

# **What Happens in a Literature Classroom? A Hermeneutic Phenomenological Perspective**

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## **ABSTRACT**

This paper presents a simplified perspective of classroom teaching and learning informed by hermeneutic phenomenology where teachers and students interact in suggested processes of interpretation, conceptualisation and actualisation. This paper is based on the premise that it is important to first understand the dynamics of teacher and student interaction within the classroom before successful implementation of policy and curriculum can take place. This perspective was used in a case study that explored how two A-level classes in an urban comprehensive state school in England engaged with and actualised English Literature as a subject. Literature lessons were observed for one week after which the respective literature teachers and three students from each class were interviewed while documentary analysis was carried out to identify how curriculum and policy makers conceptualise English Literature. The use of this perspective facilitated comparisons and revealed distinct differences between how policy makers, teachers and students interpreted, conceptualised and actualised the subject. Thus, an understanding of the classroom as drawn from a hermeneutic phenomenological perspective can illuminate how teachers and students engage with the syllabus which could then inform the construction of policies, curricula and syllabi that include a perspective of how they may be actualised.

**KEYWORDS:** literature pedagogy, hermeneutic phenomenology, A-level, curriculum implementation

## Introduction

This paper deals with the teaching and learning of English Literature at post-16 level, specifically A-level English Literature. As I taught the subject for four years, I grew increasingly dissatisfied with my teaching and began to question if the syllabus' aims of being an informed and critical reader were realised and reflected in my students' experience of the literature classroom. This sparked my interest in the question of curriculum implementation, with a special focus on the possible gaps that might exist between the construction of a curriculum with all its aims and ideals and its practical realisation in the classroom. A study by Adamson and Tong (2008) on the implementation of a new Mathematics curriculum in a Hong Kong high school, for example, demonstrated that if there is a mismatch or lack of cohesion between teacher and student understanding of the subject and syllabus, implementation can be problematic, and thus, curriculum aims may not be achieved.

In a study on A-level English Literature teaching in the UK, Snapper (2009, p. 174) notes that "there is remarkably little published research into the actualisation of curriculum in the classroom, and thus little evidence about the ways in which students and teachers actually engage with those frameworks". Moreover, the teaching and study of Literature at post-16 level requires special attention as there are indications that the post-16 literature experience is different from that of other levels of education. Indeed, would-be teachers seem to require as well as desire special preparation to teach A-level English Literature during teacher training (Butcher, 2003) while the experience of studying post-16 literature has been said to be particularly memorable for students (Jacobs, 2005; Gibbons, 2005). At the time this study was carried out, not much research had been done on the modular A-level structure which began in 2008 in the UK, let alone a study on the new A-level English Literature 2008 syllabus. The committee that designed the 2008 syllabus were particularly concerned that the demonstration of student learning should go beyond just preparation for the A-level examination (Atherton, 2011).

Thus, to address this paucity, I have chosen to focus on how the A-level English Literature syllabus conceptualises the subject and how it is actualised in classroom experiences of teaching and learning literature. I have chosen to concentrate solely on the formal environment and structure of everyday happenings between teachers and students in a classroom setting because it is where three components of curriculum implementation, namely the syllabus, teacher and students, interact. This study specifically explores teacher and student experiences in their socially-situated identities within the classroom (Gee, 2014) and how they engage with their experiences of teaching and learning A-level English Literature.

## A Hermeneutic phenomenological perspective

In order to focus on the everyday lived experience in the classroom, I have chosen to take a hermeneutic phenomenological perspective as expounded by Van Manen (1997). Hermeneutic phenomenology is a theoretical perspective that is both descriptive and

interpretive. It is descriptive because it focuses on exploring the essence of a particular phenomenon with the belief that there are essential structures within it that make it unique from other phenomena. At the same time, it is interpretive because it believes that all phenomena are meaningfully interpreted. In short, Henriksson and Friesen (2012) define hermeneutic phenomenology as “the study of experience together with its meanings” (p.1). In this paper, the experienced phenomenon is A-level English Literature and its meaning as interpreted by selected teachers and students in a classroom. In this section, I explain how I apply the hermeneutic perspective on the classroom as visualised in Figure 1.

