ep.s* /... into the  
 abstraction 'sadness'. *commentary on teaching direction* />

R1/SR2 5.55</ I haven't really dropped the idea of sadness. .../ I've found something in  
 what Lana's saying that is about sadness. *acc.in.t.co.sa.ep.s* /... *commentary on  
 teaching direction* />

\*\* T asked for this section to be replayed. Comments indicated by bracketted stopwatch  
 references.

R1/SR2 (5.27) <</ Here I was beginning to attend ...</ to what Ady said. .../ It was  
 getting back to the feeling idea. *acc.in.t.co.sa.ep.s* /... *acc.in.t.pr.ge.ep.s* /> *ctd*  
 />>

R1/SR2 (5.27) <</ Here I was beginning to attend ...</ to what Ady said. .../ It was  
 getting back to the feeling idea. *acc* /... *acc.in.t.pr.ge.ep.s* /> *ctd* />>

R1/SR2 (5.27) <</ Here I was beginning to attend ...</ to what Ady said. .../ It was  
 getting back to the feeling idea. *acc.in.t.co.sa.ep.s* /... *acc.in.t.pr.ge.ep.s* />  
*commentary on teaching direction* />>

R1/SR2 (5.46) </ 'sadness overtook him again': .../ the 'again' is to do with my  
 awareness of how the beginning of this myth is in sadness - the death of Orpheus's wife. *rkf*  
 /... *ctd* />

R1/SR2 5.51</ .../ Ady has said 'shaking'. *acc.in.t.pr.ge.ep.s* /... It tells me she's  
 seeing the intensity of feeling. *acc.in.t.st.un.ep.s* /> / I'm helping her to sharpen this  
 with 'panic'. *ctd* / All this is telling me they're right into the heart of this myth in  
 particular. *acc.in.t.st.un.ep.g* / </ .../ Lana has articulated the idea that Orpheus  
 should have heeded the warning not to turn back *acc.in.t.co.sa.ep.s* /..., but also  
 appreciating the huge dilemma for him, his urge to turn back. *acc.in.t.st.un.ep.s*  
 />

R1/SR2 5.51</ .../ Ady has said 'shaking'. *acc.in.t.pr.ge.ep.s* /... It tells me she's  
 seeing the intensity of feeling. *acc.in.t.st.un.ep.s* /> / I'm helping her to sharpen this  
 with 'panic'. *ctd* / All this is telling me they're right into the heart of this myth in  
 particular. *acc.in.t.st.un.ep.g* /

R1/SR2 5.51</ .../ Ady has said 'shaking'. *acc.in.t.pr.ge.ep.s* /... It tells me she's  
 seeing the intensity of feeling. *acknowledging chd-chdn* />

R1/SR2 5.51</ .../ Ady has said 'shaking'. *acc.in.t.pr.ge.ep.s* /... It tells me she's

R1/SR2 5.51 </ .../ Ady has said 'shaking'. *acc.in.t.pr.ge.ep.s* /... It tells me she's seeing the intensity of feeling. *acknowledging chd-chdn* /> / I'm helping her to sharpen this with 'panic'. *commentary on teaching direction* / All this is telling me they're right into the heart of this myth in particular. *acc.in.t.st.un.ep.g* /

R1/SR2 5.51 </ .../ Lana has articulated the idea that Orpheus should have heeded the warning not to turn back *acc.in.t.co.sa.ep.s* /..., but also appreciating the huge dilemma for him, his urge to turn back. *acc.in.t.st.un.ep.s* />

R1/SR2 5.51 </ .../ Lana has articulated the idea that Orpheus should have heeded the warning not to turn back *acc.in.t.co.sa.ep.s* /..., but also appreciating the huge dilemma for him, his urge to turn back. *acc.in.t.st.un.ep.s* />

R1/SR2 6.14 </ I now feel able to make the link for them - that this is about the human condition. (R) I think I can do this because .../ Ady has offered the idea that the situation is sad. *acc.in.t.co.sa.ep.s* /... /> </ .../ They're all agreeing with this, *acc.in.t.pr.ag.ep.g* /... while Lana is judging his notion. *acc.in.t.pr.rs.ep.s* /> </ It's .../ the [Ady's] act of making a judgment *acc.in.t.pr.rs.ep.s* /... that enables me to dig into it so that I feel that I can draw the threads together for them. *ctd* />

R1/SR2 6.14 </ I now feel able to make the link for them - that this is about the human condition. (R) I think I can do this because .../ Ady has offered the idea that the situation is sad. *acc.in.t.co.sa.ep.s* /... /> </ .../ They're all agreeing with this, *acc* /... while Lana is judging his notion. *acc* />

R1/SR2 6.14 </ I now feel able to make the link for them - that this is about the human condition. (R) I think I can do this because .../ Ady has offered the idea that the situation is sad. *acc.in.t.co.sa.ep.s* /... /> </ .../ They're all agreeing with this, *acc.in.t.pr.ag.ep.g* /... while Lana is judging his notion. *acc* />

R1/SR2 6.14 </ .../ They're all agreeing with this, *acc.in.t.pr.ag.ep.g* /... while Lana is judging his notion. *acc.in.t.pr.rs.ep.s* /> </ It's .../ the [Ady's] act of making a judgment *acc.in.t.pr.rs.ep.s* /... that enables me to dig into it so that I feel that I can draw the threads together for them. *ctd* />

R1/SR2 6.14 </ It's .../ the [Ady's] act of making a judgment *acc.in.t.pr.rs.ep.s* /... that enables me to dig into it so that I feel that I can draw the threads together for them. *commentary on teaching direction* />

R1/SR2 6.55 / I suspect my notions of Greek tragedy are alerting me here. *commentary on teaching direction* /

R1/SR2 7.00 / I think they've now agreed that Orpheus isn't a moral message tale and that it's about something other than this. *acc.in.t.pr.ag.ep.g* / The Midas myth is a moral message. This one isn't. *rkf* / Now there's a need to look at other myths. *ctd* /

R1/SR2 7.00 / I think they've now agreed that Orpheus isn't a moral message tale and that it's about something other than this. *acc.in.t.pr.ag.ep.g* / The Midas myth is a moral message. This one isn't. *rkf* / Now there's a need to look at other myths. *commentary on teaching direction* /

R1/SR2 7.11 </ .../ I can see Joanne's on board about the moral dimension of some myths. *acc.in.t.st.un.ep.s /... Janapati's about greed. rehearsing knowledge of field />*

R1/SR2 7.11 </ .../ I can see Joanne's on board about the moral dimension of some myths. *acc.in.t.st.un.ep.s /... Janapati's about greed. rehearsing knowledge of field />*

R1/SR2 8.55 </ .../ They haven't taken that on board *acc.in.t.st.un.ep.g /... so I've dropped it. ctd />* / What I'm trying to do is to make the significance of the myth more powerful, to help them to see that the myth is about teaching Kubira a lesson. *ctd / </ .../ But they don't take that acc.in.t.st.un.en.g /... so I come back a bit. ctd />* </ What told me I'd gone too far was .../ Alan's 'no'. *acc.in.t.pr.ge.ep.s /... ctd />* </ .../ I think it [Alan's 'no'] reflects his awareness he's not understanding. *acc.in.t.st.un.en.s /... So we go back to go in a different direction, about pride. ctd />* (R) </ I think I can do that because .../ Lana's already talking about how Kubira's learned not to be proud of his riches *acc.in.t.st.un.ep.s /... ctd />* / I can use the abstract term 'pride'. *ctd / I characterise myth as being about not just greed, but also about pride. ctd /*

R1/SR2 8.55 </ .../ They haven't taken that on board *acc.in.t.st.un.ep.g /... so I've dropped it. ctd />* / What I'm trying to do is to make the significance of the myth more powerful, to help them to see that the myth is about teaching Kubira a lesson. *commentary on teaching direction /*

R1/SR2 8.55 </ .../ They haven't taken that on board *acc.in.t.st.un.ep.g /... so I've dropped it. ctd />* / What I'm trying to do is to make the significance of the myth more powerful, to help them to see that the myth is about teaching Kubira a lesson. *ctd / </ .../ But they don't take that acc.in.t.st.un.en.g /... so I come back a bit. commentary on teaching direction />*

R1/SR2 8.55 </ What told me I'd gone too far was .../ Alan's 'no'. *acc.in.t.pr.ge.ep.s /... ctd />* </ .../ I think it [Alan's 'no'] reflects his awareness he's not understanding. *acc /... So we go back to go in a different direction, about pride. commentary on teaching />*

R1/SR2 8.55 </ .../ I think it [Alan's 'no'] reflects his awareness he's not understanding. *acc.in.t.st.un.en.s /... So we go back to go in a different direction, about pride. ctd />* (R) </ I think I can do that because .../ Lana's already talking about how Kubira's learned not to be proud of his riches *acc.in.t.st.un.ep.s /... commentary on teaching direction />*

R1/SR2 8.55 </ What told me I'd gone too far was .../ Alan's 'no'. *acc.in.t.pr.ge.ep.s /... ctd />* </ .../ I think it [Alan's 'no'] reflects his awareness he's not understanding. *acc.in.t.st.un.en.s /... So we go back to go in a different direction, about pride. commentary on teaching />*

R1/SR2 9.28/ Alan's very much into this greed thing. *acc.in.f.it.-.ep.s / </ I was sceptical of his interpretation of greed .../ until he said Basmasura was greedy because he wanted some power. acc.in.t.co.sa.ep.s /...*

*acc.in.t.co.sa.en.s /> </ .../ This was about greed for power acc.in.t.co.sa.ep.s /... and I can introduce the phrase 'greed for power'. ctd /*

R1/SR2 9.28/ Alan's very much into this greed thing. *acc.in.f.it.z.ep.s / </ I was sceptical of his interpretation of greed unti .../ he said Basmadura was greedy because he wanted some power. acc /... acknowledging chd-chdn />*

R1/SR2 9.28/ Alan's very much into this greed thing. *acc.in.f.it.z.ep.s / </ I was sceptical of his interpretation of greed .../ until he said Basmadura was greedy because he wanted some power. acc.in.t.co.sa.ep.s /... acc.in.t.co.sa.en.s /> </ .../ This was about greed for power acc.in.t.co.sa.ep.s /... and I can introduce the phrase 'greed for power'. ctd /*

R1/SR2 9.28/ Alan's very much into this greed thing. *acc.in.f.it.z.ep.s / </ I was sceptical of his interpretation of greed.../ until he said Basmadura was greedy because he wanted some power. acc /... acc.in.t.co.sa.en.s />*

R1/SR2 9.28/ Alan's very much into this greed thing. *acc.in.f.it.z.ep.s / </ I was sceptical of his interpretation of greed unti .../ he said Basmadura was greedy because he wanted some power. acc /... acc /> </ .../ This was about greed for power acc.in.t.co.sa.ep.s /... and I can introduce the phrase 'greed for power'. ctd /*

R1/SR2 9.55</ .../ They didn't respond to my question about whether being greedy for power and money were the same or not *acc.in.t.pr.ge.en.g /... so I ask a question which I hope will help: 'why is it people want power?' scp />*

R1/SR2 9.55</ .../ They didn't respond to my question about whether being greedy for power and money were the same or not *acc.in.t.pr.ge.en.g /... so I ask a question which I hope will help: 'why is it people want power?' seeking chd-chdn's perception />*

R1/SR2 10.28 </ .../ This was an attempt to discover what she meant, *scp /... because I wasn't sure [what she meant] acc.in.t.co.sa.fi.s /> / I wanted to show how the notion of strength could be unpicked. ctd / / I'm wondering whether she is beginning to see such distinctions. acc.in.t.co.rl.fi.s / / But when Lana says 'both' I'm not sure whether she's seeing more than one possibility or whether she's hedging her bets because she doesn't understand. acc.in.t.co.sa.fi.s /*

R1/SR2 10.28 </ .../ This was an attempt to discover what she meant, *scp /... because I wasn't sure [what she meant] acc.in.t.co.sa.fi.s /> / I wanted to show how the notion of strength could be unpicked. ctd / / I'm wondering whether she is beginning to see such distinctions. acc.in.t.co.rl.fi.s /*

R1/SR2 10.28 </ .../ This was an attempt to discover what she meant, *scp /... because I wasn't sure [what she meant] acc /> / I wanted to show how the notion of strength could be unpicked. ctd / I'm wondering whether she is beginning to see such distinctions. acc.in.t.co.rl.fi.s /*

R1/SR2 10.28 / I'm wondering whether she is beginning to see such distinctions. *acc.in.t.co.rl.fi.s / / But when Lana says 'both' I'm not sure whether she's seeing more than one possibility or whether she's hedging her*

whether she's seeing more than one possibility or whether she's hedging her bets because she doesn't understand. *acc.in.t.co.sa.fi.s /*

R1/SR2 11.12 / 'won't be able to cuddle somebody' suggests she sees power in very concrete terms. *acc.in.t.co.sa.en.s /* I'm just fishing around the concept of power in relation to this myth. *ctd /* It's [This myth is] immensely complex. *rkf /* She's identified 'power' with 'strength'. *acc.in.t.co.sa.ep.s /* She's beginning to see more in the notion of power than this - power to effect change, to bring about someone's death. *acc.in.t.co.sa.ep.s /*

R1/SR2 11.12 / 'won't be able to cuddle somebody' suggests she sees power in very concrete terms. *acc.in.t.co.sa.en.s /* I'm just fishing around the concept of power in relation to this myth. *ctd /* It's [This myth is] immensely complex. *rehearsing knowledge of field /*

R1/SR2 11.12 / It's [This myth is] immensely complex. *rkf /* She's identified 'power' with 'strength'. *acc.in.t.co.sa.ep.s /* She's beginning to see more in the notion of power than this - power to effect change, to bring about someone's death. *acknowledging chd-chdn /*

R1/SR2 11.12 / It's [This myth is] immensely complex. *rehearsing knowledge of field /* She's identified 'power' with 'strength'. *acc.in.t.co.sa.ep.s /* She's beginning to see more in the notion of power than this - power to effect change, to bring about someone's death. *acc.in.t.co.sa.ep.s /*

R1/SR2 11.56 / I'm trying to help them to relate power to volition. *ctd / </ .../* She's [Lana] still seeing it as something that you have as a property which you can't help. *acc.in.t.co.sa.en.s /...* (R) I see this when she alludes to what would happen if she touches her mum and dad. *acc.in.t.co.sa.en.s />*

R1/SR2 11.56 / I'm trying to help them to relate power to volition. *commentary on teaching direction / </ .../* She's [Lana] still seeing it as something that you have as a property which you can't help. *acc.in.t.co.sa.en.s /...* (R) I see this when she alludes to what would happen if she touches her mum and dad. *acc.in.t.co.sa.en.s />*

R1/SR2 11.56 / I'm trying to help them to relate power to volition. *ctd / </ .../* She's [Lana] still seeing it as something that you have as a property which you can't help. *acknowledging chd-chdn /...* (R) I see this when she alludes to what would happen if she touches her mum and dad. *acc.in.t.co.sa.en.s />*

R1/SR2 12.35 / Asking these things is like fishing: they may bite on some. *ctd /* I'm also saying what I think about it. *ctd /*

R1/SR2 13.47 </ .../ I'm aware of how much they're writing *acc.in.t.pr.ge.ep.g /...* and assuming they're engrossed. *acc.in.f.eg.z.ep.g />*

R1/SR2 13.47 </ .../ I'm aware of how much they're writing *acc.in.t.pr.ge.ep.g /...* and assuming they're engrossed. *acknowledging chd-chdn />*

R1/SR2 13.47 </ .../ I'm aware of how much they're writing *acc.in.t.pr.ge.ep.g /...* and assuming they're engrossed. *acc.in.f.eg.z.ep.g />*

/... and assuming they're engrossed. *acc.in.f.eg.z.ep.g />*

R1/SR2 13.57 / In all this, I'm concerned to deepen their understanding of myth. *ctd / </* I'm interested in what is their understanding, not how good it is, .../ so that we can undertake a journey of deepening together. *ctd /... scp />* / In relation to mythology, what could you define as 'good understanding' anyway? *rkf /* And if you could define it, would you impose yours or mine on the children? That would be to shut doors. *ctd /*

**SR session stopped pro tem**

**Transcription of tape-recorded comments from this point**

R1/SR2 15.02 / right we're discussing how Medusa feels when she has her head cut off *idf /* but there was a prelude to this because somebody said that um it was something to do with that Medusa felt sad *acc.in.t.co.sa.en.s /* and I said that I didn't feel the myth told us very much about how Medusa actually felt *ctd /* right *</* but I thought it was quite interesting for them to actually consider why how Medusa felt (laughs) .../ because that's of course not what is immediately sort of um immediately sort of comes to anyone's mind when they're considering that myth you know how Medusa felt Medusa's a very black and white figure you know and uh and and so probably very symbolic really although I don't think anyone actually knows what the symbolism might be *rkf /... ctd />* / um um so it's quite interesting them discussing you know the sadness and Medusa *acc.in.t.pr.fc.ec.g / <</ ...</ .../* and then and then somebody says well Medusa must have felt sad when she had her head cut off (laughs) which I thought was really quite an interesting statement *acc.in.t.co.sa.ec.s /... that's why I pick up on that ctd />...* it's just kind of the internal logic of the myth itself you know *rkf />>*

R1/SR2 15.02 / right we're discussing how Medusa feels when she has her head cut off *idf /* but there was a prelude to this because somebody said that um it was something to do with that Medusa felt sad *acc.in.t.co.sa.en.s /* and I said that I didn't feel the myth told us very much about how Medusa actually felt *commentary on teaching direction /*

R1/SR2 15.02 / um um so it's quite interesting them discussing you know the sadness and Medusa *acc.in.t.pr.fc.ec.g / <</ ...</ .../* and then and then somebody says well Medusa must have felt sad when she had her head cut off (laughs) which I thought was really quite an interesting statement *acc.in.t.co.sa.ec.s /... that's why I pick up on that ctd />*

R1/SR2 15.02 *<</ ...</ .../* and then and then somebody says well Medusa must have felt sad when she had her head cut off (laughs) which I thought was really quite an interesting statement *acc.in.t.co.sa.ec.s /... that's why I pick up on that commentary on teaching />...* it's just kind of the internal logic of the myth itself you know *rehearsing knowledge of field />>*

R1/SR2 15.54a *</* so it suddenly opened up into a sort of discussion about the afterlife .../ it's quite extraordinary really and that wasn't wasn't something I was expecting *ctd /... idf />* / I was only raising the point that you know someone that had their head cut off would be dead and therefore wouldn't be able to consider their position *ctd /* and then suddenly you know it suddenly occurs to me that maybe the kids maybe think that *acc.in.t.co.sa.ep.g /* the kids could consider their position in some way and what

that *acc.in.t.co.sa.ep.g* / the kids could consider their position in some way and what would be the beliefs surrounding that why they would think that *commentary on teaching direction* / and so they do have beliefs surrounding you can see that they do *acc.in.t.st.kn.ep.g* / so um so they're considering you know um the question of death and uh afterlife *acc.in.t.pr.fc.ep.g* /

R1/SR2 15.54a / and so they do have beliefs surrounding you can see that they do *acc.in.t.st.kn.ep.g* / so um so they're considering you know um the question of death and uh afterlife *acc.in.t.pr.fc.ep.g* /

R1/SR2 15.54a / I was only raising the point that you know someone that had their head cut off would be dead and therefore wouldn't be able to consider their position *ctd* / and then suddenly you know it suddenly occurs to me that maybe the kids maybe think that *acc.in.t.co.sa.ep.g* / the kids could consider their position in some way and what would be the beliefs surrounding that why they would think that *ctd* /

R1/SR2 15.54a / the kids could consider their position in some way and what would be the beliefs surrounding that why they would think that *ctd* / and so they do have beliefs surrounding you can see that they do *acc* / so um so they're considering you know um the question of death and uh afterlife *acc.in.t.pr.fc.ep.g* /

(JG so is it the logic of the story or the logic of the children?)

