



LATE

LONDON ASSOCIATION FOR
THE TEACHING OF ENGLISH

9th March 2018

10am - 1pm

We Are Our Stories
IOE UCL London

Keynote Lecture:

Anne Turvey

In 1989, shortly after I came to work at the Institute of Education, we invited Betty Rosen to speak to the PGCE cohort. At that time we were all wrestling with the new National Curriculum and trying to find our own principles of teaching and learning reflected in its structures and directives. Betty's book *And None of it Was Nonsense*, about the power of story telling in the classroom and in life, had recently been published. It made a strong impact on me and I read it many times. Betty started the lecture by telling a story and she finished with the exhortation to the PGCE students: Forget the National Curriculum: - Tell Stories! Harold Rosen in his work on story-telling and narrative went so far as to ask: 'How much of the curriculum can lay claim to the simultaneous interlocking of cognitive, emotional, social and moral involvement?' I will be taking up this question in my talk and asking us to think about the ways in which meanings are made through stories and, crucially, why stories matter. 'We are our stories', Harold Rosen wrote in *Stories and Meanings*. 'We are all story tellers, if only we are given the chance.'




Workshop 1: Jen Wilkinson

Narratives of/at war

Multiple narratives have been woven through the centenary of the First World War. This workshop will discuss whose stories we hear in the classroom, to what ends they are deployed, and what role English teachers play in the construction of collective narratives of war. We will look at what it means to learn FWW literature in multicultural classrooms. And whether, as has been suggested, poetry has distorted 'our' understanding of the FWW.

Bring a memory stick if you want to take away some resources and bring your resources to share too.



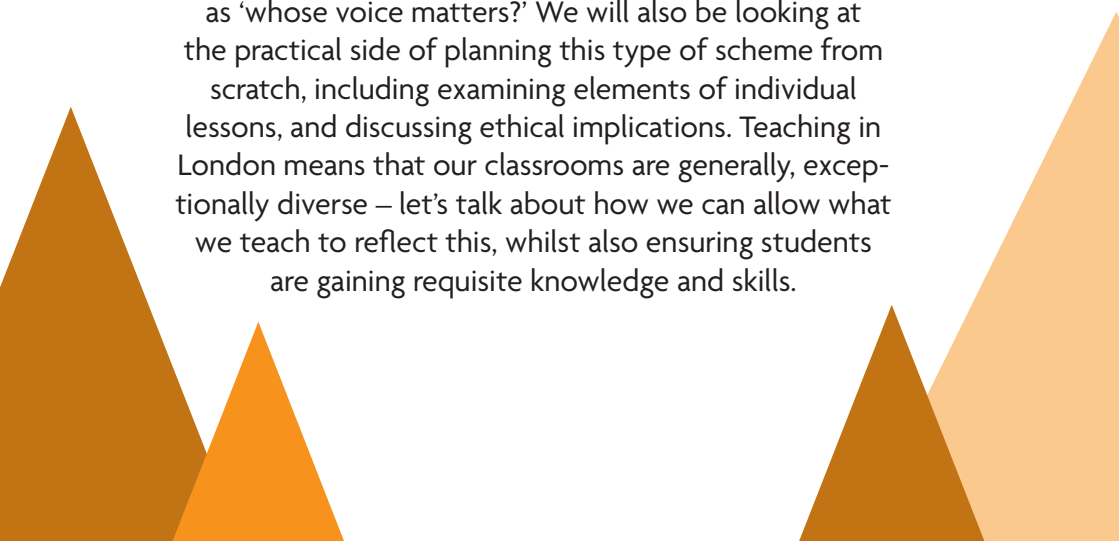


Workshop 2:

Galia Admoni

Whose stories?

Whose stories are we telling in our classrooms? Whose voices are represented? And who is responsible for answering these questions? This workshop is an opportunity to examine the process of creating a new scheme of learning around the concept of 'Voices'. We will be considering some bigger picture questions, such as 'whose voice matters?' We will also be looking at the practical side of planning this type of scheme from scratch, including examining elements of individual lessons, and discussing ethical implications. Teaching in London means that our classrooms are generally, exceptionally diverse – let's talk about how we can allow what we teach to reflect this, whilst also ensuring students are gaining requisite knowledge and skills.



Workshop 3: Stuart Scott Valerie Coultas

Drama process and story-making multi-lingual children's self expression, creation and imagination

This presentation will share insights on the way bilingual children's language skills can be supported by experiential play and learning through participation in drama activities. The speakers will demonstrate how the integration of different functions (physical, emotional and cognitive) that is found on children's spontaneous play can support language development and wider learning, using a combination of story-telling, story making, group activities and enactment.

The first section of the workshop will use cascade storytelling of early personal memories and extracts from film to stimulate active storytelling techniques. We will also practice EAL friendly cross-curricular role play in history, science and geography for KS2 and 3. These activities will be good for all but vital for new to English pupils."

Workshop 4: Research

In this workshop we would like to share research we have been working on that calls into question the way that institutions tell the narratives of teachers and young people as well as presenting ways that the same teachers and young people create their own stories within these structures.

Myfanwy Marshal

What's her story? Personal narrative in/as research

Through my research into the development and reception of the National Theatre's Macbeth for schools, which I have talked about at LATE conferences before, I have come to see the importance of personal narrative to my particular research and to the research process in general. Essentially my final thesis will be the story of a production, its development and its reception, but within that narrative there are many threads that have guided my exploration, the questions I've asked and what I have become interested in. One of these is my story and how I came to be sat, for example, in a school hall in Doncaster, chatting to a group of teenagers about the play they had just seen. In this session I would like to briefly consider the way that a critical look at the stories has helped to shape my investigation into the production. I will present some examples of these stories found in emails, notes and transcripts from the early stages of my research.

Lisa Utley

What does observation fail to see?

Drawing on her MA thesis and subsequent experience as a teaching and learning lead in her school, Lisa will be reflecting on the narratives we tell about our classrooms.

She writes: Amidst a culture where statistical data appears to dominate educational discourse, I attempt to tease out where these problems lie through the real lived experiences of a group of London English teachers, and my own personal experience of English teaching, arguing for the beneficial value of reflexive practices in dealing with the pressures and tensions that are felt in our profession today.

Joanna Brown

Whose stories, whose spaces, whose heritage?

This research paper explores the opportunities and challenges of working with heritage collections to inspire creative writing with primary and secondary school pupils.

What stories do young people bring to heritage spaces? What stories do they find there? And how do they weave meanings of their own within those institutions?

Building a narrative from the experiences of running workshops at Somerset House, the British Museum and the British Library, facilitator Joanna Brown explores the ways in which we, as teachers, can find stories hidden in heritage collections that speak to our own personal experience, and create space to draw out and listen to the stories that young people bring to those spaces.

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