Figure 1. A cycle of interpretation, conceptualisation and actualisation processes experienced by teachers and students in the classroom

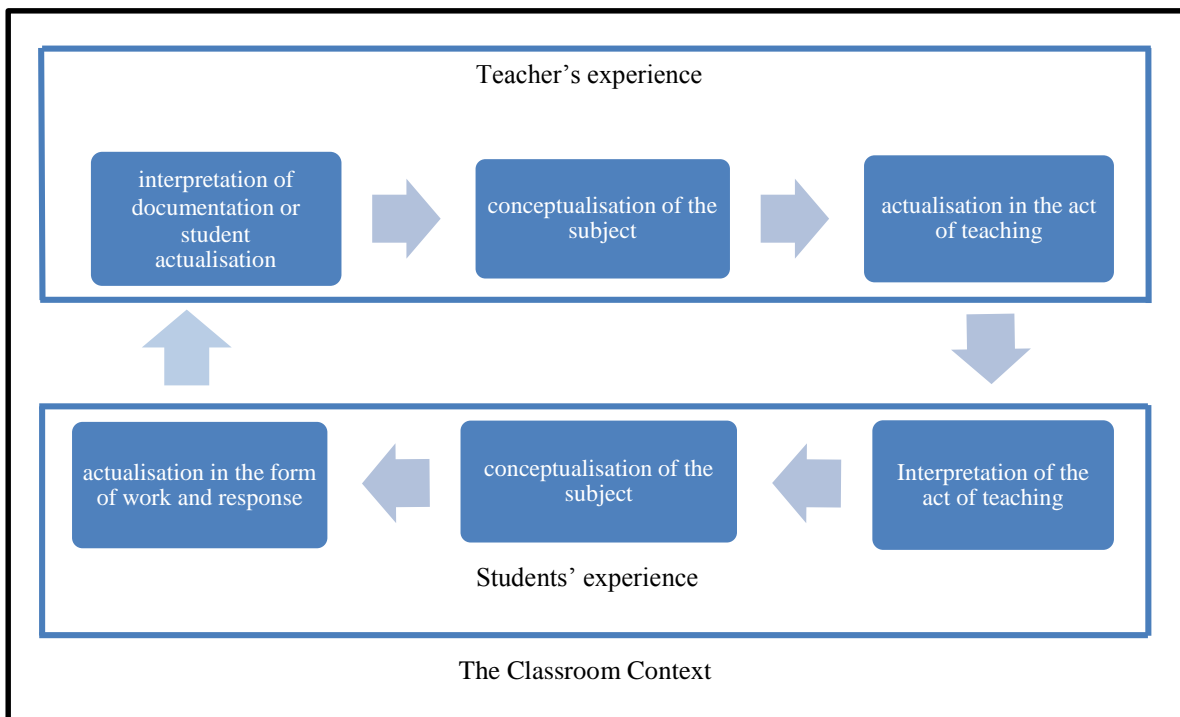


Figure 1 attempts to take into account the very beginning of a subject’s implementation in the classroom. In order to teach a subject at a particular level, teachers first have to read the syllabus and other documents pertaining to it, like education department circulars and sample examination papers (Hodgson & Spurs, 2003). Reading these documents basically involves interpretation which I suggest is the first process in curriculum implementation. The interpretation process itself is certainly influenced by the teacher’s prior experiences, knowledge and ideas. In this area, Banks, Leach, and Moon’s (1999) categories of teacher professional knowledge are very illuminating especially for subjects like English and literature where a teacher’s interpretations and conceptualisations of a subject may very well affect what, how and why he or she chooses to teach (Levine, 2001). According to Banks, Leach and Moon, a teacher’s professional knowledge is a combination of three categories which are subject knowledge, school knowledge and pedagogic knowledge. Subject knowledge refers to the teacher’s personal knowledge of the subject accumulated

through formal and informal education as well as various other influences. The second category refers to knowledge of the school setting such as the resources available to aid teaching while the final category, pedagogic knowledge, refers to ideas of teaching and learning. Together, these three categories make up a teacher's professional construction of his or her subject. From workshops conducted for English teachers by the researchers, this model was seen to be successful in helping teachers articulate the complex influences they experience in deciding how and what to teach. As a result of this myriad of influences, coupled with the subjectivity of meaning in language and individual interpretation where one particular aspect of the syllabus may seem more important than others, it is quite possible that a mismatch of ideas between the syllabus and teachers may occur (Askew, 1996). Hence, though there may be one syllabus, there could be various manifestations or actualisations of a particular subject in classrooms.

From an interpretation of documents, teachers next form conceptualisations of what that particular subject is, which is the second suggested process in classroom implementation. I must explain what I mean by 'concept'. According to Vygotsky (Van Der Veer & Valsiner, 1994), a concept is not static as it could constantly change or evolve. In a sense, there is no 'end' to a concept as new experiences, which may add to or modify a concept, are continuously being interpreted. Though concept formulation is internal, the one certainty is that a concept always originates from outside the individual. In other words, concepts come from experience and are framed through language. In an effort to encompass this ever-changing nature of a concept, I use the term 'conceptualisation' to include and account for the constant formation, modification and applied use of a concept like the concept of A-level English Literature.

While the two aforementioned processes of interpretation and conceptualisation are similar in the sense that they both are internal processes that mostly take place within the minds of teachers, the next process of actualisation moves from the internal to the external. Actualisation is an essential part of my study because observable manifestations of concepts may help reveal significant differences between thought and action as demonstrated in Bousted's (2000) study on English teachers where what the teachers said they believed was not reflected in what they did in the classroom. More significantly, I suggest that students' ideas about a subject and certainly their experience of learning it in formal education relies a lot on teacher actualisation in the classroom.