R1/SR2 15.54b / well it's a bit of both isn't it the logic of the story to a degree your your um your reaction to the story is driven by your own logical sense how you think of the world isn't it *ctd* / I mean if you only if you have a kind of atheistic view of the world then um you'd probably come to the position which I was holding at the time that that somebody who's dead wouldn't be able to consider their position right *rkf* / but suddenly you're into this thing well people who believe something else actually might actually consider how somebody might feel if they'd just been killed see what I mean *ctd* / </ so I'm actually uh sort of running on the hoof there as well in just responding to .../ what they're saying [about afterlife] *acc.in.t.pr.ge.ep.g* /... *ctd* />

R1/SR2 15.54b </ so I'm actually uh sort of running on the hoof there as well in just responding to .../ what they're saying [about afterlife] *acc.in.t.pr.ge.ep.g* /... *commentary on teaching direction* />

R1/SR2 17.26a / again this arose an extremely profound question um *ctd* /

(JG I missed the question)

R1/SR2 17.26a / can we think about ourselves when we've died do you believe that we can think about ourselves when we've died *ctd* / </ .../ you know they've trotted out a sort of range of things you know about gods and you know what they might be *acc.in.t.pr.ge.ep.g* /... in other words spirits they're sort of spirits they're up high they're kind of you know lots and lots of lots and lots of things *acc.in.t.co.sa.ep.g* /> / ideas but the ideas are sort of welling up out of their minds you know *acc.in.t.pr.ge.ep.g* / </ .../ they're a kind of conglomeration of stuff that they've heard and that they've come across maybe *acc.in.t.st.kn.en.g* /... stuff that they haven't entirely sort of ever sat down and thought about you know to see you know thought it through in terms of you know how these beliefs might relate to each other and whether they may *acc.in.t.co.rl.en.g* /> </

.../ I think one of it one of the one of the things about coming clear or becoming clearer in your mind is actually rejecting certain things or coming to a position where you feel you can reject them *ctd /... and so maybe sort just helping them to actually look at .../ each of those beliefs that they've trotted out willy-nilly acc.in.t.pr.ge.ep.g /... ctd /> </ and actually begin to see you know which ones they actually hold to you know perhaps not that and doing that always relating that back into .../ the experiences we've been through so that we've got like Greek myths *ise /... ctd /> /* where did you think the Greek gods so we went back *ctd / </* they [the Greeks] believe they're on Mt Olympus but do we believe that (laughs) .../ and they all agree that we don't right *acc.in.t.pr.ag.ep.g /... ctd /> /* and so it's kind of kind of just sort of in a way it through examples of belief getting at the whole idea of what belief is and actually pitching up against *ctd /**

R1/SR2 17.26a / can we think about ourselves when we've died do you believe that we can think about ourselves when we've died *commentary on teaching direction / </ .../ you know they've trotted out a sort of range of things you know about gods and you know what they might be acc.in.t.pr.ge.ep.g /... in other words spirits they're sort of spirits they're up high they're kind of you know lots and lots of lots and lots of things acc.in.t.co.sa.ep.g />*

R1/SR2 17.26a </ .../ you know they've trotted out a sort of range of things you know about gods and you know what they might be *acc.in.t.pr.ge.ep.g /... in other words spirits they're sort of spirits they're up high they're kind of you know lots and lots of lots and lots of things acc.in.t.co.sa.ep.g /> / ideas but the ideas are sort of welling up out of their minds you know acc.in.t.pr.ge.ep.g /*

R1/SR2 17.26a (cont.) </ .../ you know they've trotted out a sort of range of things you know about gods and you know what they might be *acc /... in other words spirits they're sort of spirits they're up high they're kind of you know lots and lots of lots and lots of things acc.in.t.co.sa.ep.g />*

R1/SR2 17.26a </ .../ they're a kind of conglomeration of stuff that they've heard and that they've come across maybe *acc.in.t.st.kn.en.g /... stuff that they haven't entirely sort of ever sat down and thought about you know to see you know thought it through in terms of you know how these beliefs might relate to each other and whether they may acknowledging chd-chdn />*

R1/SR2 17.26a </ .../ I think one of it one of the one of the things about coming clear or becoming clearer in your mind is actually rejecting certain things or coming to a position where you feel you can reject them *ctd /... and so maybe sort just helping them to actually look at .../ each of those beliefs that they've trotted out willy-nilly acc.in.t.pr.ge.ep.g /... commentary on teaching direction />*

R1/SR2 17.26a </ .../ they're a kind of conglomeration of stuff that they've heard and that they've come across maybe *acc.in.t.st.kn.en.g /... stuff that they haven't entirely sort of ever sat down and thought about you know to see you know thought it through in terms of you know how these beliefs might relate to each other and whether they may acc.in.t.co.rl.en.g />*

R1/SR2 17.26a </ they [the Greeks] believe they're on Mt Olympus but do we believe that (laughs) .../ and they all agree that we don't right *acc.in.t.pr.ag.ep.g /... commentary on teaching direction /> /* and so it's kind of kind of just sort of in a way it



*commentary on teaching direction* /> / and so it's kind of kind of just sort of in a way it through examples of belief getting at the whole idea of what belief is and actually pitching up against *commentary on teaching direction* /

(JG so their examples / they're bringing their examples out onto the table)

R1/SR2 17.26b </ they are [bringing their own examples] they seem to be ... / well that's what I'm encouraging them to do to a degree *ctd* /... I'm quite happy that they do that do that *acc.in.t.pr.ge.ep.g* /> </ what I'm trying to do to them is to help them make some sense of .../ all the stuff that's sitting [i.e., the children's ideas] out there on the table *acc.in.t.pr.ge.ep.g* /... *ctd* /> </ .../ which [i.e., the children's ideas] actually in to an out you know seem sort of to have quite a lot of inconsistencies in them you know *acc.in.t.co.rl.en.g* /... but not necessarily or or maybe not considered as as deeply as they might be by children *acc.in.t.pr.rs.en.g* />

R1/SR2 17.26b </ they are [bringing their own examples] they seem to be ... / well that's what I'm encouraging them to do to a degree *ctd* /... I'm quite happy that they do that do that *acc.in.t.pr.ge.ep.g* />

R1/SR2 17.26b </ what I'm trying to do to them is to help them make some sense of .../ all the stuff that's sitting [i.e., the children's ideas] out there on the table *acc.in.t.pr.ge.ep.g* /... *commentary on teaching direction* />

R1/SR2 17.26b </ .../ which [i.e., the children's ideas] actually in to an out you know seem sort of to have quite a lot of inconsistencies in them you know *acknowledging chd-chdn* /... but not necessarily or or maybe not considered as as deeply as they might be by children *acc.in.t.pr.rs.en.g* />

R1/SR2 17.26b </ what I'm trying to do to them is to help them make some sense of .../ all the stuff that's sitting [i.e., the children's ideas] out there on the table *acc.in.t.pr.ge.ep.g* /... *ctd* /> </ .../ which [i.e., the children's ideas] actually in to an out you know seem sort of to have quite a lot of inconsistencies in them you know *acc.in.t.co.rl.en.g* /... but not necessarily or or maybe not considered as as deeply as they might be by children *acc.in.t.pr.rs.en.g* />

(JG sounds like human beings)

R1/SR2 17.26c /yes that's right [children's idea not thought about deeply] they just sort of but that's fine that's fine you know *acc.in.t.co.un.ep.g* / where these things come from it's quite extraordinary where they come from *acc.in.t.co.sa.ec.g* /

R1/SR2 17.26c /yes that's right [children's idea not thought about deeply] they just sort of but that's fine that's fine you know *acc.in.t.st.un.ep.g* / where these things come from it's quite extraordinary where they come from *acc.in.t.co.sa.ec.g* /

R1/SR2 17.26c /yes that's right they just sort of but that's fine that's fine you know *acknowledging chd-chdn* / where these things come from it's quite extraordinary where they come from *acc.in.t.co.sa.ec.g* /

R1/SR2 17.45 <</ again that's extraordinary ...</ here's a here's a child who's trotted out a kind of um a kind of embryonic reincarnation type belief .../ and claims she's got it from her own culture you know her own immediate culture *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s />... which is I mean I find that fascinating *acc.in.t.co.sa.ec.s />> </ that's why I've responded to it because because it's a window into Hinduism straight away straight away .../ so to now to now actually be able to now say look this is a this is a major belief of Hinduism seems to be a window of opportunity now it seems to be there *ctd /...ctd />***

R1/SR2 17.45 <</ again that's extraordinary ...</ here's a here's a child who's trotted out a kind of um a kind of embryonic reincarnation type belief .../ and claims she's got it from her own culture you know her own immediate culture *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s />... which is I mean I find that fascinating *acc.in.t.co.sa.ec.s />>**

R1/SR2 17.45 </ here's a here's a child who's trotted out a kind of um a kind of embryonic reincarnation type belief .../ and claims she's got it from her own culture you know her own immediate culture *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s />... which is I mean I find that fascinating *acc.in.t.co.sa.ec.s />>**

R1/SR2 17.45 <</ again that's extraordinary ...</ here's a here's a child who's trotted out a kind of um a kind of embryonic reincarnation type belief .../ and claims she's got it from her own culture you know her own immediate culture *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s />... which is I mean I find that fascinating *acc.in.t.co.sa.ec.s />>**

R1/SR2 19.11 </ .../ Lana says reiterating I said 'you do good things' and she goes 'and bad things' *acc.in.t.pr.ge.ep.s /... she's right there (laughs) and she knows uh *acc.in.t.st.un.ep.s />**

R1/SR2 19.11 </ .../ Lana says reiterating I said 'you do good things' and she goes 'and bad things' *acc.in.t.pr.ge.ep.s /... she's right there (laughs) and she knows uh *acknowledging chd-chdn />**

R1/SR2 19.11 </ .../ Lana says reiterating I said 'you do good things' and she goes 'and bad things' *acc.in.t.pr.ge.ep.s /... she's right there(laughs) and she knows uh *acc.in.t.st.un.ep.s />**

R1/SR2 19.50a / look at her face here (laughs) *acc.in.f.it.z.ec.s /*

(JG what d'you make of that?)

R1/SR2 19.50a / look at her face here (laughs) *acc.in.f.it.z.ec.s /*

R1/SR2 19.50b / well it's just all there look at that I mean d'you see the eyebrows go up? you know real response Rach *acc.in.f.it.z.ec.s /*

R1/SR2 19.50b / well it's just all there look at that I mean d'you see the eyebrows go up? you know real response Rach *acc.in.f.it.z.ec.s /*

eyebrows go up? you know real response Rach *acc.in.f.it.z.ec.s /*

R1/SR2 24.23a / I'm not sure what Alan's up to here but he's um whether he's just testing out an idea against what he's heard I'm not really sure what he's up to really *acc.in.t.pr.ge.fi.s /* </ but I decided to pursue it um I don't know .../ probably because I feel he's being serious really *acc.in.f.eg.z.ep.s /*... I think that's really why I'm pursuing it *ctd />* / I mean I feel the idea's [Alan's idea's] a bit sort of quirky and off-beam but but at the same time it's you know *acc.in.t.co.sa.en.g /*

R1/SR2 24.23a / I'm not sure what Alan's up to here but he's um whether he's just testing out an idea against what he's heard I'm not really sure what he's up to really *acc.in.t.pr.ge.fi.s /* </ but I decided to pursue it um I don't know .../ probably because I feel he's being serious really *acc.in.f.eg.z.ep.s /*... I think that's really why I'm pursuing it *ctd />*

R1/SR2 24.23a </ but I decided to pursue it um I don't know .../ probably because I feel he's being serious really *acc.in.f.eg.z.ep.s /*... I think that's really why I'm pursuing it *commentary on teaching direction />* / I mean I feel the idea's [Alan's idea's] a bit sort of quirky and off-beam but but at the same time it's you know *acc.in.t.co.sa.en.g /*

R1/SR2 24.23a </ but I decided to pursue it um I don't know .../ probably because I feel he's being serious really *acc.in.f.eg.z.ep.s /*... I think that's really why I'm pursuing it *commentary on teaching direction />*

(JG I'm interested in that / in what makes you feel he's being serious )

R1/SR2 24.23b / well just knowing him as a person I mean again that's um I guess that's probably down to um what Tony would call your relationship with them the understanding *acc.in.f.eg.z.ep.s /* </ .../ you know because Alan can be really you know not serious as well he can be totally you know (laughs) *acc.in.t.ch.sy.en.s /*... but in this instance he he was definitely being serious *acc.in.t.ch.sy.ep.s />* / so I've taken that I don't know what happens *commentary on teaching direction /*

R1/SR2 24.23b / well just knowing him as a person I mean again that's um I guess that's probably down to um what Tony would call your relationship with them the understanding *acc.in.f.eg.z.ep.s /*

R1/SR2 24.23b </ .../ you know because Alan can be really you know not serious as well he can be totally you know (laughs) *acc.in.t.ch.sy.en.s /*... but in this instance he he was definitely being serious *acknowledging chd-chdn />* / so I've taken that I don't know what happens *commentary on teaching direction /*

R1/SR2 24.23b </ .../ you know because Alan can be really you know not serious as well he can be totally you know (laughs) *acc.in.t.ch.sy.en.s /*... but in this instance he he was definitely being serious *acc.in.t.ch.sy.ep.s />* / so I've taken that I don't know what happens *commentary on teaching direction /*

R1/SR2 26.00a </ what's extraordinary about this is the kind of um the kind of free flow of the conversation .../ a move from reincarnation and now it's moved

of free flow of the conversation .../ a move from reincarnation and now it's moved to some sort of moral area at the moment *acc.in.t.pr.fc.ec.g /... acc.in.t.pr.fc.ec.g /> / I can't remember whether we get back to reincarnation or not but ise /*

R1/SR2 26.00a </ what's extraordinary about this is the kind of um the kind of free flow of the conversation .../ a move from reincarnation and now it's moved to some sort of moral area at the moment *acc /... acc.in.t.pr.fc.ec.g /> / I can't remember whether we get back to reincarnation or not but idf /*

R1/SR2 26.00a </ what's extraordinary about this is the kind of um the kind of free flow of the conversation .../ a move from reincarnation and now it's moved to some sort of moral area at the moment *acc.in.t.pr.fc.ec.g /... acc.in.t.pr.fc.ec.g /> / I can't remember whether we get back to reincarnation or not but identifying discourse focus /*

(JG can you recall what's actually taken it into the moral area?)

R1/SR2 26.00b </ um it was to do with it was to do with .../ Alan posing it was Alan posing something to do with laughing *acc.in.t.co.sa.ne.s /... um was a way of getting to heaven on this reincarnation model ctd /> </ I don't know I don't know whether I've understood that correctly or whether that's what I or people laughing at other people something like that I don't know whether he acc.in.t.co.sa.fi.s /... so we're kind of pursuing his point ctd /> < .../ but in pursuing his point things have gone off on a you know a series of uh a moral question for the moment idf /... and we've actually related back into the real life of the classroom by considering you know sort of uh somebody's moral behaviour somebody's ctd /*

R1/SR2 26.00b </ um it was to do with it was to do with .../ Alan posing it was Alan posing something to do with laughing *acc.in.t.co.sa.ne.s /... um was a way of getting to heaven on this reincarnation model ctd />*

R1/SR2 26.00b </ I don't know I don't know whether I've understood that correctly or whether that's what I or people laughing at other people something like that I don't know whether he *acc.in.t.co.sa.fi.s /... so we're kind of pursuing his point commentary on teaching direction />*

(JG and the judgments people make of them )

R1/SR2 26.00c / yes and the judgments people make of them *ctd / um it's quite interesting how it sort of it kind of weaves about doesn't it acc.in.t.pr.fc.ec.g / but they're still there all of them all of them are still there acc.in.f.eg.z.ep.g /*

R1/SR2 26.00c / yes and the judgments people make of them *commentary on teaching direction / um it's quite interesting how it sort of it kind of weaves about doesn't it acc.in.t.pr.fc.ec.g / but they're still there all of them all of them are still there acc.in.f.eg.z.ep.g /*

R1/SR2 26.00c / yes and the judgments people make of them *ctd / um it's quite interesting how it sort of it kind of weaves about doesn't it acc.in.t.pr.fc.ec.g / but they're still there all of them all of them are still there acc.in.f.eg.z.ep.g /*

R1/SR2 27.06a (JG you've just said 'that's incredible really')

R1/SR2 26.00d / it is because it's actually weaved back straight into the myth *acc.in.t.pr.fc.ep.g* / and there actually is the myth that actually illustrates the whole point *rkf* /

R1/SR2 26.00d / it is because it's actually weaved back straight into the myth *acc.in.t.pr.fc.ep.g* / and there actually is the myth that actually illustrates the whole point *rehearsing knowledge of field* /

(JG I couldn't hear the myth they'd picked up there)

R1/SR2 27.06b / the sun god *acc.in.t.pr.fc.ep.g* / it's a greek myth it's about Phaeton the sun god *idf* / and in the myth um um the main character goes on this sort of hopelessly long journey to see his father who happens to be the sun god *rkf* / but he does it out of he does it out of being ridiculed for bel you know for telling others that he is the sun god and reacting to this ridicule in this kind of way *rkf* / and so it's a kind of moral type well not moral but kind of um it's got an interesting sort of um sort of analysis let's say of the human condition you know and how we feel about how we feel about how other people feel about us and our relationship *rkf* / and they've actually picked it [the significance of the myth] up bang out of the conversation *acc.in.t.st.un.ep.g* / they've actually picked it up straight away *acc.in.t.st.un.ep.g* /

R1/SR2 27.06b / the sun god *acc.in.t.pr.fc.ep.g* / it's a greek myth it's about Phaeton the sun god *idf* / and in the myth um um the main character goes on this sort of hopelessly long journey to see his father who happens to be the sun god *rkf* /

R1/SR2 27.06b / and so it's a kind of moral type well not moral but kind of um it's got an interesting sort of um sort of analysis let's say of the human condition you know and how we feel about how we feel about how other people feel about us and our relationship *rehearsing knowledge of field* / and they've actually picked it [the significance of the myth] up bang out of the conversation they've actually picked it up straight away *acc.in.t.st.un.ep.g* /

R1/SR2 28.38a / right why have I brought in Jesus well I know why this is *ctd* / what I find fascinating about the whole thing you know I mean part of what's interesting about um the way um the story of Jesus's life is told what's actually what's actually quite difficult about it is the is the idea of how much did he believe about himself what we all came to believe about what Christian culture came to believe about him *rkf* / there's this kind of term in theology called his messianic consciousness right how much did he believe that he was the Jewish messiah as they believed was foretold in the Old Testament and the Gospel writers had different theories on this right *rkf* / and you can tell in the way they write their gospels you know the different theories there are like Matthew interprets a lot of what Jesus does *rkf* / he actually refers it back into the Old Testament all the time because he's a Jew Matthew's a Jew and he wants to actually show the Jews the Jewish people that actually everything that Jesus did was prophesied in their own scripture and the best way to give it authenticity is to you know is to do that *rkf* / you know hence hence the um the Nativity story you know which starts uh David was the son of this you get this lineage and it goes down to you know such things as (inaudible) you know an artificial device but you know it's there *rkf* / and then and then you get you get the same debate in Mark but it's completely dealt with in a different way you never really quite get the sense of how much it's actually dropped in different ways but Mark does it from a different standpoint and you

get Luke and you get John and it's an issue in all of their in all of their their gospels how much he's aware of what he is *rkf / </ .../* and I'm I you know I find that whole question really interesting *rkf / ...* that's why I picked up on it yes *ctd / > </* this whole about you know in Phaeton where he says 'I'm the son I'm the son of the sun-god' right which is sounds like an actually tall order to believe *rkf /* and yet you know I challenge the children well 'how d'you know?' you know how would you know? and why would why would you not believe it right *ctd /* and it seems it seems a very good thing to actually sort of then begin to you know to consider something out of our own culture *ctd /* and then you know actually say is that so far from this say you know it seems extreme to say you're the son of the sun-god but is that so very different *ctd /*

(JG is there anything that you noticed about how they respond to that challenge?)

R1/SR2 28.38b </ .../ well I think they're they're coming to they're amused by they're very amused by the whole idea of me coming in and saying that I'm the son of the sun-god at first *acc.in.f.it.z.ep.g / ...* so that's a very human type of response a sort of very *acc.in.f.it.z.ec.g / > </* I think um I think .../ laughter in response to something that you do *acc.in.f.it.-.ep.g / ...* is um often shows that children are actually right with you *acc.in.t.st.un.ep.g / > </* .../ they're actually understanding what you're talking about *acc.in.t.st.un.ep.g / ...* because they're getting the humour in it right *acc.it.t.st.un.ep.g / > </* .../ and and again they're all there *acc.in.t.st.un.ep.g / ...* because they're all chipping in aren't they they're just all responding thinking about it *acc.in.t.pr.ge.ep.g / > </* .../ I mean although although I seem to be directing the conversation at times into different areas right *ctd / ...* what seems to be going on is that they're just finding for everything that they think or believe they're finding new challenges to meet or saying you know they come to some conclusion maybe about one thing you know *acc.in.t.pr.ge.ep.g / > /* and then you go 'what about this?' or 'what about this?' and 'what d'you think there?' and you know finding a kind of um you know *ctd /* it's the old idea that learning is about making connections *ctd /* but in some ways I'm making those connections for them but some of those connections are actually posing problems (laughs) making things quite difficult in a way *ctd /* but then I'm not I'm not trying to say that life is easy or the world is easy to understand *ctd /* it's about I'm saying that what I'm saying to them is that is that people do think about these issues *ctd / </* .../ and whether you come to the right answer about them or not is not is not the point it's the fact that you've been on the journey that matters *ctd / ...* so uh so that's why I'm content to weave it around and to bring in this whole issue *ctd / > /* I just think that the whole business of getting getting the idea closer to their real you know what they might believe it actually sort of really makes them begin to consider about what is it the whole of the belief *ctd /* (momentary interruption)

R1/SR2 28.38b </ .../ well I think they're they're coming to they're amused by they're very amused by the whole idea of me coming in and saying that I'm the son of the sun-god at first *acc.in.f.it.-.ep.g / ...* so that's a very human type of response a sort of very *acc.in.f.it.-.ec.g / >*

R1/SR2 28.38b </ .../ well I think they're they're coming to they're amused by they're very amused by the whole idea of me coming in and saying that I'm the son of the sun-god at first *acc.in.f.it.-.ep.g / ...* so that's a very human type of response a sort of very *acc.in.f.it.-.ec.g / >*

R1/SR2 28.38b </ I think um I think .../ laughter in response to something that you do *acc.in.f.it.-.ep.g / ...* is um often shows that children are actually right with you *acc.in.t.st.un.ep.g / > </* .../ they're actually understanding what you're

with you *acc.in.t.st.un.ep.g />* </ .../ they're actually understanding what you're talking about *acc.in.t.st.un.ep.g /...* because they're getting the humour in it right *acc.it.t.st.un.ep.g />*

R1/SR2 28.38b </ I think um I think .../ laughter in response to something that you do *acc.in.f.it.-.ep.g /...* is um often shows that children are actually right with you *acc.in.t.st.un.ep.g />*

R1/SR2 28.38b </ I think um I think .../ laughter in response to something that you do *acc.in.f.it.-.ep.g /...* is um often shows that children are actually right with you *acc.in.t.st.un.ep.g />* </ .../ they're actually understanding what you're talking about *acc.in.t.st.un.ep.g /...* because they're getting the humour in it right *acc.it.t.st.un.ep.g />*

R1/SR2 28.38b </ I think um I think .../ laughter in response to something that you do *acc.in.f.it.-.ep.g /...* is um often shows that children are actually right with you *acc.in.t.st.un.ep.g />* </ .../ they're actually understanding what you're talking about *acc.in.t.st.un.ep.g /...* because they're getting the humour in it right *acc.it.t.st.un.ep.g />*

R1/SR2 28.38b </ .../ they're actually understanding what you're talking about *acc.in.t.st.un.ep.g /...* because they're getting the humour in it right *acc.it.t.st.un.ep.g />* </ .../ and and again they're all there *acc.in.t.st.un.ep.g /...* because they're all chipping in aren't they they're just all responding thinking about it *acc.in.t.pr.ge.ep.g />*

R1/SR2 28.38b </ .../ and and again they're all there *acc.in.t.st.un.ep.g /...* because they're all chipping in aren't they they're just all responding thinking about it *acc.in.t.pr.ge.ep.g />*

R1/SR2 28.38b </ .../ I mean although although I seem to be directing the conversation at times into different areas right *ctd /...* what seems to be going on is that they're just finding for everything that they think or believe they're finding new challenges to meet or saying you know they come to some conclusion maybe about one thing you know *acc.in.t.pr.ge.ep.g />*

(JG does your interest in Wittgenstein have any bearing on this?)

R1/SR2 28.38c / it is like that really it is like that it's like it's like introducing them into another language game all the time you know *ctd /* we believe this so perhaps we can consider this and you know *ctd /* </ and then before you know where you are which is why partly why I don't tame my vocabulary .../ because part of the vocabulary of that language game is actually is the meaning actually enshrined within it you know *ctd /...* *ctd />* / and so to actually sort of try is actually totally denigrating the language game itself it's actually not allowing the child in properly it's bringing and making it into something else *ctd /* </ I'm sure Wittgenstein would actually hate this as an idea .../ you know that was one of his pet hates is the fact that we actually confuse our language games all the time we we bring words out of one and bung them in another and expect everybody to understand it [tape hitch] *ctd /...* *ctd />* </ I think the whole idea of language games is such a powerful .../ because underlying it is something is something very cognitive you know *ctd /...* *ctd />* </ that when you enter a language game you're not just entering a new vocabulary .../ you're

entering actually a new world a new way of understanding something *ctd /... ctd /> </*  
 which is which is a completely different view of the kind of language to what this bloody  
 stupid speaking and listening idea is .../ which is just to do with you know skill *ctd /... ctd*  
*/> </* that's all that is you know talking with a loud voice and being aware of some spoken  
 you know (laughter) being aware of some standard English and that sort of nonsense you  
 know .../ it's just a totally different ball-game altogether isn't it *ctd /... ctd />*

R1/SR2 29.47a *</* this is interesting Jo it's a bit it's almost like um she's  
 gone through it and out the other side ... / and she's said 'actually I wouldn't have  
 believed him' *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s /> </ .../* (laughs) maybe  
 that was a struggle to actually come to that conclusion I don't know it's very  
 difficult to say *acc.in.t.ch.ca.en.s /... but* it's an interesting one though isn't it  
*acc.in.t.ch.ca.ec.s />*

R1/SR2 29.47a *</* this is interesting Jo it's a bit it's almost like um she's  
gone through it and out the other side ... / and she's said 'actually I wouldn't have  
believed him' *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s /> </ .../* (laughs) maybe  
 that was a struggle to actually come to that conclusion I don't know it's very difficult to say  
*acknowledging chd-chdn /... but* it's an interesting one though isn't it *acknowledging chd-*  
*chdn />*

R1/SR2 29.47a *</* this is interesting Jo it's a bit it's almost like um she's  
 gone through it and out the other side ... / and she's said 'actually I wouldn't have  
believed him' *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s /> </ .../* (laughs) maybe  
 that was a struggle to actually come to that conclusion I don't know it's very difficult to say  
*acc /... but* it's an interesting one though isn't it *acc />*

R1/SR2 29.47a *</* this is interesting Jo it's a bit it's almost like um she's  
 gone through it and out the other side ... / and she's said 'actually I wouldn't have  
 believed him' *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s /> </ .../* (laughs) maybe  
that was a struggle to actually come to that conclusion I don't know it's very  
difficult to say *acc.in.t.ch.ca.en.s /... but* it's an interesting one though isn't it  
*acc.in.t.ch.ca.ec.s />*

R1/SR2 29.47a *</* this is interesting Jo it's a bit it's almost like um she's  
 gone through it and out the other side ... / and she's said 'actually I wouldn't have  
 believed him' *acc.in.t.co.sa.ec.s /... acc.in.t.co.sa.ec.s /> </ .../* (laughs) maybe  
 that was a struggle to actually come to that conclusion I don't know it's very  
 difficult to say *acc.in.t.ch.ca.en.s /... but it's an interesting one though isn't it*  
*acc.in.t.ch.ca.ec.s />*

(J d'you think at that time that that mattered?)

R1/SR2 29.47b *</ .../* oh yes [i.e., the child's conclusion mattered]  
*acc.in.t.pr.rs.ep.s /... because* I reiterated it I always do that if I see something significant  
 I actually repeat it back right to make sure everyone's got hold of what we're saying  
*commentary on teaching direction />*

R1/SR2 29.47b *</ .../* oh yes [i.e., the child's conclusion mattered]  
*acc.in.t.pr.rs.ep.s /... because* I reiterated it I always do that if I see something significant



I actually repeat it back right to make sure everyone's got hold of what we're saying  
*commentary on teaching direction />*

R1/SR2 32.47a </ so having been through all that and got I think .../ the kids to really understand that you know the difficulty of the position of believing somebody who's claiming something incredible right *acc.in.t.st.un.ep.g /... ctd />* / then to take them back into the story and say well in the story's logic he actually is what he claims to be actually kind of sort of helps you know it muddies the waters even more doesn't it it makes the whole thing completely complex right *ctd / </* and so you know now Phaeton's got I'm beginning to say you know Phaeton's got this problem right he's got people's disbelief but he's you know but he's not making it up (laughs) either .../ and so you know it's a it's actually a fascinating myth altogether I think the whole myth of um of that *rkf /... ctd />* / I think the kids um you know really begin to get a sense of that a flavour of the whole kind of um difficulty of the human of the position of being in that situation and of what and how people react *acc.in.t.st.un.ep.g / </* .../ I mean it's just it's like a lot of these stories you know um a lot of what fiction does *rkf /... I mean* fiction is about is really about to me it's about about making sense of the world really that's what's at its heart and I think mythology is precisely the same thing OK *rkf />*

R1/SR2 32.47a </ so having been through all that and got I think .../ the kids to really understand that you know the difficulty of the position of believing somebody who's claiming something incredible right *acc.in.t.st.un.ep.g /... commentary on teaching direction />*

R1/SR2 32.47a /I think the kids um you know really begin to get a sense of that a flavour of the whole kind of um difficulty of the human of the position of being in that situation and of what and how people react *acc.in.t.st.un.ep.g /*

(JG what is it about them that allows you to feel that at this point you can actually turn the wheel a bit further?)

R1/SR2 32.47b / well because I think they have readily agreed they seem to have come to agree with me that it would have been difficult for people to believe Jesus at that time all right and that seemed to be quite a major step for a start right *acc.in.t.pr.ag.ep.g / </* .../ then and then to go a bit further when we discussed Phaeton *ctd /... and* uh the reaction of the children to Phaeton again you know they come to agree that that is also you know quite understandable about the way that they react to it you know *acc.in.t.pr.ag.ep.g />* </ uh so .../ having agreed that far *acc.in.t.pr.ag.ep.g /... then* you just throw this other spanner in the works *ctd />* </ that's the problem here isn't it .../ because he actually was so then you're actually put in the position you're looking from the outsider's position to someone who's actually back into how they're feeling and so it's actually just a kind of shift of perspective again isn't it it's actually *rkf /... ctd />* / well these are these people from this point of view *rkf / </* but actually let's go back into the main character and see what he's feeling ah ha you know and really how the main character's feeling now is kind of um being rather informed .../ by what we've discussed before *ise /... d'you see* what I mean *ctd />* / it's kind of it's actually um allowed us to get more into how he might feel now about the whole thing especially the fact that he's um that he actually is what he claims to be which is so there isn't any problem *ctd / </* .../ I don't think they start respond they respond appropriately don't they they respond in the appropriate way *acc.in.t.pr.ge.ep.g /... they* ask appropriate questions they apart from the odd off-beam one right *acc.in.t.pr.ge.ep.g />* </ .../ but but you know they um they're actually you know

*acc.in.t.pr.ge.ep.g /> </.../ but but you know they um they're actually you know partaking in the whole conversation acc.in.f.eg.-.ep.g /... they wouldn't be able to do that they wouldn't be able to do that if it was completely off their they would completely lose it acc.in.t.st.un.ep.g />*

R1/SR2 32.47b */ well because I think they have readily agreed they seem to have come to agree with me that it would have been difficult for people to believe Jesus at that time all right and that seemed to be quite a major step for a start right acc.in.t.pr.ag.ep.g /*

R1/SR2 32.47b *</.../ then and then to go a bit further when we discussed Phaeton *ctd* /... and uh the reaction of the children to Phaeton again you know they come to agree that that is also you know quite understandable about the way that they react to it you know acc.in.t.pr.ag.ep.g />*

R1/SR2 32.47b *</uh so.../ having agreed that far acc.in.t.pr.ag.ep.g /... then you just throw this other spanner in the works *commentary on teaching direction* />*

R1/SR2 32.47b *</.../ I don't think they start respond they respond appropriately don't they they respond in the appropriate way acc.in.t.pr.ge.ep.g /... they ask appropriate questions they apart from the odd off-beam one right acc.in.t.pr.ge.ep.g />*

R1/SR2 32.47b *</.../ I don't think they start respond they respond appropriately don't they they respond in the appropriate way acc.in.t.pr.ge.ep.g /... they ask appropriate questions they apart from the odd off-beam one right acc.in.t.pr.ge.ep.g />*

R1/SR2 32.47b *</.../ but but you know they um they're actually you know partaking in the whole conversation acc.in.f.eg.-.ep.g /... they wouldn't be able to do that they wouldn't be able to do that if it was completely off their they would completely lose it acc.in.t.st.un.ep.g />*

R1/SR2 32.47b *</.../ but but you know they um they're actually you know partaking in the whole conversation acc.in.f.eg.-.ep.g /... they wouldn't be able to do that they wouldn't be able to do that if it was completely off their they would completely lose it acc.in.t.st.un.ep.g />*

R1/SR2 33.17a */ this is just brilliant isn't it you know she's coming to some kind of solution for what you might do acc.in.t.pr.rs.ec.s /*

R1/SR2 33.17a */ this is just brilliant isn't it you know she's coming to some kind of solution for what you might do acc.in.t.pr.rs.ec.s /*

(JG what's her name? I've forgotten that you see)

R1/SR2 33.17b */ *Ady providing background detail* / and the other one says prove it you'll have to prove it (laughs) acc.in.t.pr.ge.ec.s /*

R1/SR2 33.17b / Ady providing background detail / and the other one says prove it you'll have to prove it (laughs) acc.in.t.pr.ge.ec.s /

R1/SR2 34.07 / no I'm not ratcheting anything up at all *ctd* / </ .../ I'm actually genuinely considering the whole issue myself *rkf* /... so you know it's a perfectly genuine you know *ctd* /> </ I'm as confused .../ as they are [confused] *acc.in.t.st.un.en.g* /... by the whole thing (laughs) *rkf* /> </ but actually saying that's all right .../ there's nothing wrong with that [children being confused] *acc.in.t.st.un.ne.g* /... because nobody actually understands the nature of belief properly *ctd* /> / it's not one of those things that we you know people have different ideas about their beliefs and you know there's no one answer to to the problem it's been a philosophical problem for centuries and centuries *rkf* /

R1/SR2 34.07 </ .../ I'm actually genuinely considering the whole issue myself *rkf* /... so you know it's a perfectly genuine you know *ctd* /> </ I'm as confused .../ as they are [confused] *acc.in.t.st.un.en.g* /... by the whole thing (laughs) *rkf* /> </ but actually saying that's all right .../ there's nothing wrong with that *acc* /... because nobody actually understands the nature of belief properly *ctd* />

R1/SR2 34.07 </ but actually saying that's all right .../ there's nothing wrong with that [children being confused] *acc.in.t.st.un.ne.g* /... because nobody actually understands the nature of belief properly *ctd* /> / it's not one of those things that we you know people have different ideas about their beliefs and you know there's no one answer to to the problem it's been a philosophical problem for centuries and centuries *rkf* /

R1/SR2 37.10a </ it's nice to be able to um have the opportunity to refer it back .../ to what a child has actually said (inaudible) *acc.in.t.pr.ge.ec.s* /... *ctd* /> / and look it's coming out here it's interesting isn't it I just can't it's quite it's quite unbelievable actually what you can get this age-group to do isn't it *acc.in.t.ch.ca.ep.g* / </ .../ quite extraordinary isn't it I mean if you ponder what would happen to children if when they came into school they got this all the way through and that society actually condoned this you know as an important thing to do *acc.in.t.ch.ca.ep.g* /... my brother-in-law reckons that all children should have philosophy from five (laughs) *ctd* />

R1/SR2 37.10a </ it's nice to be able to um have the opportunity to refer it back .../ to what a child has actually said (inaudible) *acc.in.t.pr.ge.ec.s* /... *commentary on teaching direction* /> / and look it's coming out here it's interesting isn't it I just can't it's quite it's quite unbelievable actually what you can get this age-group to do isn't it *acknowledging chd-chdn* /

R1/SR2 37.10a </ it's nice to be able to um have the opportunity to refer it back .../ to what a child has actually said (inaudible) *acc.in.t.pr.ge.ec.s* /... *commentary on teaching direction* /> / and look it's coming out here it's interesting isn't it I just can't it's quite it's quite unbelievable actually what you can get this age-group to do isn't it *acc.in.t.ch.ca.ep.g* /

R1/SR2 37.10a </ .../ quite extraordinary isn't it I mean if you ponder what would happen to children if when they came into school they got this all the way through and that society actually condoned this you know as an important thing to do *acc.in.t.ch.ca.ep.g* /... my brother-in-law reckons that all children should

thing to do *acc.in.t.ch.ca.ep.g* /... my brother-in-law reckons that all children should have philosophy from five (laughs) *ctd* />

(JG isn't that what they're having here?)

R1/SR2 37.10b / yes precisely *ctd* / and I you know I just think what a waste in what we do to education *ctd* / but but you know this is dangerous really if we created people who came out of school with all this I think we would have you know a society where the powers that be would not be able to sustain where they (laughs) *ctd* / we'd have something very close to Plato's idea *ctd* /

(JG they'd require them all to take hemlock)

R1/SR2 37.10c / yes (laughs) I think so *ctd* / </ yes it's interesting isn't it really .../ I mean I suppose you could really say that logically this is really quite threatening to the status quo *ctd* /... *ctd* /> / you're creating creating beings that are able to consider their position so much articulation so much free expression of thought etc etc *ctd* / </ but you see I think they lose it they'll lose it further up .../ because what'll happen is they'll get into the Key Stage 2 stuff and you know it'll just be deliver deliver deliver and all this'll be just you know it'll be just a memory *ctd* /... *ctd* / but yeh but maybe they'll retain they'll obviously retain the seeds of it because there are people obviously *ctd* /

R1/SR2 39.04 / I don't know I I'm not sure I quite understood what she was saying *acc.in.t.co.sa.fi.s* / </ .../ I think I'm pretty sure she knew what she was talking about *acc.in.t.st.un.ep.s* /... but I I'm pretty sure I didn't get all she was saying *acc.in.t.pr.ge.fi.s* /> </ that um I repeated .../ the last phrase she said *acc.in.t.pr.ge.fi.s* /... back to her *ctd* /> / I don't know what I'm going to say to her now *ctd* / </ but it's tricky sometimes .../ I think sometimes I you get the feeling that children are actually saying something that is very important but can't actually get you know they're struggling to get it out just like adults do *acc.in.t.pr.ge.ep.g* /... *ctd* /> </ .../ you can't actually get hold of what it is they are trying to say *acc.in.t.co.sa.fi.g* / it's quite difficult *ctd* /> </ .../ but I'm I was fairly sure she was saying something that was that she understood or was important to her *acc.in.t.st.un.ep.s* /... but what it was exactly it would be interesting to sort of play it again in a way *acc.in.t.pr.ge.fi.s* />

R1/SR2 39.04 / I don't know I I'm not sure I quite understood what she was saying *acc.in.t.co.sa.fi.s* / </ .../ I think I'm pretty sure she knew what she was talking about *acc.in.t.st.un.ep.s* /... but I I'm pretty sure I didn't get all she was saying *acknowledging chd-chdn* />

R1/SR2 39.04 / I don't know I I'm not sure I quite understood what she was saying *acc.in.t.co.sa.fi.s* / </ .../ I think I'm pretty sure she knew what she was talking about *acknowledging chd-chdn* /... but I I'm pretty sure I didn't get all she was saying *acknowledging chd-chdn* />

R1/SR2 39.04 / I don't know I I'm not sure I quite understood what she was saying *acc.in.t.co.sa.fi.s* / </ .../ I think I'm pretty sure she knew what she was talking about *acc.in.t.st.un.ep.s* /... but I I'm pretty sure I didn't get all she was saying *acc.in.t.pr.ge.fi.s* />

R1/SR2 39.04 </ .../ I think I'm pretty sure she knew what she was talking about *acc* /... but I I'm pretty sure I didn't get all she was saying *acc* /> </ that um I repeated

.../ the last phrase she said *acc.in.t.pr.ge.fi.s* /... back to her *ctd* />

R1/SR2 39.04 </ but it's tricky sometimes .../ I think sometimes I you get the feeling that children are actually saying something that is very important but can't actually get you know they're struggling to get it out just like adults do *acc.in.t.pr.ge.ep.g* /... *ctd* /> </ .../ you can't actually get hold of what it is they are trying to say *acc.in.t.co.sa.fi.g* / it's quite difficult *ctd* />

R1/SR2 39.04 </ but it's tricky sometimes .../ I think sometimes I you get the feeling that children are actually saying something that is very important but can't actually get you know they're struggling to get it out just like adults do *acc* /... *ctd* /> </ .../ you can't actually get hold of what it is they are trying to say *acc.in.t.co.sa.fi.g* / it's quite difficult *commentary on teaching direction* />

R1/SR2 39.04 </ .../ but I'm I was fairly sure she was saying something that was that she understood or was important to her *acc.in.t.st.un.ep.s* /... but what it was exactly it would be interesting to sort of play it again in a way *acc.in.t.pr.ge.fi.s* />

R1/SR2 39.04 </ .../ but I'm I was fairly sure she was saying something that was that she understood or was important to her *acc.in.t.co.un.ep.s* /... but what it was exactly it would be interesting to sort of play it again in a way *acc.in.t.pr.ge.fi.s* />

(JG d'you want to play that bit back again)

/ well / maybe / but I'm not really quite sure that we'd actually get it any better really

(JG this is just after where the tapes change and we've lost a little bit of it there)

R1/SR2 0.24/ I wasn't going to say anything there *ctd* / it was just just I was just going to say about the end of that that bit you know we'd come to the end of that bit where I indicated earlier I had that in mind earlier but I've been able actually explicitly to say it *ctd* /

(JG what was it that you had in mind earlier?)

/ well you know the idea that that how much did Jesus sort of understand his own position *ctd* /

(JG yes / d'you mean that in the sense that you were looking for an opportunity to say)

/ not necessarily .../ but I knew I knew that it was something that interested me and because it interested me *rkf* / and the conversation had kind of the seeds of being able to open that up to a degree *ctd* / but in the end it actually has come to that the possibility of opening it up is there *ctd* / you're actually sort of saying that um I'm just sort of offering something from my own experience as well um *ctd* /

(JG but you know you can offer it there)

</ oh yeh absolutely .../ because it fits it's right in that really the whole *ctd* /... *ctd* /> /  
um but it's quite staggering how you know how the whole thing has sort of spiralled round  
*ctd* / it's sort of weaving in and out of all these sort of language games and into this and  
into that you know *ctd* / as you say some of it's been philosophy some of it's been  
theology some of it's been about the nature of the all kinds of things you know have been  
discussed there *ctd* / um it's been it's great *ctd* / I don't know what actually does get  
missed [referring to gap in recording where tapes changed]

(JG we can't recover it / there's nothing we can do / unfortunately)

## Appendix 2.4.4

### Reflecting on Myths 2: Stimulated Commentary *acc* analysed to L7

#### Allacc in Arial

Relates to videoed classroom session, as transcribed on R2/Tra

Numbers refer to stopwatch timings on video at which T stopped tape to comment.

T's comments:

R2/SR 0.42 / That's very explicit. [T's comment on his intro to session] *ctd* / Definitely I'm interested in what they've made of it all. *scp* / They've had some time to think about it - about two weeks since the first session. *acc.in.t.pr.ge.ep.g* / The notes come out of this earlier session. *ise* / This is a way of allowing them to own some of the process for themselves. I'm not doing this to assess them. *ctd* / I'm not interested in what they've learned, but in what they're making of it. *scp* /

R2/SR 0.42 / That's very explicit. [T's comment on his intro to session] *ctd* / Definitely I'm interested in what they've made of it all. *scp* / They've had some time to think about it - about two weeks since the first session. *acc.in.t.pr.ge.ep.g* /

R2/SR 2.00 </ Reinforcing .../ the connections we made. *ise* /... *ctd* / I start off by saying it's not like our religion, then recall something from a previous session. *ctd* / This reflects what for me is an aspect of learning: making connections. I always feel it's worth while making connections explicit. What they do inside their own heads may be another matter. *ctd* /

R2/SR 2.26 <</ I'm trying to make the Hindu idea of god understandable by making connections back to our own culture. ...</ I know I can do it .../ because the children are so interested in the idea of many gods in one. *acc.in.f.it.z.ep.g* /... *ctd* />... *ctd* />> </ .../ Adults often find this hard. Maybe children find it easier to accept. *acc.in.f.px.z.ep.g* /... This is a disposition that is apparent in the way they are rather than anything specific here. *acc.in.f.px.z.ep.g* /> / I've heard them reminding each other in the course of their work that they're all part of one god. *acc.in.t.co.sa.ep.g* / There's lots of talk in the classroom that I'm not directly part of, but that I'm aware of. *acc.in.t.pr.ge.ep.g* / </ .../ In my understanding, the priests, the Brahmin, the educated classes have an essentially monotheistic view, but with many dimensions. The many forms which on the surface gods take is a way of making this meaningful in a popular, agrarian, culture. *rkf* /... One of the problems about all this is my own understanding and what I do with it. What aspects of it do I make available? *ctd* />

R2/SR 2.26 <</ I'm trying to make the Hindu idea of god understandable by making connections back to our own culture. ...</ I know I can do it .../ because the children are so interested in the idea of many gods in one. *acc.in.f.it.z.ep.g* /... *ctd* />... *ctd* />>

R2/SR 2.26 </ I know I can do it .../ because the children are so interested in the idea of many gods in one. *acc /... ctd />* </ .../ Adults often find this hard. Maybe children find it easier to accept. *acc.in.f.px.z.ep.g /... This is a disposition that is apparent in the way they are rather than anything specific here. acc />*

R2/SR 2.26 </ .../ Adults often find this hard. Maybe children find it easier to accept. *acc.in.f.px.z.ep.g /... This is a disposition that is apparent in the way they are rather than anything specific here. acc.in.f.px.z.ep.g /*

R2/SR 2.26 </ .../ Adults often find this hard. Maybe children find it easier to accept. *acc /... This is a disposition that is apparent in the way they are rather than anything specific here. acc />* / I've heard them reminding each other in the course of their work that they're all part of one god. *acc.in.t.co.sa.ep.g /*

R2/SR 2.26 </ .../ Adults often find this hard. Maybe children find it easier to accept. *acc /... This is a disposition that is apparent in the way they are rather than anything specific here. acc />* / I've heard them reminding each other in the course of their work that they're all part of one god. *acc.in.t.co.sa.ep.g /* There's lots of talk in the classroom that I'm not directly part of, but that I'm aware of. *acc.in.t.pr.ge.ep.g /*

R2/SR 3.30 <</ I'm making connections back to our own culture. ...</ .../ I wondered whether they accepted the idea of a second coming from our culture. *acc.in.t.pr.ag.fi.g /... They were very quiet. acc.in.f.px.z.fi.g />... ctd />>*

R2/SR 3.30 <</ I'm making connections back to our own culture. ...</ .../ I wondered whether they accepted the idea of a second coming from our culture. *acc.in.t.pr.ag.fi.g /... They were very quiet. acc.in.f.px.z.fi.g />... ctd />>*

R2/SR 3.30 <</ I'm making connections back to our own culture. ...</ .../ I wondered whether they accepted the idea of a second coming from our culture. *acc /... They were very quiet. acc.in.f.px.z.fi.g />... ctd />>*

R2/SR 4.05 / I'm pretty sure I didn't understand Alan. *acc.in.t.co.sa.fi.s /* </ One problem I have with him [Alan] is knowing when to encourage him to repeat what he's said. .../ The others can get very frustrated. *acc.in.f.rl.z.en.g /... ctd />* / Here I took the decision to soldier on. *ctd /*

R2/SR 4.05 / I'm pretty sure I didn't understand Alan. *acc.in.t.co.sa.fi.s /* </ One problem I have with him [Alan] is knowing when to encourage him to repeat what he's said. .../ The others can get very frustrated. *acc.in.f.rl.z.en.g /... ctd />* / Here I took the decision to soldier on. *ctd /*

R2/SR 4.05 / I'm pretty sure I didn't understand Alan. *acc.in.t.co.sa.fi.s /* </ One problem I have with him [Alan] is knowing when to encourage him to repeat what he's said. .../ The others can get very frustrated. *acc /... commentary on teaching />* / Here I took the decision to soldier on. *ctd /*

R2/SR 4.47 </ Alan's saying it was what Perseus wanted to do. .../ He's seeing this as involving more than just a happy ending. *acc.in.t.co.sa.ep.s /...acc.in.t.co.sa.ep.s />* There's a difference between saying that things turned out well and that that was what Perseus wanted to do (i.e., marry Andromeda). *rkf /* It's as if he's



and that that was what Perseus wanted to do (i.e., marry Andromeda). *rkf* / It's as if he's saying that things have gone well when someone realises his ambitions. *acc.in.t.co.sa.ep.s* / </ I'm certainly responding .../ to what he's said *acc.in.t.pr.ge.ep.s* /... *ctd* />

R2/SR 4.47 </ Alan's saying it was what Perseus wanted to do. .../ He's seeing this as involving more than just a happy ending. *acknowledging chd-chdn* /...*acc.in.t.co.sa.ep.s* />

R2/SR 4.47 </ Alan's saying it was what Perseus wanted to do. .../ He's seeing this as involving more than just a happy ending. *acc.in.t.co.sa.ep.s* /...*acc.in.t.co.sa.ep.s* />

R2/SR 4.47 There's a difference between saying that things turned out well and that that was what Perseus wanted to do (i.e., marry Andromeda). *rkf* / It's as if he's saying that things have gone well when someone realises his ambitions. *acc.in.t.co.sa.ep.s* / </ I'm certainly responding .../ to what he's said *acc.in.t.pr.ge.ep.s* /... *ctd* />

R2/SR 4.47 / It's as if he's saying that things have gone well when someone realises his ambitions. *acknowledging chd-chdn* / </ I'm certainly responding .../ to what he's said *acc.in.t.pr.ge.ep.s* /... *commentary on teaching direction* />

R2/SR 4.58 </ I know what I'm about. .../ Orpheus is a tragicomic myth. Although things turn out well for Perseus, there's a lot of grief on the way. *rkf* /... *ctd* /> </ I can focus on the ending .../ because the note reminds us we've visited this before. *ise* /... *ctd* /> </ I'm helping the children to see that Perseus is a happy myth and Orpheus is a sad one. .../ It's my knowledge of myths *rkf* /... .../ plus what we've done before. *ise* /... *ctd* />

R2/SR 5.10 </ I choose to disagree with .../ Alan on Indian myths. *acc.in.t.co.sa.en.s* /... *ctd* /> </ .../ I think he can take that. *acc.in.f.rl.z.ep.s* /... I think he often just drops ideas into a discussion just to try them out. *acc.in.t.ch.sy.ep.s* /> </ .../ I often do this myself. It's a kind of playing with ideas. *ctd* /... With Alan, it's like an idea that has just come to him. *acc.in.t.ch.sy.ne.s* /> </ .../ At this point, it's odd that he's dropped in the idea that Indian myths are sad. *acc.in.t.co.sa.ec.s* /... The myths the children have come across up to here weren't like that. *ise* /> / It's just him dropping things in. *acc.in.t.ch.sy.ne.s* / Some of this may be hindsight, but I definitely felt that it needed disagreement. *ctd* /

R2/SR 5.10 </ I choose to disagree with .../ Alan on Indian myths. *acc.in.t.co.sa.en.s* /... *ctd* /> </ .../ I think he can take that. *acc* /... I think he often just drops ideas into a discussion just to try them out. *acc* />

R2/SR 5.10 </ I choose to disagree with .../ Alan on Indian myths. *acc.in.t.co.sa.en.s* /... *ctd* /> </ .../ I think he can take that. *acc.in.f.rl.z.ep.s* /... I think he often just drops ideas into a discussion just to try them out. *acc.in.t.ch.sy.ep.s* />

R2/SR 5.10 </ I choose to disagree with .../ Alan on Indian myths. *acc.in.t.co.sa.en.s* /... *ctd* /> </ .../ I think he can take that. *acc* /... I think he often just drops ideas into a discussion just to try them out. *acc.in.t.ch.sy.ep.s* /> </ .../ I often do this myself. It's a kind of playing with ideas. *ctd* /...

R2/SR 5.10 </ .../ I think he can take that. *acc* /... I think he often just drops ideas into a discussion just to try them out. *acc* /> </ .../ I often do this myself. It's a kind of playing with ideas.*ctd* /... With Alan, it's like an idea that has just come to him. *acc.in.t.ch.sy.ne.s* />

R2/SR 5.10 </ .../ At this point, it's odd that he's dropped in the idea that Indian myths are sad. *acc.in.t.co.sa.ec.s* /... The myths the children have come across up to here weren't like that. *ise* /> / It's just him dropping things in. *acc* / Some of this may be hindsight, but I definitely felt that it needed disagreement. *ctd* /

R2/SR 5.10 </ .../ At this point, it's odd that he's dropped in the idea that Indian myths are sad. *acc.in.t.co.sa.ec.s* /... The myths the children have come across up to here weren't like that. *ise* /> / It's just him dropping things in. *acc.in.t.ch.sy.ne.s* / Some of this may be hindsight, but I definitely felt that it needed disagreement. *ctd* /

R2/SR 5.26 </ .../ What's interesting is that he's still there .../ He's not put down at all. *acc.in.f.rl.z.ep.s* /... I'm pleased with this. *acc.in.f.eg.z.ec.s* />

R2/SR 5.26 </ .../ What's interesting is that he's still there .../ He's not put down at all. *acc.in.f.rl.z.ep.s* /... I'm pleased with this. *acc.in.f.eg.z.ec.s* />

R2/SR 5.26 </ .../ What's interesting is that he's still there .../ He's not put down at all. *acc.in.f.rl.z.ep.s* /... I'm pleased with this. *acc.in.f.eg.z.ec.s* />

R2/SR 6.05 / I've given them a word there, a concept. *ctd* / </ I definitely felt able to do that [give them a word, concept, i.e., 'tragedy'] .../ because of our previous discussion *ise* /... .../ and now they're seeing that the Orpheus and the Perseus myths are different. *acc.in.t.co.rl.ep.g* /... *ctd* /> / By giving them the label 'tragedy', they can store it away as a characteristic to help them to connect with other tragedies as we meet them. *ctd* / It's the connection between language and thought that I'm interested in. *ctd* /

R2/SR 6.05 / I've given them a word there, a concept. *ctd* / </ I definitely felt able to do that [give them a word, concept, i.e., 'tragedy'] .../ because of our previous discussion *ise* /... .../ and now they're seeing that the Orpheus and the Perseus myths are different. *acc.in.t.co.rl.ep.g* /... *ctd* />

R2/SR 6.32 / This [i.e., the notes] is their language. *pbd* /

R2/SR 6.52 </ I can't recall the full process of how these notes were made, but my constant references to 'you' in what I say show that they were distilled from the children's words. ... / It's a way of encouraging them and of helping them to have ownership of their own thoughts. *ctd* /... *pbd* />

R2/SR 7.30 </ I'm trying to understand with regard to .../ number 4 [of the notes] that I really understand their position. *acc.in.t.co.sa.fi.g* /> / There are many human or god-like dispositions explored in myths beyond wickedness, for example, pride, greed, *rkf* / </ but we stay with wickedness .../ because this is what the children focus on. *acc.in.t.pr.fc.ne.g* /... *ctd* /> </ .../ We'd thought about greed and pride before in Janapati. *ise* /... I knew this. But I'm seeing what they make of it. *scp* />

R2/SR 7.30 </ I'm trying to understand with regard to .../ number 4 [of the notes] that

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R2/SR 7.30 </ but we stay with wickedness .../ because this is what the children focus on. *acc.in.t.pr.fc.ne.g /... ctd />* </ .../ We'd thought about greed and pride before in Janapati. *ise /... I knew this. But I'm seeing what they make of it. scp />*

R2/SR 8.15 </ .../ 'Are you happy with that?' [T's question to children] this characterises the object of the exercise - helping the children to clarify their own position preparing the ground for further sense-making *ctd /... I'm definitely conscious of doing this [preparing ground] ctd />* </ and [I'm definitely conscious] that they are clear in their own minds. .../ It's their noddings of agreement and their interjections and how they all fit. *acc.in.t.pr.ag.ep.g /... acc.in.t.st.un.ep.g />* </ I also had a real personal interest in this .../ in what their position is with regard to myths and Mary and Joseph. *scp /... ctd />* / I do this instinctively, not necessarily consciously here. It comes from my general disposition to be curious about how children think. This is automatic. I'm happy for the children to see it. *ctd /*

R2/SR 8.15 I'm definitely conscious of doing this [preparing ground] *commentary on teaching direction />* </ and [I'm definitely conscious] that they are clear in their own minds. .../ It's their noddings of agreement and their interjections and how they all fit. *acc.in.t.pr.ag.ep.g /... acc.in.t.st.un.ep.g />*

R2/SR 8.15 </ and [I'm definitely conscious] that they are clear in their own minds. ... / It's their noddings of agreement and their interjections and how they all fit. *acc.in.t.pr.ag.ep.g /... acknowledging chd-chdn />*

R2/SR 8.40 </ .../ 'You still agree with that?' [T's question] *acc.in.t.pr.ag.ep.g /... is an indication that they have a right to have changed their minds and may well have done so. ctd />*

R2/SR 8.40 </ .../ 'You still agree with that?' [T's question] *acc.in.t.pr.ag.ep.g /... is an indication that they have a right to have changed their minds and may well have done so. commentary on teaching direction />*

R2/SR 9.20 / I've been trying to make sure that they're clear about their ideas. *scp /</ I feel they are [clear about their ideas]. .../ It's the nodding assent acc.in.t.pr.ag.ep.g /... .../ and Lana's relevant interjection. acc.in.t.pr.ge.ep.s /... acc.in.t.st.un.ep.g />* / I've also extended things from Mary and Joseph in particular towards Bible stories in general to nudge them towards principle. *ctd /* Their position seems to be that mythology exists in other cultures but not in your own. *acc.in.t.co.sa.ne.g /</ I'm OK to look at Bible stories in general .../ - they're with me. acc.in.t.st.un.ep.g /... ctd />*

R2/SR 9.20 / I've been trying to make sure that they're clear about their ideas. *seeking chd-chdn's perception /</ I feel they are [clear about their ideas]. .../ It's the nodding assent acc.in.t.pr.ag.ep.g /... .../ and Lana's relevant interjection. acc.in.t.pr.ge.ep.s /... acc.in.t.st.un.ep.g />*

R2/SR 9.20 / I've been trying to make sure that they're clear about their ideas. *scp /</ I feel they are [clear about their ideas]. .../ It's the nodding assent acc.in.t.pr.ag.ep.g /... .../ and Lana's relevant interjection. acc.in.t.pr.ge.ep.s /... acc />*

.../ and Lana's relevant interjection. *acc.in.t.pr.ge.ep.s /... acc />*

R2/SR 9.20 / I've also extended things from Mary and Joseph in particular towards Bible stories in general to nudge them towards principle. *ctd /* Their position seems to be that mythology exists in other cultures but not in your own. *acc.in.t.co.sa.ne.g / </ I'm OK to look at Bible stories in general .../ - they're with me. acc /... ctd />*

R2/SR 9.20 / I've been trying to make sure that they're clear about their ideas. *scp / </ I feel they are [clear about their ideas]. .../ It's the nodding assent acc /... .../ and Lana's relevant interjection. *acc.in.t.pr.ge.ep.s /... acc />**

R2/SR 9.20 / Their position seems to be that mythology exists in other cultures but not in your own. *acc.in.t.co.sa.ne.g / </ I'm OK to look at Bible stories in general .../ - they're with me.* *acc.in.t.st.un.ep.g /... ctd />*

R2/SR 10.10 / I'm playing devil's advocate. Just pushing slightly. *ctd / </ I certainly don't believe this is the right moment to overthrow .../ the idea they've got. It's already complicated. [the children's idea] acc.in.t.co.sa.ep.g /... ctd />* *</ Maybe it's because I don't know how I can do it. What would I say? What could I offer? .../ I'm thinking that they've already made an amazing journey to reach where they've got to.* *acc.in.t.pr.rs.ec.g /...ctd />*

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R2/SR 10.30 *</ I'm conscious that I could have challenged .../ their ideas acc.in.t.co.sa.en.g /... but don't. ctd />* / It's enough to stir the water a little bit, but not to do anything more. *ctd /*

R2/SR 10.30 *</ I'm conscious that I could have challenged .../ their ideas acc.in.t.co.sa.en.g /... but don't. ctd />* / It's enough to stir the water a little bit, but not to do anything more. *ctd /*

R2/SR 10.35 *<</ ...</ I'm seeking clarity about what they mean .../ when they say myths are not true. acc.in.t.pr.ge.fi.g /... scp />... That's for their sake as well as mine.ctd />>* *</ I'm not sure why I feel it needed clarification at the time. .../ but it's interesting that they see myths in terms of beliefs. acc.in.t.co.sa.ec.g /... ctd />*

R2/SR 10.35 *<</ ...</ I'm seeking clarity about what they mean .../ when they say myths are not true. acc.in.t.pr.ge.fi.g /... seeking chd-chdn's perception />... That's for their sake as well as mine.commentary on teaching direction />>*

R2/SR 10.35 *</ I'm not sure why I feel it needed clarification at the time. .../ but it's interesting that they see myths in terms of beliefs. acc.in.t.co.sa.ec.g /... commentary on teaching direction />*

R2/SR 11.33 *</ I'm struggling to articulate .../ what they're trying to say.*

R2/SR 11.33 </ I'm struggling to articulate .../ what they're trying to say. *acc.in.t.pr.ge.ep.g /... ctd />* </ But I'm letting it run .../ because they're staying with it, *acc.in.f.eg.z.ep.g /... .../ making significant points. acc.in.t.pr.ge.ep.g /... ctd />* / They seem to have arrived at a position where they can discuss the idea of myth, rather than particular myths. *acc.in.t.st.un.ep.g / We've read so many - not just Indian and Greek, but also Red Indian - native Americans. ise / All story time last term we had been reading these Red Indian myths. ise / They were really hooked on them. acc.in.f.it.o.ep.g /*

R2/SR 11.33 </ But I'm letting it run .../ because they're staying with it, *acc.in.f.eg.z.ep.g /... .../ making significant points. acc.in.t.pr.ge.ep.g /... ctd />* / They seem to have arrived at a position where they can discuss the idea of myth, rather than particular myths. *acc.in.t.st.un.ep.g /*

R2/SR 11.33 </ I'm struggling to articulate .../what they're trying to say. *acc.in.t.pr.ge.ep.g /... commentary on teaching direction />* </ But I'm letting it run .../ because they're staying with it, *acc.in.f.eg.z.ep.g /... .../ making significant points. acc.in.t.pr.ge.ep.g /... commentary on teaching direction />*

R2/SR 11.33 </ I'm struggling to articulate .../ what they're trying to say. *acknowledging chd-chdn /... commentary on teaching direction />* </ But I'm letting it run .../ because they're staying with it, *acc.in.f.eg.z.ep.g /... .../ making significant points. acknowledging chd-chdn /... commentary on teaching direction />*

R2/SR 11.33 </ I'm struggling to articulate .../ what they're trying to say. *acknowledging chd-chdn /... commentary on teaching direction />* </ But I'm letting it run .../ because they're staying with it, *acc.in.f.eg.z.ep.g /... .../ making significant points. acc.in.t.pr.ge.ep.g /... commentary on teaching direction />*

R2/SR 11.33 / We've read so many - not just Indian and Greek, but also Red Indian - native Americans. *indicating shared experience / All story time last term we had been reading these Red Indian myths. indicating shared experience / They were really hooked on them. acc.in.f.it.z.ep.g /*

R2/SR 12.15 </ Lana seems to be reinforcing .../ what we wrote in note 5. *ise /... acc.in.t.pr.ge.ep.s />* </ .../ She's right into this. *acc.in.t.st.un.ep.s /... It means that I can keep asking questions, probing ideas. ctd />*

R2/SR 12.15 </ Lana seems to be reinforcing .../ what we wrote in note 5. *indicating shared experience /... acc.in.t.pr.ge.ep.s />* </ .../ She's right into this. *acknowledging chd-chdn /... It means that I can keep asking questions, probing ideas. commentary on teaching direction />*

R2/SR 12.15 </ Lana seems to be reinforcing .../ what we wrote in note 5. *indicating shared experience /... acc.in.t.pr.ge.ep.s />* </ .../ She's right into this. *acc.in.t.st.un.ep.s /... It means that I can keep asking questions, probing ideas. commentary on teaching direction />*

R2/SR 12.30 </ 'I think I need to add something here.' I'm launching a very gentle attack on on the notion that mythology only exists outside your own culture. .../ Religion involves mythology. *rkf /... ctd />* / But it is very gentle. I'm really pushing at the bounds but being very very careful. *ctd / I'm staggered at how far they've come. acc.in.t.st.un.ec.g /*

very very careful. *ctd* / I'm staggered at how far they've come. *acc.in.t.st.un.ec.g* / <</ I treat going any further with a great deal of caution. ...</ The big idea is about people seeing their own religious ideas as mythological , .../ even though they [these children] don't. *acc.in.t.co.sa.en.g* /... *rkf* />... *ctd* />> </ I'm helping them to refine .../ their position *acc.in.t.co.sa.en.g* /... - to see their own stories as mythological. I'm testing the water, seeing how far we can go. *ctd* />

R2/SR 12.30 / But it is very gentle. I'm really pushing at the bounds but being very very careful. *commentary on teaching direction* / I'm staggered at how far they've come. *acc.in.t.st.un.ec.g* /

R2/SR 12.30 </ The big idea is about people seeing their own religious ideas as mythological , .../ even though they [these children] don't. *acc.in.t.co.sa.en.g* /... *rehearsing knowledge of field* />

R2/SR 12.30 </ I'm helping them to refine .../ their position *acc.in.t.co.sa.en.g* /... - to see their own stories as mythological. I'm testing the water, seeing how far we can go. *commentary on teaching direction* />

R2/SR 14.00 </ This is very much the same thing. Teaching at the point of learning. I'm quite tentative about this. I'm quite prepared to withdraw. It's to do with .../ what they take myths to be: something untrue, part of someone else's culture. *acc.in.t.co.sa.en.g* /... *ctd* /> / I'm seeing whether there's any readiness on their part to recognise that there are people in our culture who question or deny our myths. *scp* / I think a lot of this can be characterised as tentative testing the water. *ctd* /

R2/SR 14.00 </ This is very much the same thing. Teaching at the point of learning. I'm quite tentative about this. I'm quite prepared to withdraw. It's to do with .../ what they take myths to be: something untrue, part of someone else's culture. *acc.in.t.co.sa.en.g* /... *commentary on teaching direction* />

R2/SR 15.13 <</ I let this drop. ...</ They almost have a moral position on this. It's a kind of disapproval, .../ especially on Alan's part. *acc.in.f.px.z.en.s* /... *acc.in.f.px.z.en.g* />... *ctd* />> </ I've certainly decided this isn't the place to pursue it. .../ It's partly this disapproval, *acc.in.f.px.z.en.g* /... .../ but also the intellectual demands of the issues. *rkf* /... *ctd* /> / There are certain areas where pursuing certain things can be difficult. You feel you may be entering parents' territory. I'm happy to withdraw if I feel pursuing it isn't going to help them. *ctd* / But the door has been closed on the hoof. I didn't set out to go so far and no further. It happened. *ctd* /

R2/SR 15.13 <</ I let this drop. ...</ They almost have a moral position on this. It's a kind of disapproval, .../ especially on Alan's part. *acc.in.f.px.z.en.s* /... *acc.in.f.px.z.en.g* />... *ctd* />> </ I've certainly decided this isn't the place to pursue it. .../ It's partly this disapproval, *acc* /... .../ but also the intellectual demands of the issues. *rkf* /... *commentary on teaching direction* />

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R2/SR 15.55 / 'a legend' [Ady's word for something one believes in] *acc.in.t.pr.ge.ec.s /* I can't remember asking for what they would call something they really believed in. *ctd / </ .../ I'm surprised at Ady's response. acc.in.t.pr.ge.ec.s /... What's extraordinary is that she makes a distinction between myth and legend. acc.in.t.co.rl.ec.s /> </ .../ Myth is definitely not true in the children's eyes. acc.in.t.co.sa.ep.g /... .../ Legends are half-true. acc.in.t.co.sa.en.g /... I felt a bit flummoxed about what to do with all this. ctd />*

R2/SR 15.55 / 'a legend' [Ady's word for something one believes in] *acc.in.t.pr.ge.ec.s /* I can't remember asking for what they would call something they really believed in. *commentary on teaching direction / </ .../ I'm surprised at Ady's response. acc.in.t.pr.ge.ec.s /...*

R2/SR 15.55 / 'a legend' [Ady's word for something one believes in] *acc.in.t.pr.ge.ec.s /* I can't remember asking for what they would call something they really believed in. *ctd / </ .../ I'm surprised at Ady's response. acc.in.t.pr.ge.ec.s /... What's extraordinary is that she makes a distinction between myth and legend. acknowledging chd-chdn />*

R2/SR 15.55 / 'a legend' [Ady's word for something one believes in] *acc.in.t.pr.ge.ec.s /* I can't remember asking for what they would call something they really believed in. *commentary on teaching direction / </ .../ I'm surprised at Ady's response. acc.in.t.pr.ge.ec.s /... What's extraordinary is that she makes a distinction between myth and legend. acc.in.t.co.rl.ec.s />*

R2/SR 15.55 </ .../ Myth is definitely not true in the children's eyes. *acc.in.t.co.sa.ep.g /... .../ Legends are half-true. acc.in.t.co.sa.en.g /... I felt a bit flummoxed about what to do with all this. commentary on teaching direction />*

R2/SR 15.55 </ .../ Myth is definitely not true in the children's eyes. *acknowledging chd-chdn /... .../ Legends are half-true. acc.in.t.co.sa.en.g /... I felt a bit flummoxed about what to do with all this. ctd />*

R2/SR 17.00 </ I've left them with .../ their distinction between myths and legends - myth as something you don't believe in. Legend you can half believe in. *acc.in.t.co.sa.en.g /...ctd /> </ It's not time to have .../ their logical inconsistencies acc.in.t.co.sa.en.g /... laid bare. ctd /> </ Indians have legends, their own stories .../ which the children see as legends or myths. acc.in.t.co.sa.ep.g /... rkf /> </ .../ Some of their own conversations indicate it is possible for them to see their own stories as myths *acc.in.t.ch.ca.ep.g /... but it's not a road they seem to want to go down. acc.in.f.wa.z.en.g />**

R2/SR 17.00 </ I've left them with .../ their distinction between myths and legends - myth as something you don't believe in. Legend you can half believe in.

*acc.in.t.co.sa.en.g /...ctd /> </ It's not time to have .../ their logical inconsistencies  
acc.in.t.co.sa.en.g /... laid bare. commentary on teaching />*

R2/SR 17.00 </ I've left them with .../ their distinction between myths and legends -  
myth as something you don't believe in. Legend you can half believe in.

*acc.in.t.co.sa.en.g /...ctd /> </ It's not time to have .../ their logical inconsistencies  
acc.in.t.co.sa.en.g /... laid bare. commentary on teaching />*

R2/SR 17.00 </ It's not time to have .../ their logical inconsistencies

*acc.in.t.co.sa.en.g /... laid bare. commentary on teaching /> </ Indians have legends, their  
own stories .../ which the children see as legends or myths. acc.in.t.co.sa.ep.g /...  
rehearsing knowledge of field />*

R2/SR 17.00 </ .../ Some of their own conversations indicate it is possible for  
them to see their own stories as myths acc.in.t.ch.ca.ep.g /... but it's not a road  
they seem to want to go down. *acknowledging chd-chdn />*

R2/SR 17.00 </ .../ Some of their own conversations indicate it is possible for  
them to see their own stories as myths acc.in.t.ch.ca.ep.g /... but it's not a road  
they seem to want to go down. acc.in.f.wa.z.en.g />

R2/SR 17.30 / An interlude in my own life. *pbd* / I was trying to suggest there are different  
ways of talking about *ctd* /

R2/SR 17.55 / One of the aspects of making sense is about making connections into your  
own experience really. That's what that's all about - making sense. *ctd* /

R2/SR 19.48 </ Reinforcing things like it's right to have interest, to pursue ideas by writing  
more, to disagree or change your mind. .../ All things which characterise thinking. *ctd* /... *ctd*  
/> / I'm not offering them scripts to follow, rather encouragement to attend to certain things in  
certain open-ended ways. Have genuine interests in choices of what they make and what they  
make of them. *ctd* /



## Appendix 2.4.5

### Saraswati Puja Book: Stimulated Commentary *acc* analysed to L7

#### All acc in Arial

Stimulated Recall relates to videod classroom session, as transcribed on SaBk/Tra

Transcription of audiotaped SR

SaBk/SR 0.56 / well I I'd um Alan that's Alan his name is (laughs) *pbd* / a very infamous character Alan (laughs) *acc.in.t.ch.sy.en.s* / uh a very very intelligent child very intelligent *acc.in.t.ch.ca.ep.s* / it wouldn't surprise me at all *acc.in.t.ch.sy.ec.s* / </ .../ no we talked about Saraswati quite a lot *ise* /... so I'm not surprised [at Alan's knowledge] *acc.in.t.st.kn.ec.s* />

SaBk/SR 0.56 / well I I'd um Alan that's Alan his name is (laughs) *providing background detail* / a very infamous character Alan (laughs) *acc.in.t.ch.sy.en.s* /

SaBk/SR 0.56 / well I I'd um Alan that's Alan his name is (laughs) *providing background detail* / a very infamous character Alan (laughs) *acc.in.t.ch.sy.en.s* / uh a very very intelligent child very intelligent *acc.in.t.ch.ca.ep.s* / it wouldn't surprise me at all *acknowledging chd-chdn* /

SaBk/SR 0.56 / well I I'd um Alan that's Alan his name is (laughs) *providing background detail* / a very infamous character Leon (laughs) *acknowledging chd-chdn* / uh a very very intelligent child very intelligent *acknowledging chd-chdn* / it wouldn't surprise me at all *acc.in.t.ch.sy.ec.s* /

SaBk/SR 0.56 </ .../ no we talked about Saraswati quite a lot *indicating shared experience* /... so I'm not surprised [at Alan's knowledge] *acc.in.t.st.kn.ec.s* />

SaBk/SR 6.29a / I I'm um struggling with that yeh I don't know why I seem to remember feeling that it was a bit of a struggle um be because because I'm trying to mediate something *ctd* /

SaBk/SR 6.29b / and there's not something coming back from them really at the moment *acc.in.t.pr.ge.en.g* / I mean they seem to be listening and everything *acc.in.f.eg.z.ep.g* / </ uh and I'm too aware of.../ what's going on on that table behind me *acc.in.t.pr.ge.en.g* /... *ctd* />

SaBk/SR 6.29b / and there's not something coming back from them really at the moment *acc.in.t.pr.ge.en.g* / I mean they seem to be listening and everything *acknowledging chd-chdn* / </ uh and I'm too aware of.../ what's going on on that table behind me *acknowledging chd-chdn* /... *ctd* />

SaBk/SR 6.29b / and there's not something coming back from them really at the moment *acc.in.t.pr.ge.en.g* / I mean they seem to be listening and

at the moment *acc.in.t.pr.ge.en.g* / I mean they seem to be listening and everything *acc.in.f.eg.z.ep.g* / </uh and I'm too aware of.../ what's going on on that table behind me *acc.in.t.pr.ge.en.g* /... *ctd* />

SaBk/SR 6.29b / and there's not something coming back from them really at the moment *acknowledging chd-chdn* / I mean they seem to be listening and everything *acknowledging chd-chdn* / </uh and I'm too aware of.../ what's going on on that table behind me *acc.in.t.pr.ge.en.g* /... *commentary on teaching direction* />

(JG that's disturbing you)

SaBk/SR 6.29c / yeh it [what is going on behind] is (laughs) *ctd* / </.../ because there's there's two particular children screaming their heads off (laughs) *acc.in.t.pr.ge.en.g* /... and I think that's uh that's what's bothering me *ctd* />

SaBk/SR 6.29c / yeh it [what is going on behind] is (laughs) *commentary on teaching direction* / </.../ because there's there's two particular children screaming their heads off (laughs) *acc.in.t.pr.ge.en.g* /... and I think that's uh that's what's bothering me *commentary on teaching direction* />

(JG sounds like a real classroom)

6.29d / yeh that's right well I remem I remember feeling sort of unsatisfied with it all at the end *ctd* / and uh I remember I mean I think we had a problem with the clay as well is that right *ise* /

(JG oh yes the clay was too dry)

6.29e / nothing went right something like that anyway *ise* /

(JG that's real life isn't it)

/ yes it is *ise* /

SaBk/SR 7.27 / um what's happened there is I've forgotten what I was going to say (laughs) and I can't find the blooming place either right *ctd* / so I mean it's obviously something important but I can't (laughs) what was I trying to explain why they worship her and I couldn't find it *ctd* /

SaBk/SR 8.47a / is that right is that how is that how a new moon *rkf* /

(JG I'm not sure)

SaBk/SR 8.47b / is a new moon no moon at all *rkf* /

(JG or when it first very first appears)

SaBk/SR 8.47c / or when it first appears *rkf* /

(JG I'm not sure I do you know I sit there watching this and thinking I actually don't know I don't know)

SaBk/SR 8.47d / I'm wondering whether I did or whether I'm just *ctd* /

(JG it sounded very convincing but I mean what I don't know is does the moon go up getting bigger and bigger and bigger and the go down again smaller and smaller and smaller

getting bigger and bigger and bigger and the go down again smaller and smaller and smaller or does it go from being uh a complete complete moon down to being a

SaBk/SR 8.47e / no it definitely it definitely does what they call waxes and wanes doesn't it *rkf* /

(JG ah that's the word)

SaBk/SR 8.47f / yes so *rkf* /

(JG but the movement is across it isn't it)

SaBk/SR 8.47g / yes I think you might be right *rkf* / I'm not sure what I was drawing there I was obviously drawing pic diagrams of the moon whether I was drawing it in the right way or not I don't know *ctd* /

(JG I think I've got I think I've got a copy of it but the kids are absolutely gripped by this because it's something that )

SaBk/SR 8.47h / exactly I was just about to say that [kids absolutely gripped] *acc.in.f.it.z.ep.g* / yes we said that earlier didn't we that things actually just arise and you deal with them because because because it requires explanation now because because the explanation's required now because it explains something else so there's a whole kind of natural thing *ctd* /

SaBk/SR 8.47h / exactly I was just about to say that [kids absolutelygripped] *acc.in.f.it.z.ep.g* / yes we said that earlier didn't we that things actually just arise and you deal with them because because because it requires explanation now because because the explanation's required now because it explains something else so there's a whole kind of natural thing *ctd* /

(JG yes yes so so what has arisen and it requires explanation now how d'you know that it needs explanation now?)

SaBk/SR 8.47i / because I don't think that there's any way that they could understand why Saraswati was worshipped would be worshipped at the time she was *acc.in.t.ch.ca.en.g* /

SaBk/SR 8.47i / because I don't think that there's any way that they could understand why Saraswati was worshipped would be worshipped at the time she was *acc.in.t.ch.ca.en.g* /

(JG so this is your knowledge of them )

SaBk/SR 8.47j / um no I don't think any I don't think even an adult would understand why Saraswati was worshipped when she was without an explanation of the moon cycle *rkf* /

(JG yes I was thinking on a much lower plane just their needing to know about the moon)

SaBk/SR 8.47k / (laughs) no I don't they would need to know about the moon to understand why she's worshipped at that particular time of the year yeh yeh *ctd* /

(JG so that's interesting is it a combination of what they need to know your knowing what they where they what they don't know)

what they where they what they don't know)

SaBk/SR 8.471 </ yeh I asked them didn't I d'you know d'you know what we mean by a new moon .../ and they said no *acc.in.t.st.un.en.g /... scp />* </ .../ yeh yeh I explicitly asked them whether they knew it you know *scp /... before proceeding right ctd />*

SaBk/SR 8.471 </ yeh I asked them didn't I d'you know d'you know what we mean by a new moon .../ and they said no *acc.in.t.st.un.en.g /... scp />* </ .../ yeh yeh I explicitly asked them whether they knew it you know *seeking chd-chdn's perception /... before proceeding right commentary on teaching direction />*

SaBk/SR 12.10a / I'm going to have to explain to *pbd* / this this child (laughs) this child here is one of those children who can really get under your skin you know at time like *acc.in.t.ch.sy.en.s /* and I've probably I don't know whether he's sinned at lunchtime or something *acc.in.t.ch.sy.en.s /* but I've had a mugfull of him already (laughs) *acc.in.t.ch.sy.en.s /* I can feel I can feel it by the way I'm reacting to it (laughs) *ctd /* and uh it I mean he's a very intelligent boy *acc.in.t.ch.ca.ep.s /* but uh he's a very difficult child as well a difficult child to sort of um you know get *acc.in.t.ch.sy.en.s /* he would offer cons he would offer constructive things at times but other times he was just sort of playing *acc.in.t.ch.sy.en.s /* you know what you felt was sort of you know playing trying to wind you up and it's very difficult to know exact *acc.in.t.ch.sy.en.s /* in fact and you meet these children from time to time I in fact think they're very rare children like that but they do exist I think from time to time and he was one of them *acc.in.t.ch.sy.en.s /*

SaBk/SR 12.10a / I'm going to have to explain to D *providing background detail /* this this child (laughs) this child here is one of those children who can really get under your skin you know at time like *acc.in.t.ch.sy.en.s /*

SaBk/SR 12.10a / and I've probably I don't know whether he's sinned at lunchtime or something *acc.in.t.ch.sy.en.s /* but I've had a mugfull of him already (laughs) *acc.in.t.ch.sy.en.s*

SaBk/SR 12.10a / and I've probably I don't know whether he's sinned at lunchtime or something *acc.in.t.ch.sy.en.s /* but I've had a mugfull of him already (laughs) *acc.in.t.ch.sy.en.s*

SaBk/SR 12.10a but uh he's a very difficult child as well a difficult child to sort of um you know get *acc.in.t.ch.sy.en.s /* he would offer cons he would offer constructive things at times but other times he was just sort of playing *acc.in.t.ch.sy.en.s /*

SaBk/SR 12.10a / but I've had a mugfull of him already (laughs) *acc.in.t.ch.sy.en.s /* I can feel I can feel it by the way I'm reacting to it (laughs) *commentary on teaching direction /* and uh it I mean he's a very intelligent boy *acc.in.t.ch.ca.ep.s /* but uh he's a very difficult child as well a difficult child to sort of um you know get *acc.in.t.ch.sy.en.s /*

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um you know get *acc.in.t.ch.sy.en.s* / he would offer cons he would offer constructive things at times but other times he was just sort of playing *acc.in.t.ch.sy.en.s* /

SaBk/SR 12.10a you know what you felt was sort of you know playing trying to wind you up and it's very difficult to know exact *acc.in.t.ch.sy.fi.s* / in fact and you meet these children from time to time I in fact think they're very rare children like that but they do exist I think from time to time and he was one of them *acc.in.t.ch.sy.en.s* /

SaBk/SR 12.10a you know what you felt was sort of you know playing trying to wind you up and it's very difficult to know exact *acc.in.t.ch.sy.en.s* / in fact and you meet these children from time to time I in fact think they're very rare children like that but they do exist I think from time to time and he was one of them *acc.in.t.ch.sy.en.s* /

(JG and that distinction between knowing when they're offering something serious and when they're trying to wind you up)

SaBk/SR 12.10b </ mm well I'm not sure whether he's trying to wind me up .../ where where he's where he's saying there it's not a new sun it's not a new planet *acc.in.t.pr.ge.ep.s* /... *acc.in.t.ch.sy.fi.s* /> / actually that's not a bad idea [child saying it's not a new sun] *acc.in.t.co.sa.ep.s* / both ideas [child saying it's not a new sun or a new planet] are quite good *acc.in.t.co.sa.ep.g* / </ I think part of the problem is is that is that I know that if I respond to him it's going to go on some long wheedling round trip you know which is which is going to take us miles off .../ because of the nature of the kid himself *acc.in.t.ch.sy.en.s* /... *ctd* /> </ and uh I decided to just sort of uh try and kill .../ it [Adam's point] *acc.in.t.pr.ge.en.s* /... where it was really (laughs) *ctd* / whether I should have done or not is another matter *ctd* /

SaBk/SR 12.10b </ mm well I'm not sure whether he's trying to wind me up .../ where where he's where he's saying there it's not a new sun it's not a new planet *acc.in.t.pr.ge.ep.s* /... *acc.in.t.ch.sy.fi.s* /> / actually that's not a bad idea [child saying it's not a new sun] *acknowledging chd-chdn* /

SaBk/SR 12.10b </ mm well I'm not sure whether he's trying to wind me up .../ where where he's where he's saying there it's not a new sun it's not a new planet *acc.in.t.pr.ge.ep.s* /... *acc.in.t.ch.sy.fi.s* />

SaBk/SR 12.10b </ mm well I'm not sure whether he's trying to wind me up .../ where where he's where he's saying there it's not a new sun it's not a new planet *acc.in.t.pr.ge.ep.s* /... *acc.in.t.ch.sy.fi.s* /> / actually that's not a bad idea [child saying it's not a new sun] *acc.in.t.co.sa.ep.s* / both ideas [child saying it's not a new sun or a new planet] are quite good *acc x* /

SaBk/SR 12.10b / actually that's not a bad idea [child saying it's not a new sun] *acc.in.t.co.sa.ep.s* / both ideas [child saying it's not a new sun or a new planet] are quite good *acc.in.t.co.sa.ep.g* /

SaBk/SR 12.10b </ I think part of the problem is is that is that I know that if I respond to him it's going to go on some long wheedling round trip you know which is which is going

him it's going to go on some long wheedling round trip you know which is which is going to take us miles off .../ because of the nature of the kid himself *acc.in.t.ch.sy.en.s* /... *commentary on teaching direction* />

SaBk/SR 12.10b </ and uh I decided to just sort of uh try and kill .../ it [Adam's point] *acc.in.t.pr.ge.en.s* /... where it was really (laughs) *commentary on teaching direction* / whether I should have done or not is another matter *commentary on teaching direction* /

(JG what would the consequence be?)

12.10c / what?

(JG if you went on his trip?)

12.10d </ if I went on his trip if I wound off on his trip I would I would have ended up talking to Alan .../ and the others would have been left there *acc.in.t.ch.sy.en.g* /... *commentary on teaching direction* />

12.10d </ if I went on his trip if I wound off on his trip I would I would have ended up talking to Alan .../ and the others would have been left there *acc.in.t.ch.sy.en.g* /... *commentary on teaching direction* />

(JG d'you think you were aware of that at the time?)

SaBk/SR 12.10?e / yes Alan's a very hard child *acc.in.t.ch.sy.en.s* / he [Alan] didn't he's a very egotistical child *acc.in.t.ch.sy.en.s* / [interruption]

SaBk/SR 12.10?e / yes Alan's a very hard child *acc.in.t.ch.sy.en.s* / he [Alan] didn't he's a very egotistical child *acc.in.t.ch.sy.en.s* / [interruption]

SaBk/SR 12.10?e / yes Alan's a very hard child *acc.in.t.ch.sy.en.s* / he [Alan] didn't he's a very egotistical child *acc.in.t.ch.sy.en.s* / [interruption]

SaBk/SR 15.52a / the rest are fairly concentrated really *acc.in.f.eg.z.ep.g* / in fact I'm surprised how concentrated they are in a way ... *acc.in.f.eg.z.ec.g* /

SaBk/SR 15.52a / the rest are fairly concentrated really *acc.in.f.eg.z.ep.g* / in fact I'm surprised how concentrated they are in a way ... *acc.in.f.eg.z.ec.g* /

SaBk/SR 15.52a / the rest are fairly concentrated really *acc.in.f.eg.z.ep.g* / in fact I'm surprised how concentrated they are in a way ... *acc.in.f.eg.z.ec.g* /

(JG they actually become more and more concentrated as we go along including Alan)

SaBk/SR 15.52b / yeh well I think I think at the time I think there's a certain st. I think when you're doing something like this there's this period where you know it it's mostly you isn't it but actually you you begin to invite them in a bit more and more you know I'm beginning to do that now really *ctd* / that response 'disgraceful' [Serena: S9: 15.52] is rather interesting isn't it *acc.in.f.px.z.ec.s* / does she reply to this [T's question to Serena about why she thinks it's disgraceful]? *scp* /

SaBk/SR 15.52b / yeh well I think I think at the time I think there's a certain st. I

SaBk/SR 15.52b /yeh well I think I think at the time I think there's a certain st. I think when you're doing something like this there's this period where you know it it it's mostly you isn't it but actually you you begin to invite them in a bit more and more you know I'm beginning to do that now really *commentary on teaching direction* / that response 'disgraceful' [Serena: S9: 15.52] is rather interesting isn't it *acc.in.f.px.z.ec.s* /

(JG let's see [T restarts tape])

SaBk/SR 15.52c /the way I do draw them in is to ask them directly how they feel what they think about that *ctd* /

(JG and another question is what do you make of their replies what's the significance of their responses?)

SaBk/SR 15.52d /yeh um they haven't given many yet have they *acc.in.t.pr.ge.en.g* /

SaBk/SR 15.52d /yeh um they haven't given many yet have they *acc.in.t.pr.ge.en.g* /

(JG but it's coming)

SaBk/SR 15.52e /yeh

SaBk/SR 17?.50a /well there it just seems to be a blatant invitation to make a connection really you know why might they be doing this *ctd* / it's sort of trying to connect them up to maybe something in their own experience that might be able to offer an explanation for that *ctd* /

(JG is there something they've said that that invites you to do that?)

SaBk/SR 17.50b /no I don't think so *ctd* / I just think I just have a feeling that they may be able to answer that or they may be able to think about that *acc.in.t.ch.ca.ep.g* / </ um partly because you see I don't know one of the difficulties of all this was that .../ that I don't know how what kind of religious backgrounds any of them have at all *acc.in.t.st.kn.fi.g* /... *ctd* /> </ and uh so that's difficult I don't really know where any of these things we're talking about relate up to what they know about their own you know situation .../ in fact it's very surprising actually very few of them have *acc.in.t.st.kn.ec.g* /... *acc.in.t.st.kn.fi.g* />

SaBk/SR 17.50b /no I don't think so *commentary on teaching direction* / I just think I just have a feeling that they may be able to answer that or they may be able to think about that *acc.in.t.ch.ca.ep.g* /

SaBk/SR 17?.50b /no I don't think so *commentary on teaching direction* / I just think I just have a feeling that they may be able to answer that or they may be able to think about that *acc* / </ um partly because you see I don't know one of the difficulties of all this was that .../ that I don't know how what kind of religious backgrounds any of them have at all *acc.in.t.st.kn.fi.g* /... *ctd* />

SaBk/SR 17.50b </ and uh so that's difficult I don't really know where any of these

things we're talking about relate up to what they know about their own you know situation .../ in fact it's very surprising actually very few of them have  
*acc.in.t.st.kn.ec.g /... acc.in.t.st.kn.fi.g />*

SaBk/SR 17.50b </ and uh so that's difficult I don't really know where any of these things we're talking about relate up to what they know about their own you know situation .../ in fact it's very surprising actually very few of them have *acc.in.t.st.kn.ec.g /... acknowledging chd-chdn />*

(JG but that actually poses particular problems doesn't it you can't just rely on background knowledge)

SaBk/SR 17.50c / no you can't *commentary on teaching direction /*

(JG so presumably you've got to pick up the cues as you go along as to where you prod and probe)

SaBk/SR 17.50d </ mm so what I say then .../ because there's no takers on that *acc.in.t.pr.ge.en.g /... I I actually say 'would we do the same to our churches' just pushing it a little bit further forward ctd />*

SaBk/SR 17.50d </ mm so what I say then .../ because there's no takers on that *acc.in.t.pr.ge.en.g /... I I actually say 'would we do the same to our churches' just pushing it a little bit further forward commentary on teaching direction />*

(JG so it's the 'no takers' thing that's significant there is it)

SaBk/SR 17.50e </ yeh I should think so [to 'no takers'] yeh mm .../ they say 'no we don't know (laughs) why they do that' (laughs) and that's all right *acc.in.t.st.un.en.g /... acc.in.t.st.un.en.g /> / I suppose you could say 'damn' (laughs) but uh ctd /*

SaBk/SR 17.50e </ yeh I should think so [to 'no takers'] yeh mm .../ they say 'no we don't know (laughs) why they do that' (laughs) and that's all right *acc.in.t.st.un.en.g /... acc.in.t.st.un.en.g /> / I suppose you could say 'damn' (laughs) but uh commentary on teaching direction /*

SaBk/SR 17.50e </ yeh I should think so [to 'no takers'] yeh mm .../ they say 'no we don't know (laughs) why they do that' (laughs) and that's all right *acc.in.t.st.un.en.g /... acc.in.t.st.un.en.g /> / I suppose you could say 'damn' (laughs) but uh commentary on teaching direction /*

(JG what was it that they didn't know?)

SaBk/SR 17.50f / they didn't know why they might try and keep this particular altar area clean *acc.in.t.st.kn.en.g /*

SaBk/SR 17.50f / they didn't know why they might try and keep this particular altar area clean *acc.in.t.st.kn.en.g /*

(JG the altar area in the Puja)

SaBk/SR 17.50g / yes clean and respected *acc.in.t.st.kn.en.g /*



SaBk/SR 17.50g / yes clean and respected *acc.in.t.st.kn.en.g* /

SaBk/SR 17.50g / yes clean and respected *acc.in.t.st.kn.en.g* /

(JG wondering whether they had any experience of something being sacred or)

SaBk/SR 17.50h / yeh but they didn't ... *acc.in.t.st.kn.en.g* / that we did that was to do with Saraswati I mean you know how it ends with the reenactment and then all the business after that but I mean this was the very first this is the kind of introducing Saraswati this first group of children that had had a hand *ctd* /

SaBk/SR 17.50h / yeh but they didn't ... *acc.in.t.st.kn.en.g* / that we did that was to do with Saraswati I mean you know how it ends with the reenactment and then all the business after that but I mean this was the very first this is the kind of introducing Saraswati this first group of children that had had a hand *ctd* /

(JG so they're absolutely new to this)

SaBk/SR 17.50i </ oh absolutely yes [children encountering Saraswati for first time] .../ apart from the Indian mythology they had they'd heard so far that's all they'd had really *ise* /... *acc.in.t.st.kn.en.g* /> </ .../ and actually what ends up happening with them there's a group of children that do go on to make the statue for themselves but it happens later because the clay's dried out that afternoon so but but they do go on to make it themselves right *acc.in.t.pr.ge.ep.g* /... they become they become quite important that group of children because actually it's them who who inform everybody else in the class really for what's going on because they're the perpetrators of building the altar and all the rest of it *acc.in.t.pr.ge.ep.g* />

SaBk/SR 17.50i </ oh absolutely yes [children encountering Saraswati for first time].../ apart from the Indian mythology they had they'd heard so far that's all they'd had really *indicating shared experience* /... *acc.in.t.st.kn.en.g* />

SaBk/SR 17.50i </ .../ and actually what ends up happening with them there's a group of children that do go on to make the statue for themselves but it happens later because the clay's dried out that afternoon so but but they do go on to make it themselves right *acc.in.t.pr.ge.ep.g* /... they become they become quite important that group of children because actually it's them who who inform everybody else in the class really for what's going on because they're the perpetrators of building the altar and all the rest of it *acc.in.t.pr.ge.ep.g* />

SaBk/SR 17.50i </ .../ and actually what ends up happening with them there's a group of children that do go on to make the statue for themselves but it happens later because the clay's dried out that afternoon so but but they do go on to make it themselves right *acc.in.t.pr.ge.ep.g* /... they become they become quite important that group of children because actually it's them who who inform everybody else in the class really for what's going on because they're the perpetrators of building the altar and all the rest of it *acc.in.t.pr.ge.ep.g* />

(JG were they)

SaBk/SR 17.50j / yeh yeh it's all down to them really they but I made sure that they actually you know that it was always constantly communicated what was happening *ctd* / that's how everyone else came in on it because as the altar went up more and more kids wanted to actually do things they all did they all ended up contributing to it in the end but initially it was them who kicked it all off really *ise* / which is all you can do really because there's no you know you can't do anything else it's a kind of dissemination type of thing I would think really you kick *ctd* / [interruption]

SaBk/SR 17.50k </ working with a very big class is different to working with a class of early 20s .../ this is a class of early 30s *pbd* /... a completely different ball-game really *ctd* /

(JG so what you do is you start with a small group like this and then they'll begin to spread the ideas out to other people because)

SaBk/SR 17.50l / yes because because what they get I mean the idea of this was to eventually involve them in a practical activity which everyone would notice right which was actually making the statue OK *ctd* / that's what we that's what I was working towards if that was if that's what you wonder that was my plan if you like to put it like that that was my hopes anyway *ctd* / um which actually did happen but not that afternoon (laughs) it happened happened the day after *ise* / and once that had happened and everyone else was going 'ho what's going on?' *acc.in.t.pr.ge.ep.g* / </ .../ and the and then you know every time every time the the children would ask *acc.in.t.pr.se.ep.g* /... I would say 'why don't you ask S?' or 'why don't you ask Alan?' *ctd* /> / that's how that's how it grew *ctd* / and then they all wanted to start contributing to the building of this thing *acc.in.f.wa.z.ep.g* / once that happened so in the end it was very having taken this initial step which seems to be a very difficult one it actually it does actually mushroom and get going but this it was this this particular afternoon it was difficult I thought it it just seems you know quite hard work but (inaudible) not going how I expected it to go but but as you say it does seem to be actually thawing out a bit *ctd* /

SaBk/SR 17.50l / um which actually did happen but not that afternoon (laughs) it happened happened the day after *ise* / and once that had happened and everyone else was going 'ho what's going on?' *acc.in.t.pr.ge.ep.g* / </ .../ and the and then you know every time every time the the children would ask *acc.in.t.pr.se.ep.g* /... I would say 'why don't you ask S?' or 'why don't you ask Alan?' *ctd* />

SaBk/SR 17.50l </ .../ and the and then you know every time every time the the children would ask *acc.in.t.pr.se.ep.g* /... I would say 'why don't you ask S?' or 'why don't you ask Alan?' *commentary on teaching direction* />

SaBk/SR 17.50l / that's how that's how it grew *commentary on teaching direction* / and then they all wanted to start contributing to the building of this thing *acc.in.f.wa.z.ep.g* /

(JG show me a classroom where things never go wrong)

SaBk/SR 17.50m / well quite quite

(JG but what is happening here is that things are going righter and righter it's beginning to develop a momentum well it's developing one quite strongly by now)  
(interruption)

SaBk/SR 19.25a / that was a kind of explanation of why they keep it clean or my explanation of why they keep it clean *ctd* /

(tape wound back)

(JG she's said something there)

SaBk/SR 19.20b / well what did she say she said something like um *acc.in.t.pr.ge.ep.s* /

SaBk/SR 19.20b / well what did she say she said something like um *acc.in.t.pr.ge.ep.s* /

(JG it comes down)

SaBk/SR 19.20c / yeh what did she say she said something quite interesting didn't she *acc.in.t.pr.ge.ec.s* / (replay tape)

SaBk/SR 19.20c / yeh what did she say she said something quite interesting didn't she *acc.in.t.pr.ge.ec.s* / (replay tape)

SaBk/SR 19.16a </ I'm making the connection aren't I between why they might might keep it clean and the kind of sacredness of the ritual yes is that right and uh I've done that by first referring to churches .../ which they may have had experiences of or not *acc.in.t.st.kn.fi.g* /...*ctd* /> </ .../ but they seem to nod assent at that don't they *acc.in.t.pr.ag.ep.g* /... you wouldn't you wouldn't dirty a church you know *acc.in.t.st.kn.ep.g* /> / and then and [I have] gone into gone into the idea that that actually part of what's important about the ritual is that the the goddess actually appears in the statue right *ctd* / </ and then made the connection into why they might keep it clean or why they might treat it with particular reverence because of that because of that knowledge .../ which Selena seems particularly interested in *acc.in.f.it.z.ep.s* /... *ctd* />

SaBk/SR 19.16a </ I'm making the connection aren't I between why they might might keep it clean and the kind of sacredness of the ritual yes is that right and uh I've done that by first referring to churches .../ which they may have had experiences of or not *acc.in.t.st.kn.fi.g* /...*commentary on teaching direction* />

SaBk/SR 19.16a </ .../ but they seem to nod assent at that don't they *acc.in.t.pr.ag.ep.g* /... you wouldn't you wouldn't dirty a church you know *acc.in.t.st.kn.ep.g* />

SaBk/SR 19.16a </ .../ but they seem to nod assent at that don't they *acknowledging chd-chn* /... you wouldn't you wouldn't dirty a church you know *acc.in.t.st.kn.ep.g* />

SaBk/SR 19.16a </ and then made the connection into why they might keep it clean or why they might treat it with particular reverence because of that because of that knowledge .../ which Selena seems particularly interested in *acc.in.f.it.z.ep.s* /... *commentary on teaching direction* />

(JG that's Selena with the pony tail)

SaBk/SR 19.16b / Selena with the pony tail yes *pbd* /

SaBk/SR 21.49a </ I think she's just asking .../ she's just asking which one the finger might be again *acc.in.t.pr.se.ep.s* /... but I I I really don't know *acc.in.t.pr.ge.fi.s* /> / it could be it's probably something different to what our marriage finger I mean possibly something different *rkf* /

SaBk/SR 21.49a </ I think she's just asking .../ she's just asking which one the finger might be again *acc.in.t.pr.se.ep.s* /... but I I I really don't know *acc.in.t.pr.ge.fi.s* /> / it could be it's probably something different to what our marriage finger I mean possibly something different *rkf*

SaBk/SR 21.49a </ I think she's just asking .../ she's just asking which one the finger might be again *acc.in.t.pr.se.ep.s* /... but I I I really don't know *acc.in.t.pr.ge.fi.s* />

(JG I suppose my question was actually slightly different uh was her question significant to you?)

SaBk/SR 21.49b / not really no only uh only that she's interested yeh *acc.in.f.it.z.ep.s* /

SaBk/SR 21.49b / not really no only uh only that she's interested yeh *acc.in.f.it.z.ep.s* /

SaBk/SR 23.55a / um huh that bit about that um the uh cultural differences in terms of politeness you know that's quite um that's quite interesting *rkf* / </ .../ I wondered how much *acc.in.t.st.kn.fi.g* /... uh I think it's quite important for for children to start to get a sense of really if they're going to make sense of this *ctd* /> </ .../ this is something that's quite alien to us really um the idea that that people actually go about their life and actually relate to each other using different kind of mores you know sort of conventions and things like that *rehearsing knowledge of field* /... that is quite an important idea *commentary on teaching direction* /> / possibly an idea that children might find difficult to get hold of but um *acc.in.t.ch.ca.en.g* /

SaBk/SR 23.55a / um huh that bit about that um the uh cultural differences in terms of politeness you know that's quite um that's quite interesting *rehearsing knowledge of field* / </ .../ I wondered how much *acc.in.t.st.kn.fi.g* /... uh I think it's quite important for for children to start to get a sense of really if they're going to make sense of this *ctd* />

SaBk/SR 23.55a that is quite an important idea *commentary on teaching direction* /> / possibly an idea that children might find difficult to get hold of but um *acc.in.t.ch.ca.en.g* /

(JG they're beginning to see it too from the session where you'd had the photo album)

SaBk/SR 23.55b / yes I think they were *acc.in.t.pr.rs.ep.g* /

SaBk/SR 23.55b / yes I think they were *acc.in.t.pr.rs.ep.g* /

(JG they were taking that one a bit further ... and they're on board here)

SaBk/SR 23?.55c / I think so yes because they were asking a lot of those questions question after question there *acc.in.t.pr.se.ep.g* /

SaBk/SR 23?.55c / I think so yes because they were asking a lot of those questions question after question there *acc.in.t.pr.se.ep.g* /

## Appendix 2.4.6

### Saraswati Puja Demonstration: Stimulated Commentary *acc* analysed to L7

#### *acc* units in Arial

Relates to videoed classroom session, as transcribed on SaDem/Tra

Numbers refer to stopwatch times on videotape at points where T stopped tape.

T's comments:

SaDem/SR 2.02 / I was aware of how extraordinarily quiet the children were.  
*acc.in.f.eg.-.ec.g* / It's normally a very bubbly class. *acc.in.t.ch.sy.ep.g* /

SaDem/SR 2.02 / I was aware of how extraordinarily quiet the children were.  
*acc.in.f.eg.-.ec.g* / It's normally a very bubbly class. *acc.in.t.ch.sy.ep.g* /

SaDem/SR 2.02 / I was aware of how extraordinarily quiet the children were.  
*acc.in.f.eg.-.ec.g* / It's normally a very bubbly class. *acc.in.t.ch.sy.ep.g* /

Sadem/SR 0.16 / I was thinking about how extraordinarily easy it is to impart information when you have everything to hand. *ctd* / I didn't know I was going to talk about incense sticks. *ctd* / If there is a structure at all, it is in what the activity itself generates. What's guiding us here is that we're lighting incense sticks *ctd* /.

Sadem/SR 0.40 / The gasps from the children let me know they're excited.  
*acc.in.f.it.z.ep.g* /

Sadem/SR 0.40 / The gasps from the children let me know they're excited.  
*acc.in.f.it.z.ep.g* /

Sadem/SR 0.53 </ This is reenactment plus commentary. .../ It enables me to release myself and to interact with the children. *ctd* /... *ctd* />

Sadem/SR 1.54 / I know that the pitcher is very very significant in the puja. *rkf* / </ I need to explain it but the problem is that .../ the whole thing's shot through with symbolism. *rkf* /... *ctd* /> / I anticipate that the children won't have had much access to this *acc.in.t.st.kn.en.g* / </ ... / and that making sense of it will involve a considerable reach on their part. *acc.in.t.ch.ca.en.g* /... It's very important that I help them to do it. *ctd* />

Sadem/SR 1.54 / I anticipate that the children won't have had much access to this *acc.in.t.st.kn.en.g* / </ ... / and that making sense of it will involve a considerable reach on their part. *acc.in.t.ch.ca.en.g* /... It's very important that I help them to do it. *ctd* />

Sadem/SR 1.54 / I anticipate that the children won't have had much access to this *acc.in.t.st.kn.en.g / </ ... / and that making sense of it will involve a considerable reach on their part. acc.in.t.ch.ca.en.g / ... It's very important that I help them to do it. ctd / >*

Sadem/SR 3.37 / I'm definitely laying this on a bit thick. ctd / I know I've got them. *acc.in.f.eg.o.ep.g / </ I almost feel like a conjuror. It's a feeling [that T's 'got them']. .../ It's the way they're looking at me and the golden thread. acc.in.f.eg.z.ep.g / ... ctd / >*

Sadem/SR 3.37 / I'm definitely laying this on a bit thick. ctd / I know I've got them. *acc.in.f.eg.o.ep.g / </ I almost feel like a conjuror. It's a feeling [that T's 'got them']. .../ It's the way they're looking at me and the golden thread. acc.in.f.eg.z.ep.g / ... ctd / >*

Sadem/SR 3.37 / I'm definitely laying this on a bit thick. ctd / I know I've got them. *acc.in.f.eg.o.ep.g / </ I almost feel like a conjuror. It's a feeling [that T's 'got them']. .../ It's the way they're looking at me and the golden thread. acc / ... ctd / >*

Sadem/SR 4.13 / I've never done this before, so I'm learning. It sounds off-the-cuff but I think it's important that I talk about learning quite a lot. ctd / </ I can do it here .../ because they're so alert. *acc.in.f.eg.z.ep.g / ... ctd / >* / I'm also realising the importance of making this accessible to them. ctd / I reckon at times I'm struggling to make sense of this [the puja ceremony] myself. I've not performed this before. ctd / I'm also realising the importance of making this accessible to them. ctd / </ I feel it's important that I establish it as a joint sense-making exercise. I'm having to make sense of this and help them to understand it. .../ It's not a delivery in the way people so often talk. ctd / ... ctd / >

Sadem/SR 4.13 / I've never done this before, so I'm learning. It sounds off-the-cuff but I think it's important that I talk about learning quite a lot. ctd / </ I can do it here .../ because they're so alert. *acc.in.f.eg.z.ep.g / ... ctd / >*

SaDem/SR 4.55 </ The word 'represent'[T's word: 'the pitcher of water ... represents the goddess'] - I was going to talk about it anyway, .../ but I recognise they won't fully understand it. *acc.in.t.ch.ca.en.g / ... ctd / >* / I think they will make some sense from the context. ctd / </ .../ I'm aware that it might be difficult [for the children to understand] *acc.in.t.ch.ca.en.g / ...* but I don't want to change it. ctd / > / I resist over-adjusting my language to their needs. ctd / I think they will grow in understanding. *acc.in.t.ch.ca.ep.g / I'm conscious that they haven't switched off. acc.in.f.eg.z.ep.g / </ Anyway, this lot would have asked me, .../ especially Leo. acc.in.t.ch.sy.ep.s / ... acc.in.t.ch.sy.ep.g / >*

SaDem/SR 4.55 </ The word 'represent'[T's word: 'the pitcher of water ... represents the goddess'] - I was going to talk about it anyway, .../ but I recognise they won't fully understand it. *acc.in.t.ch.ca.en.g / ... ctd / >*

Sadem/SR SaDem/SR 4.55 </ The word 'represent'[T's word: 'the pitcher of water ... represents the goddess'] - I was going to talk about it anyway, .../ but I recognise they won't fully understand it. *acc / ... ctd / >* / I think they will make some sense from the context. ctd / </ .../ I'm aware that it might be difficult [for the children to understand] *acc.in.t.ch.ca.en.g / ...* but I don't want to change it. ctd / >

Sadem/SR 4.55 </ .../ I'm aware that it might be difficult [for the children to

Sadem/SR 4.55 </ .../ I'm aware that it might be difficult [for the children to understand] *acc.in.t.ch.ca.en.g* /... but I don't want to change it. *ctd* /> / I resist over-adjusting my language to their needs. *ctd* / I think they will grow in understanding. *acc.in.t.ch.ca.ep.g* /

SaDem/SR 4.55 / I resist over-adjusting my language to their needs. *ctd* / I think they will grow in understanding. *acc.in.t.ch.ca.ep.g* / I'm conscious that they haven't switched off. *acc.in.f.eg.z.ep.g* / </ Anyway, this lot would have asked me, .../ especially Leo. *acc.in.t.ch.sy.ep.s* /... *acc.in.t.ch.sy.ep.g* />

SaDem/SR 4.55 / I'm conscious that they haven't switched off. *acc* / </ Anyway, this lot would have asked me, .../ especially Leo. *acc.in.t.ch.sy.ep.s* /... *acc.in.t.ch.sy.ep.g* />

SaDem/SR 4.55 / I'm conscious that they haven't switched off. *acc* / </ Anyway, this lot would have asked me, .../ especially Alan. *acc.in.t.ch.sy.ep.s* /... *acc.in.t.ch.sy.ep.g* />

Sadem/SR 5.40 / I'm struggling with 'embody'. *ctd* / </ I just know it's OK, but by signalling that I don't fully understand .../ it helps children to be safe in not fully understanding. *ctd* /... *ctd* /> / I won't say I was fully conscious of this at the time, but notice I do it a lot in my teaching. *ctd* / </ There are some things which I offer which I know are long term. .../ It's to do with concentrating on a disposition. *ctd* /... *ctd* /> / Eventually the children accept knowing as provisional. *acc.in.t.pr.ag.ep.g* / I know they'll revisit Hindu culture as they go up the school, even if it is in a different way. *ctd* /

Sadem/SR 5.40 </ There are some things which I offer which I know are long term. .../ It's to do with concentrating on a disposition. *ctd* /... *ctd* /> / Eventually the children accept knowing as provisional. *acc.in.t.pr.ag.ep.g* / I know they'll revisit Hindu culture as they go up the school, even if it is in a different way. *ctd* /

SaDem/SR 6.30 </ I asked the question .../ because we'd spoken about the Ganges before, *ise* /... .../ also because the Ganges is so important to Hindu mythology. *rkf* /... *ctd* /> </ I think the question was addressed to .../ the group which had seen the photo album. *ise* /... *ctd* /> / It was Jon - one of the group - who answered. *acc.in.t.pr.ge.ep.s* / His answer was mythological, not geographical. *acc.in.t.co.sa.ep.s* / I was aware of this [i.e., nature of Jon's answer] and wanted them to have the word 'Ganges'. *ctd* / / Jon's answer tells me they're with me. *acc.in.t.pr.ge.ep.s* /

SaDem/SR 6.30 / It was Jon - one of the group - who answered. *acc.in.t.pr.ge.ep.s* / His answer was mythological, not geographical. *acc* / I was aware of this [i.e., nature of Jon's answer] and wanted them to have the word 'Ganges'. *ctd* / </ .../ Jon's answer *acc* /... tells me they're with me. *acc* />

SaDem/SR 6.30 / It was Jon - one of the group - who answered. *acc.in.t.pr.ge.ep.s* / His answer was mythological, not geographical. *acc.in.t.co.sa.ep.s* / I was aware of this [i.e., nature of Jon's answer] and wanted them to have the word 'Ganges'. *ctd* / </ .../ Jon's answer *acc* /... tells me they're with me. *acc* />

SaDem/SR 6.30 / It was Jon - one of the group - who answered.



*acc.in.t.pr.ge.ep.s* / His answer was mythological, not geographical. *acc* / I was aware of this [i.e., nature of Jon's answer] and wanted them to have the word 'Ganges'. *ctd* / Jon's answer tells me they're with me. *acc.in.t.pr.ge.ep.s* /

Sadem/SR 6.42 / It's this holy water business. You've got to tackle this to get the idea that it's the Ganges water that's holy. *ctd* /

Sadem/SR 7.10 / The children's responses are telling me they're enjoying it. *acc.in.f.it.z.ep.g* /

Sadem/SR 7.10 / The children's responses are telling me they're enjoying it. *acc.in.f.it.z.ep.g* /

SaDem/SR 8.12 / I'm just recognising that D. is being inattentive. *acc.in.f.eg.z.en.s* / I'm quite intolerant of inattentiveness. I've got high expectation. I don't get angry, but I do have high expectations. *ctd* /

SaDem/SR 8.12 / I'm just recognising that D. is being inattentive. *acc.in.f.eg.z.en.s* / I'm quite intolerant of inattentiveness. I've got high expectation. I don't get angry, but I do have high expectations. *ctd* /

Sadem/SR 9.21 / I'm beginning to feel that some participation would be good to draw them in further. I didn't plan this. I was aware of the prayer. *ctd* /

Sadem/SR 9.40 / I noticed the children were offering the priests could pray. *acc.in.t.co.sa.ep.g* / </ .../ The children were both repeating and volunteering about the gods. *acc.in.t.pr.ge.ep.g* /... This was telling me they were with me. *acc.in.t.st.un.ep.g* />

Sadem/SR 9.40 / I noticed the children were offering the priests could pray. *acc.in.t.co.sa.ep.g* / </ .../ The children were both repeating and volunteering about the gods. *acc.in.t.pr.ge.ep.g* /... This was telling me they were with me. *acc.in.t.st.un.ep.g* />

Sadem/SR 9.40 / I noticed the children were offering the priests could pray. *acc* / </ .../ The children were both repeating and volunteering about the gods. *acc.in.t.pr.ge.ep.g* /... This was telling me they were with me. *acc* />

Sadem/SR 9.40 / I noticed the children were offering the priests could pray. *acc.in.t.co.sa.ep.g* / </ .../ The children were both repeating and volunteering about the gods. *acc.in.t.pr.ge.ep.g* /... This was telling me they were with me. *acc.in.t.st.un.ep.g* />

Sadem/SR 10.57 / That's an interesting comment about whether it's good for them. I thought I might have been condescending. I wanted to reestablish value in the Indians' position. *ctd* /

Sadem/SR 11.17 / I feel the need to signal the important bit. *ctd* /

Sadem/SR 12.24 / I'm giving great attention to detail. I'm concerned to get the ritual correct. *ctd* / </ .../ If they'd asked why this finger or that one, I couldn't have answered, *rkf* /... but I remember thinking that they needed to enter a world of detail. *ctd* /> / The details like touching the statue are important. By imparting the detailed I think I'm imparting

something of the nature of ritual itself. *ctd / </ I sense I can offer this detail .../ because they're so involved. acc.in.f.eg.z.ep.g /... .../ They almost seem to be enjoying the detail. acc.in.t.it.z.ep.g /... ctd />/ This attention to detail is enhancing the idea of how this is special to Hindus. It's helping them to see what is special about it. ctd / </ I'm seeing that the more detail I go into, .../ the more rapt they become. acc.in.f.it.z.ep.g /... ctd />/ I hadn't been sure whether I would be able to take them this far into this. ctd / </ I'm beginning to feel that the more I concentrate on the detail of ritual, .../ the more they are with me acc.in.f.eg.z.ep.g /... and the further I can go. ctd />/ I'm beginning to wonder whether I will be able to help them to get the significance of this, ctd / but beginning to think there is some possibility of it by letting things run. ctd / I'm starting off by offering the children an experience, beginning to see how I can help them to make sense of it. ctd / I have a very general game-plan, very open-ended. It's to offer them something that will make it possible to open further doors. ctd / The moment you have just one door in mind, you shut down the possibility of opening all the others. ctd /*

Sadem/SR 12.24 </ I sense I can offer this detail .../ because they're so involved. *acc.in.f.eg.z.ep.g /... .../ They almost seem to be enjoying the detail. acc.in.t.it.z.ep.g /... commentary on teaching direction />*

Sadem/SR 12.24 The details like touching the statue are important. By imparting the detailed I think I'm imparting something of the nature of ritual itself. *ctd / </ I sense I can offer this detail .../ because they're so involved. acc.in.f.eg.z.ep.g /... .../ They almost seem to be enjoying the detail. acc.in.f.it.z.ep.g /... ctd />*

Sadem/SR 12.24 / This attention to detail is enhancing the idea of how this is special to Hindus. It's helping them to see what is special about it. *ctd / </ I'm seeing that the more detail I go into, .../ the more rapt they become. acc.in.f.it.z.ep.g /... ctd />*

Sadem/SR 12.24 </ I'm beginning to feel that the more I concentrate on the detail of ritual, .../ the more they are with me *acc.in.f.eg.z.ep.g /... and the further I can go. commentary on teaching direction />*

Sadem/SR 12.51 / The look on their faces is one where you say this is what teaching is all about *acc.in.f.it.z.ec.g / They're in awe of this. acc.in.f.rp.z.ep.g / They're beginning to see its specialness. acc.in.t.st.un.ep.g /*

Sadem/SR 12.51 / The look on their faces is one where you say this is what teaching is all about *acc.in.f.it.z.ec.g / They're in awe of this. acc / They're beginning to see its specialness. acc.in.t.st.un.ep.g /*

Sadem/SR 12.51 / The look on their faces is one where you say this is what teaching is all about *acc.in.f.it.z.ec.g / They're in awe of this. acc.in.f.rp.z.ep.g / They're beginning to see its specialness. acc.in.t.st.un.ep.g /*

Sadem/SR 12.51 / The look on their faces is one where you say this is what teaching is all about *acknowledging chd-chdn / They're in awe of this. acknowledging chd-chdn / They're beginning to see its specialness. acc.in.t.st.un.ep.g /*

SaDem/SR 12.56 / I said, 'that's what the Indians believe.' I should have said, 'Hindus.' *ctd / A slip, but introducing the word 'believe' was crucial. ctd / </ I felt confident that I could .../ because they were transfixed by the idea of the god*

coming into the statue. *acc.in.f.it.z.ep.g /... ctd /> </ .../* There's quite a strong atmosphere, *acc.in.f.eg.z.ep.g /... but in introducing the word 'believe', I'm inviting them to step outside the experience and see its significance. ctd /*

SaDem/SR 12.56 /I said, 'that's what the Indians believe.' I should have said, 'Hindus.' *ctd /* A slip, but introducing the word 'believe' was crucial. *ctd / </* I felt confident that I could .../ because they were transfixed by the idea of the god coming into the statue. *acc.in.f.it.z.ep.g /... ctd />*

SaDem/SR 12.56 </ I felt confident that I could .../ because they were transfixed by the idea of the god coming into the statue. *acc /... ctd /> </ .../* There's quite a strong atmosphere, *acc.in.f.eg.z.ep.g /... but in introducing the word 'believe', I'm inviting them to step outside the experience and see its significance. ctd /*

Sadem/SR 13.49 /Isn't that interesting: 'I've got that bit wrong there.' I was probably thinking, 'oh shit.' I hadn't looked at my notes for some time. *ctd /*

Sadem/SR 15.40 /I'd anticipated this as an opportunity for some participation. *ctd /* If they'd been uninterested or not focusing I wouldn't have done this. *ctd / </ .../* The children [the children's interest, etc] *acc.in.f.it.z.ep.g /... allow me to do it. ctd />*

Sadem/SR 15.40 /I'd anticipated this as an opportunity for some participation. *ctd /* If they'd been uninterested or not focusing I wouldn't have done this. *ctd / </ .../* The children [the children's interest, etc] *acc.in.f.it.z.ep.g /... allow me to do it. ctd />*

Sadem/SR 16.38 </ .../ 'Then there's silence.' I left the pause pregnant *ctd /... and they respect it. acc.in.f.rp.z.ep.g /> /* This class came with a reputation for being difficult. It's a big class - 33 - *pbd / </ .../* but they were there *acc.in.f.eg.z.ep.g /... and I could go forward. ctd /> /* That silence was an indicator of them being there. *acc.in.t.st.un.ep.g /*

Sadem/SR 16.38 </ .../ 'Then there's silence.' I left the pause pregnant *ctd /... and they respect it. acc.in.f.rp.z.ep.g /> /* This class came with a reputation for being difficult. It's a big class - 33 - *pbd / </ .../* but they were there *acc.in.f.eg.z.ep.g /... and I could go forward. ctd /> /* That silence was an indicator of them being there. *acc.in.t.st.un.ep.g /*

Sadem/SR 16.38 </ .../ 'Then there's silence.' I left the pause pregnant *ctd /... and they respect it. acc /> /* This class came with a reputation for being difficult. It's a big class - 33 - *pbd / </ .../* but they were there *acc.in.f.eg.z.ep.g /... and I could go forward. ctd /> /* That silence was an indicator of them being there. *acc /*

Sadem/SR 16.38 </ .../ 'Then there's silence.' I left the pause pregnant *ctd /... and they respect it. acc /> /* This class came with a reputation for being difficult. It's a big class - 33 - *pbd / </ .../* but they were there *acc.in.f.eg.z.ep.g /... and I could go forward. ctd /> /* That silence was an indicator of them being there. *acc.in.t.st.un.ep.g /*

Sadem/SR 16.56 /The language, 'Saraswati has come among us', is very Biblical, Christian, Pentecostal. *rkf / </* I remember thinking at the time that this language was appropriate to the situation .../ and that it [this language] would be meaningful to them. *acc.in.t.ch.ca.ep.g /... ctd /> /* I've subsequently been thinking that this is an idea that crosses many religions. *rkf /*

Sadem/SR 16.56 / The language, 'Saraswati has come among us', is very Biblical, Christian, Pentecostal. *rkf* / </ I remember thinking at the time that this language was appropriate to the situation .../ and that it [this language] would be meaningful to them. *acc.in.t.ch.ca.ep.g* /... *ctd* />

(Tape change)

Sadem/SR B1.39 / This shows this isn't just delivery. You can impart things from outside, but what children learn from it is hit and miss. They'll go on learning anyway, but I'm trying to be part of their learning, their sense-making. *ctd* /

SaDem/SR B2.47 / 'Do we have holy water in Christian religion?' This was an attempt to relate things to what they know about our own culture and to indicate a commonality of symbols between religions, for example, 'water'. *ctd* / </ I can do this here .../ because we've touched on holy water before. *ise* /... *ctd* /> </ I can do this now .../ because our focus is on water *ise* /... .../ and they are fully participating. *acc.in.f.eg.z.ep.g* /... *ctd* />

SaDem/SR B2.47 </ I can do this here .../ because we've touched on holy water before. *ise* /... *ctd* /> </ I can do this now .../ because our focus is on water *ise* /... .../ and they are fully participating. *acc.in.f.eg.-.ep.g* /... *ctd* />

Sadem/SR B3.17 </ .../ That child who didn't want to partake *acc.in.f.wa.z.en.s* /... - I didn't press - .../ it would have made her more self-conscious. *acc.in.f.rl.z.en.s* /... *ctd* />

Sadem/SR B3.17 </ .../ That child who didn't want to partake *acc.in.f.wa.z.en.s* /... - I didn't press - .../ it would have made her more self-conscious. *acc.in.f.rl.z.en.s* /... *ctd* />

Sadem/SR B3.17 </ .../ That child who didn't want to partake *acc* /... - I didn't press - .../ it would have made her more self-conscious. *acc.in.f.rl.-.en.s* /... *ctd* />

Sadem/SR B3.54 / I'm repeating 'why has he done this?' because I realise I don't know and need to consult my notes [a side of A4 made from the book]. *ctd* / The group I'd looked at the Saraswati Puja book with had made the altar and had talked about it to the rest of the class. *ise* / Their interest had also spread spontaneously. *acc.in.t.it.z.ep.g* / All the children had wanted to make alpana patterns. *acc.in.f.wa.z.ep.g* /

Sadem/SR B3.54 / The group I'd looked at the Saraswati Puja book with had made the altar and had talked about it to the rest of the class. *ise* / Their interest had also spread spontaneously. *acc.in.f.it.z.ep.g* / All the children had wanted to make alpana patterns. *acc.in.f.wa.z.ep.g* /

Sadem/SR B3.54 / The group I'd looked at the Saraswati Puja book with had made the altar and had talked about it to the rest of the class. *ise* / Their interest had also spread spontaneously. *acc.in.t.it.z.ep.g* / All the children had wanted to make alpana patterns. *acc.in.f.wa.z.ep.g* /

Sadem/SR B5.08 / Here I'm both doing the ritual and commentating on it. I was aware of how strange this was and wondering what the priest would have been saying. *ctd* /

Sadem/SR B5.33 </ .../ I was very aware of the children's quiet whispering.

Sadem/SR B5.33 </ .../ I was very aware of the children's quiet whispering.  
*acc.in.t.pr.ge.ep.g* /... It was a clue to me about how engrossed they were.  
*acc.in.f.eg.-.ep.g* /> / Hindus might well have been very noisy. *rkf* /

Sadem/SR B5.33 </ .../ I was very aware of the children's quiet whispering.  
*acc.in.t.pr.ge.ep.g* /... It was a clue to me about how engrossed they were. *acc* /> / Hindus  
 might well have been very noisy. *rkf* /

Sadem/SR B5.33 </ .../ I was very aware of the children's quiet whispering.  
*acc.in.t.pr.ge.ep.g* /... It was a clue to me about how engrossed they were.  
*acc.in.f.eg.z.ep.g* /> / Hindus might well have been very noisy. *rkf* /

Sadem/SR B6.01 / It was very difficult choosing. I can't remember the reasons for these  
 choices. I recall asking D. earlier in order to heal the breach after I'd been sharp with him. *ctd*  
 /

SaDem/SR B7.35 / That's funny, that. *ctd* / </ Did you [JG] hear that? I've just offered  
 my explanation for the breaking of the thread in response to .../ a child's question.  
*acc.in.t.pr.ge.ep.s* /... *ctd* /> </ It's .../ the question *acc.in.t.pr.ge.ep.s* /... plus the  
 unwinding of the thread that triggers the explanation. *ctd* /> / My tentativeness is signalling  
 it's OK to offer tentative explanations. *ctd* / This is what we do in this class *ctd* /

SaDem/SR B7.35 / That's funny, that. *ctd* / </ Did you [JG] hear that? I've just offered  
 my explanation for the breaking of the thread in response to .../ a child's question.  
*acc.in.t.pr.ge.ep.s* /... *ctd* /> </ It's .../ the question *acc* /... plus the unwinding of the  
 thread that triggers the explanation. *ctd* />

SaDem/SR B7.35 / That's funny, that. *ctd* / </ Did you [JG] hear that? I've just offered  
 my explanation for the breaking of the thread in response to .../ a child's question.  
*acc.in.t.pr.ge.ep.s* /... *ctd* /> </ It's .../ the question *acc.in.t.pr.ge.ep.s* /... plus the  
 unwinding of the thread that triggers the explanation. *ctd* /> / My tentativeness is signalling  
 it's OK to offer tentative explanations. *ctd* / This is what we do in this class *ctd* /

Sadem/SR B8.40 / The child who asked, 'Why?' sounded almost upset.  
*acc.in.f.px.z.en.s* / I almost felt upset myself. *ctd* / </ Recognising .../ she was [upset]  
 too *acc.in.f.px.z.en.s* /... made me feel an explanation was needed. *ctd* / When a child  
 asks a 'why?' question, my ears prick up. It demands attention. 'Why?' questions are not to  
 be fudged. *ctd* /

Sadem/SR B8.40 / The child who asked, 'Why?' sounded almost upset.  
*acc.in.f.px.z.en.s* / I almost felt upset myself. *ctd* / </ Recognising .../ she was [upset]  
 too *acc.in.f.px.z.en.s* /... made me feel an explanation was needed. *ctd* / When a child  
 asks a 'why?' question, my ears prick up. It demands attention. 'Why?' questions are not to  
 be fudged. *ctd* /

Sadem/SR B8.40 / The child who asked, 'Why?' sounded almost upset. *acc* / I almost  
 felt upset myself. *ctd* / </ Recognising .../ she was [upset] too *acc.in.f.px.z.en.s* /...  
 made me feel an explanation was needed. *ctd* /

Sadem/SR B8.51 / 'When the thread was broken, Saraswati left again.' I'm wondering  
 whether through the course of the afternoon, I'm coming to understand this more. *rkf* /

Sadem/SR B8.57 / With all this about the significance of the thread, we've moved  
 beyond mere superstition. We're really getting into a consideration of some of the

beyond mere superstition. We're really getting into a consideration of some of the fundamental tenets of Hinduism. *ctd* / I was wondering at the time whether we had really got into an appreciation of its significance. *scp* / The question was important at the time because it allowed me to tackle the belief system that underpins all this, so I could now explain how Hindus interpret the rituals. *ctd* /

Table 1: Discourses: distribution of turns between T and children

Table 2: Discourses: duration and speed of turns

Table 3: Discourses: Turns of >100 words

Table 4: Discourses: Distribution of questions

Table 5: Level 1: Distribution of units of meaning: discourse by discourse

Table 6: Level 1: Distribution of units of meaning by discourse variant

Table 7: Level 3: Subcategorisation of inferences: thinking and feeling

Table 8: Level 4: Subcategorisation of thinking-related units

Table 9: Level 4: Subcategorisation of feeling-related units

Table 10: Level 5: Subcategorisation of constructs: seeing as and relationships

Table 11: Level 5: Subcategorisation of processes: generating, focusing, searching, agreeing and resolving

Table 12: Level 5: Subcategorisation of states: knowledge and understanding

Table 13: Level 5: Subcategorisation of characteristics: capacity and style

Table 14: Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Discourse variant: small group expository

- Table 15:** Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Discourse variant: whole class expository
- Table 16:** Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Discourse variant: small group reflective
- Table 17:** Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Overall comparison between discourse variants
- Table 18:** Level 6: Evaluative subcategorisation of Level (4) 5 feeling units  
Discourse variant: small group expository
- Table 19:** Level 6: Evaluative subcategorisation of Level (4)5 feeling units  
Discourse variant: whole class/expository
- Table 20:** Level 6: Evaluative subcategorisation of Level (4)5 feeling units  
Discourse variant: small group reflective
- Table 21:** Level 6: Evaluative subcategorisation of Level (4)5 feeling units  
Overall comparison between discourse variants
- Table 22:** Level 7: Level 6 thinking-related units subcategorised as single/group-related  
Discourse variant: small group expository
- Table 23:** Level 7: Level 6 thinking-related units subcategorised as single/group-related  
Discourse variant: whole class expository
- Table 24:** Level 7: Level 6 thinking-related units subcategorised as single/group-related  
Discourse variant: small group reflective
- Table 25:** Level 7: Evaluated thinking-related units subcategorised as single/group  
Summary comparing discourse variants



- Table 26: Level 7: Level 6 feeling units subcategorised as single/group-related  
Discourse variant: small group expository
- Table 27: Level 7: Level 6 feeling-related units subcategorised as single/group-related  
Discourse variant: whole class expository
- Table 28: Level 7: Level 6 feeling-related units subcategorised as single/group-related  
Discourse variant: small group reflective
- Table 29: Level 7: Evaluated feeling-related units subcategorised as single/group  
Summary comparing discourse variants
- Table 30: Level 7: thinking and feeling evaluated units subcategorised as single/group  
Summary table

## Appendix 3.1

### Tables 1 - 4

#### Discourse Features

**Table 1: Discourses: distribution of turns between T and children**

<i>Column</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>
<i>Discourse</i>	<i>T + no. of children involved</i>	<i>No. of turns</i>		<i>Total no. of turns</i>	<i>Proportion of turns (%)</i>	
		<i>T</i>	<i>chdn</i>		<i>T</i>	<i>chdn</i>
Photo Album	T + 6 chdn	268	335	603	44	56
Saras Book	T + 5 chdn	102	117	219	47	53
Saras Demo	T + 32 chdn	68	71	139	49	51
Reflection 1	T + 6 chdn	232	292	524	44	56
Reflection 2	T + 6 chdn	107	123	230	47	53
<i>Total turns, all disc.</i>		777	938	1715	45	55

**Table 2: Discourses: duration and speed of turns**

<i>Column</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>
<i>Discourse</i>	<i>No. of children involved</i>	<i>Dur'n in mins.</i>	<i>No. turns</i>	<i>Turns per min.</i>	<i>Deviation from av.</i>
Photo Album	T + 6 chdn	46	603	13	+3
Saras Book	T + 5 chdn	27	219	8	-2
Saras Demo	T + 32 chdn	31	139	5	-5
Reflection 1	T + 6 chdn	44	524	12	+2
Reflection 2	T + 6 chdn	20	230	11	-1
<i>Av. turns per min</i>				10	

Table 3: Discourses: Turns of &gt;100 words

<i>Column</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>
<i>Discourse</i>	<i>No. of children involved</i>	<i>Turns of &gt;100 words</i>		<i>% of turns of &gt;100 words</i>		<i>Deviation of % from T av.</i>
		<i>T</i>	<i>Ch.</i>	<i>T</i>	<i>Ch.</i>	<i>T</i>
Photo Album	T + 6 chdn	4	0	1	0	-9
Saras Book	T + 5 chdn	9	0	9	0	-1
Saras Demo	T + 32 chdn	10	0	15	0	+6
Reflection 1	T + 6 chdn	7	0	3	0	-7
Reflection 2	T + 6 chdn	5	0	5	0	-5
Av. % turns > 100				10		

Table 4: Discourses: Distribution of questions

<i>Column</i>	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>
<i>Discourse</i>	<i>No. of children invol'd</i>	<i>Distribution of questions by number</i>		<i>Distribution of questions by %</i>		<i>Percentage of turns as questions</i>	
		<i>T</i>	<i>Ch.</i>	<i>T</i>	<i>Ch.</i>	<i>T</i>	<i>Ch.</i>
Photo Album	T + 6	13	87	13	87	5	26
Saras Book	T + 5	8	33	20	80	8	28
Saras Demo	T + 32	3	6	33	67	4	8
Reflection 1	T + 6	106	3	97	3	46	1
Reflection 2	T + 6	44	1	98	2	41	1

## Appendix 3.2.1

### Tables 5 and 6

#### Level 1: units of meaning, discourses and discourse variants

**Table 5: Level 1: Distribution of units of meaning: discourse by discourse**

No. of units: 946

Column	1	2	3	4	5	6	7	8
Discourse / Unit cat	<i>pbd</i>	<i>idf</i>	<i>rkf</i>	<i>ise</i>	<i>scp</i>	<i>acc</i>	<i>ctd</i>	Totals
Photo Album	0	2	18	5	0	39	56	120
Saraswati Book	3	0	9	6	3	61	40	122
Saraswati Demo	1	0	6	5	1	47	73	133
Reflecting 1: SR1	0	1	7	2	1	34	38	83
Reflecting 1: SR2	0	4	33	5	1	144	162	349
Reflecting 2	2	0	9	7	4	62	55	139
Totals	6	7	82	30	10	387	424	946
% of total units	1%	1%	9%	3%	1%	41%	45%	

#### Abbreviations:

<i>pbd</i>	<i>providing background detail</i>
<i>idf</i>	<i>identifying discourse focus</i>
<i>ise</i>	<i>indicating shared experience</i>
<i>rkf</i>	<i>rehearsing knowledge of field</i>
<i>scp</i>	<i>seeking chd-chdn's perception</i>
<i>acc</i>	<i>acknowledging chd-chdn</i>
<i>ctd</i>	<i>commentary on teaching direction</i>

**Table 6: Level 1: Distribution of units of meaning by discourse variant**

No. of units: 946

Column	1	2	3	4	5	6	7	8
Disc variant / unit cat	<i>pbd</i>	<i>idf</i>	<i>rkf</i>	<i>ise</i>	<i>scp</i>	<i>acc</i>	<i>ctd</i>	Totals
Small gp/expository	3	2	27	11	3	100	96	242
% of discourse var.	1%	1%	11%	5%	1%	41%	40%	
Whole cla/expository	1	0	6	5	1	47	73	133
% of discourse var.	1%	0%	5%	4%	1%	35%	55%	
Small gp/reflective	2	5	49	14	6	240	255	571
% of discourse var.	0%	1%	9%	2%	1%	42%	44%	
Totals	6	7	82	30	10	387	424	946
% of total units	1%	1%	9%	3%	1%	41%	45%	

## Abbreviations:

<i>pbd</i>	<i>providing background detail</i>
<i>idf</i>	<i>identifying discourse focus</i>
<i>ise</i>	<i>indicating shared experience</i>
<i>rkf</i>	<i>rehearsing knowledge of field</i>
<i>scp</i>	<i>seeking chd-chdn's perception</i>
<i>acc</i>	<i>acknowledging chd-chdn</i>
<i>ctd</i>	<i>commentary on teaching direction</i>

## Appendix 3.2.2

### Table 7

#### Level 3: *inferences* subcategorised

**Table 7: Level 3: Subcategorisation of *inferences: thinking and feeling***

No. of units: 387

Column	1	2	3
Disc variant / unit cat	<i>thinking</i>	<i>feeling</i>	Totals
Small gp/expository	86	14	100
% of discourse var.	86%	14%	
Whole cla/expository	21	26	47
% of discourse var.	45%	55%	
Small gp/reflective	211	29	240
% of discourse var.	88%	12%	
Totals	318	69	387
% of total units	82%	18%	

## Appendix 3.2.3

### Tables 8 and 9

#### Level 4: *thinking* and *feeling* subcategorised

**Table 8: Level 4: Subcategorisation of thinking-related units**

No. of units: 318

Column	1	2	3	4	5	
Disc variant / unit category	<i>cons</i>	<i>proc</i>	<i>state</i>	<i>char</i>		Totals
Small gp/expository % of discourse var.	8 9%	35 41%	21 24%	22 26%	86	
Whole cla/expository % of discourse var.	2 10%	7 33%	4 19%	8 38%	21	
Small gp/reflective % of discourse var.	76 36%	78 37%	41 19%	16 8%	211	
Totals % of total units	86 27%	120 38%	66 21%	46 14%	318	

Abbreviations:

cons	construct
proc	process
char	characteristic
cla	class
gp	group

**Table 9: Level 4: Subcategorisation of feeling-related units**

No. of units: 69

Column	1	2	3	4	5	6	7
Disc variant / unit cat	<i>inter'st</i>	<i>perpl'y</i>	<i>resil'ce</i>	<i>respect</i>	<i>want</i>	<i>engag't</i>	Totals
Small gp/expository	7	3	0	0	1	3	14
% of discourse var.	50%	21%	0%	0%	7%	21%	
Whole cla/expository	8	2	1	1	2	12	26
% of discourse var.	31%	7%	4%	4%	7%	46%	
Small gp/reflective	9	9	3	0	1	7	29
% of discourse var.	31%	31%	10%	0%	3%	24%	
Totals	24	14	4	1	4	22	69
% of total units	35%	20%	6%	1%	6%	32%	

## Abbreviations:

disc	discourse
cat	category
perpl'y	perplexity
resil'ce	resilience
engag't	engagement
cla	class
gp	group



## Appendix 3.2.4

### Tables 10 - 13

#### Level 5: Subcategorisation of *constructs, processes, states* and *characteristics*

**Table 10: Level 5: Subcategorisation of *constructs: seeing as* and *relationships***

No. of units: 86

Column	1	2	3
Disc variant / unit cat	<i>seeing as</i>	<i>relationships</i>	Totals
Small gp/expository % of discourse var.	8 100%	0 0%	8
Whole cla/expository % of discourse var.	2 100%	0 0%	2
Small gp/reflective % of discourse var.	71 93%	5 7%	76
Totals % of total units	81 94%	5 6%	86

#### Abbreviations:

disc	discourse
cat	category
cla	class
gp	group

**Table 11: Level 5: Subcategorisation of *processes: generating, focusing, searching, agreeing and resolving***

No. of units: 120

Column	1	2	3	4	5	6
Disc variant / unit cat	gen'ng	foc'ng	sea'ng	agr'ng	res'ng	Totals
Small gp/expository	25	2	5	1	2	35
% of discourse var.	71%	6%	14%	3%	6%	
Whole cla/expository	6	0	0	1	0	7
% of discourse var.	86%	0%	0%	14%	0%	
Small gp/reflective	46	12	0	12	8	78
% of discourse var.	59%	15%	0%	15%	10%	
Totals	77	14	5	14	10	120
% of total units	64%	12%	4%	12%	8%	

Abbreviations:

<i>gen'g</i>	<i>generating</i>
<i>foc'g</i>	<i>focusing</i>
<i>sea'ng</i>	<i>searching</i>
<i>agr'ng</i>	<i>agreeing</i>

**Table 12: Level 5: Subcategorisation of *states: knowledge and understanding***

No. of units: 66

Column	1	2	3
Disc variant / <i>unit cat</i>	<i>knowledge</i>	<i>understanding</i>	Totals
Small gp/expository % of discourse var.	14 67%	7 33%	21
Whole cla/expository % of discourse var.	1 25%	3 75%	4
Small gp/reflective % of discourse var.	3 7%	38 93%	41
Totals % of total units	18 27%	48 73%	66

**Table 13: Level 5: Subcategorisation of *characteristics: capacity and style***

No. of units: 46

Column	1	2	3
Disc variant / <i>unit cat</i>	<i>capacity</i>	<i>style</i>	Totals
Small gp/expository % of discourse var.	8 36%	14 64%	22
Whole cla/expository % of discourse var.	5 63%	3 37%	8
Small gp/reflective % of discourse var.	11 69%	5 31%	16
Totals % of total units	24 52%	22 48%	46

## Appendix 3.2.5

### Tables 14 - 17

#### Level 6: further subcategorisation of *thinking*: evaluative

**Table 14: Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Discourse variant: small group expository**

No. of units: 86

Column	1	2	3	4	5	6
L5 units / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
(constructs)						
seeing as relationships	0	2	5	1	0	8
	0	0	0	0	0	0
(processes)						
generating	1	9	9	2	4	25
focusing	0	1	1	0	0	2
searching	0	0	5	0	0	5
agreeing	0	0	1	0	0	1
resolving	0	0	2	0	0	2
(states)						
knowing	0	4	4	2	4	14
understanding	0	3	4	0	0	7
(characteristics)						
capacity	0	5	3	0	0	8
style	0	11	0	1	2	14
Totals	1	35	34	6	10	86
% of total units	1%	41%	40%	7%	12%	

Abbreviations:

not eval: not evaluated  
eval pos: evaluated positive  
fa'd int: failed interpretation

eval neg: evaluated negative  
eval con: evaluated connoisseur  
cat category

**Table 15: Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Discourse variant: whole class expository**

No. of units: 21

Column	1	2	3	4	5	6
L5 units / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
(constructs)						
seeing as relationships	0	0	2	0	0	2
	0	0	0	0	0	0
(processes)						
generating	0	0	6	0	0	6
focusing	0	0	0	0	0	0
searching	0	0	0	0	0	0
agreeing	0	0	1	0	0	1
resolving	0	0	0	0	0	0
(states)						
knowing	0	1	0	0	0	1
understanding	0	0	3	0	0	3
(characteristics)						
capacity	0	3	2	0	0	5
style	0	0	3	0	0	3
Totals	0	4	17	0	0	21
% of total units	0%	19%	81%	0%	0%	

Abbreviations:

not eval: not evaluated  
eval pos: evaluated positive  
fa'd int: failed interpretation

eval neg: evaluated negative  
eval con: evaluated connoisseur  
cat category

**Table 16: Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Discourse variant: small group reflective**

No. of units: 211

Column	1	2	3	4	5	6
L5 units / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
(constructs)						
seeing as relationships	3 0	19 2	31 1	8 1	10 1	71 5
(processes)						
generating	0	3	33	5	5	46
focusing	1	3	4	4	0	12
searching	0	0	0	0	0	0
agreeing	0	0	11	0	1	12
resolving	0	2	4	2	0	8
(states)						
knowing	0	1	2	0	0	3
understanding	1	6	29	1	1	38
(characteristics)						
capacity	0	4	6	1	0	11
style	2	1	2	0	0	5
Totals	7	41	123	22	18	211
% of total units	3%	19%	58%	10%	9%	

Abbreviations:

not eval:	not evaluated	eval neg:	evaluated negative
eval pos:	evaluated positive	eval con:	evaluated connoisseur
fa'd int:	failed interpretation	cat	category

**Table 17: Level 6: Evaluative subcategorisation of Level 5 thinking-related units  
Overall comparison between discourse variants**

No. of units: 318

Column	1	2	3	4	5	6
Disc variant / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
Totals small gp expository % of small gp expos units	1 1%	35 41%	34 40%	6 7%	10 12%	86
Totals whole cl expository % of whole cl expos units	0 0%	4 19%	17 81%	0 0%	0 0%	21
Totals small gp reflective % of small gp reflect units	7 3%	41 19%	123 58%	22 10%	18 9%	211
Totals all discourse variants % of small gp reflect units	8 3%	80 25%	174 55%	28 9%	28 9%	318

Abbreviations:

not eval: not evaluated

eval pos: evaluated positive

fa'd int: failed interpretation

eval neg: evaluated negative

eval con: evaluated connoisseur  
cat category

## Appendix 3.2.6

### Tables 18 - 21

#### Level 6: further subcategorisation of *feeling*: evaluative

**Table 18: Level 6: Evaluative subcategorisation of Level (4) 5 *feeling* units  
Discourse variant: small group expository**

No. of units: 14

Column	1	2	3	4	5	6
L(4)5 units / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
interest	0	0	7	0	0	7
perplexity	0	0	2	1	0	3
resilience	0	0	0	0	0	0
respect	0	0	0	0	0	0
want	0	0	1	0	0	1
engagement	0	0	2	1	0	3
Totals	0	0	12	2	0	14
% of total units	0%	0%	86%	14%	0%	

#### Abbreviations:

not eval:	not evaluated	eval neg:	evaluated negative
eval pos:	evaluated positive	eval con:	evaluated connoisseur
fa'd int:	failed interpretation	cat	category

**Table 19: Level 6: Evaluative subcategorisation of Level (4)5 *feeling* units**



**Table 19: Level 6: Evaluative subcategorisation of Level (4)5 *feeling* units  
Discourse variant: whole class/expository**

No. of units: 26

Column	1	2	3	4	5	6
L(4)5 units / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
interest	0	0	7	1	0	8
perplexity	0	2	0	0	0	2
resilience	0	1	0	0	0	1
respect	0	0	1	0	0	1
want	0	1	1	0	0	2
engagement	0	1	10	1	0	12
Totals	0	5	19	2	0	26
% of total units	0%	19%	73%	7%	0%	

Abbreviations:

not eval:	not evaluated	eval neg:	evaluated negative
eval pos:	evaluated positive	eval con:	evaluated connoisseur
fa'd int:	failed interpretation	cat	category

**Table 20: Level 6: Evaluative subcategorisation of Level (4)5 *feeling* units  
Discourse variant: small group reflective**

No. of units: 29

Column	1	2	3	4	5	6
L(4)5 units / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
interest	0	1	5	3	0	9
perplexity	0	6	2	0	1	9
resilience	0	1	2	0	0	3
respect	0	0	0	0	0	0
want	0	1	0	0	0	1
engagement	0	0	6	1	0	7
Totals	0	9	15	4	1	29
% of total units	0%	31%	52%	14%	3%	

**Table 21: Level 6: Evaluative subcategorisation of Level (4)5 feeling units  
Overall comparison between discourse variants**

No. of units: 69

Column	1	2	3	4	5	6
Disc variant / L6 eval cat	<i>not eval</i>	<i>eval neg</i>	<i>eval pos</i>	<i>eval con</i>	<i>fa'd int</i>	Totals
Totals small gp expository	0	0	12	2	0	14
% of small gp expos units	0%	0%	86%	14%	0%	
Totals whole cl expository	0	5	19	2	0	26
% of whole cl expos units	0%	19%	73%	7%	0%	
Totals small gp reflective	0	9	15	4	1	29
% of small gp reflect units	0%	31%	52%	14%	3%	
Totals all discourse variants	0	14	46	8	1	69
% of small gp reflect units	0%	20%	67%	12%	1%	

Abbreviations:

not eval: not evaluated

eval pos: evaluated positive

fa'd int: failed interpretation

eval neg: evaluated negative

eval con: evaluated connoisseur  
cat category

## Appendix 3.2.7

### Tables 22 - 25

#### Level 7: further subcategorisation of *thinking: single and group*

**Table 22: Level 7: Level 6 thinking-related units subcategorised as single/group-related**

**Discourse variant: small group expository**

No. of units: 86		s = single			g = group	
Column	1	2	3	4	5	6
L5 units / L6 eval cat (constructs)	<i>not eval</i> s/g	<i>eval neg</i> s/g	<i>eval pos</i> s/g	<i>eval con</i> s/g	<i>fa'd int</i> s/g	Totals s/g
seeing as	0/0	2/1	2/3	1/0	0/0	4/4
relationships	0/0	0/0	0/0	0/0	0/0	0/0
<b>(processes)</b>						
generating	0/1	2/7	3/6	1/1	3/1	9/16
focusing	0/0	1/0	0/1	0/0	0/0	1/1
searching	0/0	0/0	3/2	0/0	0/0	3/2
agreeing	0/0	0/0	0/1	0/0	0/0	0/1
resolving	0/0	0/0	0/2	0/0	0/0	0/2
<b>(states)</b>						
knowing	0/0	0/4	0/4	1/1	0/4	1/13
understanding	0/0	0/3	1/3	0/0	0/0	1/6
<b>(characteristics)</b>						
capacity	0/0	0/5	2/1	0/0	0/0	2/6
style	0/0	10/1	0/0	1/0	2/0	13/1
Totals	0/1	14/21	11/23	4/2	5/5	34/52
Totals as % of eval categ'y	0/100	33/67	32/68	67/33	50/50	40/60

#### Abbreviations:

not eval:	not evaluated	eval neg:	evaluated negative
eval pos:	evaluated positive	eval con:	evaluated connoisseur
fa'd int:	failed interpretation	cat	category

**Table 23: Level 7: Level 6 thinking-related units subcategorised as single/group-related**  
**Discourse variant: whole class expository**

No. of units: 21	s = single			g = group		
Column	1	2	3	4	5	6
L5 units / L6 eval cat (constructs)	<i>not eval</i> s/g	<i>eval neg</i> s/g	<i>eval pos</i> s/g	<i>eval con</i> s/g	<i>fa'd int</i> s/g	Totals s/g
seeing as	0/0	0/0	2/1	0/0	0/0	1/1
relationships	0/0	0/0	0/0	0/0	0/0	0/0
(processes)						
generating	0/0	0/0	4/2	0/0	0/0	4/2
focusing	0/0	0/0	0/0	0/0	0/0	0/0
searching	0/0	0/0	0/0	0/0	0/0	0/0
agreeing	0/0	0/0	0/1	0/0	0/0	0/1
resolving	0/0	0/0	0/0	0/0	0/0	0/0
(states)						
knowing	0/0	0/1	0/0	0/0	0/0	0/1
understanding	0/0	0/0	0/3	0/0	0/0	0/3
(characteristics)						
capacity	0/0	0/3	0/2	0/0	0/0	0/5
style	0/0	0/0	2/1	0/0	0/0	2/1
Totals	0/0	0/4	7/10	0/0	0/0	7/14
Totals as % of eval categ'y	0/0	0/100	41/59	0/0	0/0	33/67

## Abbreviations:

not eval:	not evaluated	eval neg:	evaluated negative
eval pos:	evaluated positive	eval con:	evaluated connoisseur
fa'd int:	failed interpretation	cat	category

**Table 24: Level 7: Level 6 thinking-related units subcategorised as single/group-related**  
**Discourse variant: small group reflective**

No. of units: 211	s = single			g = group		
Column	1	2	3	4	5	6
L5 units / L6 eval cat (constructs)	not eval s/g	eval neg s/g	eval pos s/g	eval con s/g	fa'd int s/g	Totals s/g
seeing as	1/2	11/8	20/11	6/2	7/3	45/26
relationships	0/0	0/2	0/1	1/0	1/0	2/3
(processes)						
generating	0/0	1/2	15/18	5/0	4/1	25/21
focusing	0/1	1/2	0/4	0/4	0/0	1/11
searching	0/0	0/0	0/0	0/0	0/0	0/0
agreeing	0/0	0/0	0/11	0/0	0/1	0/12
resolving	0/0	1/1	3/1	1/1	0/0	5/3
(states)						
knowing	0/0	0/1	1/1	0/0	0/0	1/2
understanding	0/1	1/5	10/19	0/1	1/0	12/26
(characteristics)						
capacity	0/0	3/1	2/4	1/0	0/0	6/5
style	2/0	1/0	2/0	0/0	0/0	5/0
Totals	3/4	19/22	53/70	14/8	13/5	102/109
Totals as % of eval categ'y	43/57	46/54	43/57	64/36	72/28	48/52

## Abbreviations:

not eval: not evaluated  
eval pos: evaluated positive  
fa'd int: failed interpretation

eval neg: evaluated negative  
eval con: evaluated connoisseur  
cat category

**Table 25: Level 7: Evaluated thinking-related units subcategorised as single/group  
Summary comparing discourse variants**

No. of units: 318		s = single			g = group	
Column	1	2	3	4	5	6
Disc variant / L6 cat single/group	<i>not eval</i> s/g	<i>eval neg</i> s/g	<i>eval pos</i> s/g	<i>eval con</i> s/g	<i>fa'd int</i> s/g	Totals s/g
Totals small gp expository	0/1	14/21	11/23	4/2	5/5	34/52
Totals as % of eval categ'y	0/100	33/67	32/68	67/33	50/50	40/60
Totals whole cl expository	0/0	0/4	7/10	0/0	0/0	7/14
Totals as % of eval categ'y	0/0	0/100	41/59	0/0	0/0	33/67
Totals small gp reflective	3/4	19/22	53/70	14/8	13/5	102/109
Totals as % of eval categ'y	43/57	46/54	43/57	64/36	72/28	48/52
Totals all variants	3/5	33/47	71/103	18/10	18/10	143/175
Totals as % of eval categ'y	37/63	41/59	41/59	64/36	64/36	45/55

Abbreviations:

not eval: not evaluated  
eval pos: evaluated positive  
fa'd int: failed interpretation

eval neg: evaluated negative  
eval con: evaluated connoisseur  
cat category

## Appendix 3.2.8

### Tables 26 - 29

#### Level 7: further subcategorisation of *feeling*: *single* and *group*

**Table 26: Level 7: Level 6 *feeling* units subcategorised as *single/group*-related  
Discourse variant: small group expository**

No. of units: 14		s = single		g = group		
Column	1	2	3	4	5	6
L(4)5 units / L6 eval cat	<i>not eval</i> s/g	<i>eval neg</i> s/g	<i>eval pos</i> s/g	<i>eval con</i> s/g	<i>fa'd int</i> s/g	Totals s/g
interest	0/0	0/0	2/5	0/0	0/0	2/5
perplexity	0/0	0/0	0/2	1/0	0/0	1/2
resilience	0/0	0/0	0/0	0/0	0/0	0/0
respect	0/0	0/0	0/0	0/0	0/0	0/0
want	0/0	0/0	0/1	0/0	0/0	0/1
engagement	0/0	0/0	0/2	0/1	0/0	0/3
Totals	0/0	0/0	2/10	1/1	0/0	3/11 (14)

#### Abbreviations:

not eval: not evaluated

eval pos: evaluated positive

fa'd int: failed interpretation

eval neg: evaluated negative

eval con: evaluated connoisseur  
cat category

**Table 27: Level 7: Level 6 feeling-related units subcategorised as *single/group*-related****Discourse variant: whole class expository**

No. of units: 26	s = single			g = group		
	1	2	3	4	5	6
Column						
L(4)5 units / L6 eval cat	not eval s/g	eval neg s/g	eval pos s/g	eval con s/g	fa'd int s/g	Totals s/g
interest	0/0	0/0	0/7	0/1	0/0	0/8
perplexity	0/0	2/0	0/0	0/0	0/0	2/0
resilience	0/0	1/0	0/0	0/0	0/0	1/0
respect	0/0	0/0	0/1	0/0	0/0	0/1
want	0/0	1/0	0/1	0/0	0/0	1/1
engagement	0/0	1/0	0/10	0/1	0/0	1/11
Totals	0/0	5/0	0/19	0/2	0/0	5/21 (26)

**Abbreviations:**

not eval: not evaluated  
 eval pos: evaluated positive  
 fa'd int: failed interpretation

eval neg: evaluated negative  
 eval con: evaluated connoisseur  
           cat          category



**Table 28: Level 7: Level 6 feeling-related units subcategorised as single/group-related****Discourse variant: small group reflective**

No. of units: 29		s = single			g = group	
Column	1	2	3	4	5	6
L(4)5 units / L6 eval cat	not eval s/g	eval neg s/g	eval pos s/g	eval con s/g	fa'd int s/g	Totals s/g
interest	0/0	1/0	1/4	2/1	0/0	4/5
perplexity	0/0	1/5	0/2	0/0	0/1	1/8
resilience	0/0	0/1	2/0	0/0	0/0	2/1
respect	0/0	0/0	0/0	0/0	0/0	0/0
want	0/0	0/1	0/0	0/0	0/0	0/1
engagement	0/0	0/0	2/4	1/0	0/0	3/4
<b>Totals</b>	<b>0/0</b>	<b>2/7</b>	<b>5/10</b>	<b>3/1</b>	<b>0/1</b>	<b>10/19 (29)</b>

**Abbreviations:**

not eval: not evaluated  
 eval pos: evaluated positive  
 fa'd int: failed interpretation

eval neg: evaluated negative  
 eval con: evaluated connoisseur  
           cat          category

**Table 29: Level 7: Evaluated feeling-related units subcategorised as single/group  
Summary comparing discourse variants**

No. of units: 69	s = single			g = group		
	1	2	3	4	5	6
Column	1	2	3	4	5	6
Disc variant / L6 cat single/group	<i>not eval</i> s/g	<i>eval neg</i> s/g	<i>eval pos</i> s/g	<i>eval con</i> s/g	<i>fa'd int</i> s/g	Totals s/g
Totals small gp expository	0/0	0/0	2/10	1/1	0/0	3/11
Totals whole cl expository	0/0	5/0	0/19	0/2	0/0	5/21
Totals small gp reflective	0/0	2/7	5/10	3/1	0/1	10/19
Totals all variants	0/0	7/7	7/39	4/4	0/1	18/51
Totals as % of eval categ'y	-/-	50/50	41/59	-/-	-/-	26/74

**Abbreviations:**

not eval: not evaluated  
 eval pos: evaluated positive  
 fa'd int: failed interpretation

eval neg: evaluated negative  
 eval con: evaluated connoisseur  
 cat category

## Appendix 3.2.9

**Table 30**

**Level 7: Summary table: *thinking* and *feeling*:**

**Table 30: Level 7: *thinking* and *feeling* evaluated units subcategorised as *single/group*  
Summary table**

No. of units: 387	s = single		g = group			
Column	1	2	3	4	5	6
thinking & feeling / L6 cat single/group	not eval s/g	eval neg s/g	eval pos s/g	eval con s/g	fa'd int s/g	Totals s/g
Totals: thinking units	3/5	33/47	71/103	18/10	18/10	143/175
Totals as % of eval categ'y	-/-	41/59	41/59	64/36	64/36	45/55
Totals: feeling units	0/0	7/7	7/39	4/4	0/1	18/51
Totals as % of eval categ'y	-/-	50/50	41/59	-/-	-/-	26/74
Totals: all units	3/5	40/54	78/142	22/14	18/11	161/226
Totals as % of eval categ'y	-/-	43/57	35/65	61/39	62/38	42/58

**Abbreviations:**

not eval: not evaluated  
 eval pos: evaluated positive  
 fa'd int: failed interpretation

eval neg: evaluated negative  
 eval con: evaluated connoisseur  
           cat          category

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