Indeed, I suggest that a student's formal experience of a subject begins with their interpretation of teacher action or actualisation. From these interpretations, students form a conceptualisation of the subject and what they are expected to learn and actualise. Conceptualisation for students, like teachers, is a continuous process and is also influenced by prior knowledge, individual experiences and other factors such as a preference for certain literary genres or authors. These conceptualisations of literature are in turn actualised in their actions in the classroom, from giving a reply to a question in class to writing an essay in a test. These observable student actions can be described as demonstrated understanding (Entwistle & Entwistle, 1997). These student actualisations are vital for teachers as it is from an interpretation of these observable actions that

teachers gauge student learning, which might effectively result in a change in the teacher's own conceptualisation of the subject. Hence, the cycle continues.

Though this cycle might seem to discount the myriad of personal and external influences that impact the experience of teaching and learning literature in the classroom, they are certainly not ignored. Instead, it is in teacher and student actualisations that the results of those negotiations are accounted for. I have explained about this perspective at length in hopes of demonstrating that this perspective can be applied to a particular moment in the classroom, an entire lesson or even used for a more longitudinal view of the classroom.

## Methodology

This hermeneutic phenomenological perspective of the classroom was used in my interpretive case study of A-level English Literature as experienced in two English literature classes in an urban comprehensive state school in the east of England (Lim, 2013). One was a Year 12 class of twelve 17-year old students and the other was a Year 13 class of six 18-year olds. Although this selectivity could raise questions about the representativeness of the views expressed by teachers and students, it must be stated that the aim of this case study is to provide some insight about what A-level English Literature is through an exploration of teacher and student experiences of a literature classroom. I describe my research design as an instrumental, discovery-led case study where, as advocated by Stake (1995), and Mertler and Charles (2011), sampling is not a priority. The research methods used were unstructured classroom observations, semi-structured active interviews and documentary analysis.

I observed both literature classes for one week after which I interviewed Simon and Hilary (pseudonyms - all names in this paper have been changed), the respective class' literature teachers, as well as Anne, the head of the school's English department. Observations were carried out before the interviews mainly because I wished to prevent teachers or students' classroom behaviour from being affected by the interview questions. Conducting observations first also allowed me to establish some rapport with teachers and students before conducting the interviews. As this study is designed to be qualitative in nature, added with the time constraints for research as well as a wish to not disrupt the progression of classes and teaching, only three students were interviewed from each class in groups.

The interviews were conducted as active interviews where the interview is informal and treated as a conversation while the participant is seen as an active contributor and meaning-maker (Holstein & Gubrium, 1995). The interview questions, such as what they enjoyed about teaching or learning literature as well as what texts they liked and disliked, were designed to allow participants to reflect on their classroom experiences as closely as possible. Audio recordings of interviews were transcribed and then analysed for content, dealing with what participants have chosen to express in their responses, and their use of language, specifically their use of emphasis and choice of words. A note must be made about using experiences as research data because questions about the reliability of memory could be raised. Though primarily interested in immediate experience, Van

Manen (1997) emphasises that an important principle in hermeneutic phenomenology is that we can never fully access immediate experience because once one thinks about the experience, interpretation and conceptualisation of that experience has already begun. Van Manen gives the example of anger. When one is angry, one does not think about anger. It is only after that emotion has passed that one is aware of it and is able to think about the experience. Thus, thinking, dealing and interpreting experience is always retrospective. Yet, at the same time, perhaps what is remembered and recalled is just as important because it is what remains and is remembered as significant about a particular experience.

In terms of documentary analysis, I focused on the Academic Qualifications Agency or AQA (one of five A-level examination boards in England) English Literature B syllabus used by these classes, and analysed documents produced by the AQA examination board for schools which included examination reports, mark schemes and Teacher Resource Bank publications. The main aim of analysing these documents was to explore how literature is conceptualised and presented as a subject in the syllabus to be used as a comparison to the experiences of teachers and students.

### **Application of perspective and discussion**

In this section, I try to demonstrate how I applied the hermeneutic phenomenological perspective in my analysis. Smith, Flowers and Larkin (2009) suggest some steps to take in order to deal with data in an interpretive phenomenological study. The first is to read and re-read data after which descriptive, linguistic and conceptual comments and notes are made. Only then should the researcher try to identify emerging themes and connections among the notes and comments. In order to foreground curriculum implementation in my analysis, I chose to connect each emergent theme with the corresponding syllabus aim as stated in the AQA English Literature B specification. The syllabus is termed a 'specification' for A-level but for the purposes of this paper, the specification will be referred to as the syllabus. I must clarify that what follows is my interpretation of the AQA A-level English literature B syllabus and teacher and student classroom experiences. Though my interpretations of data are not meant to be representative of the literature classroom, they could provide some idea of what goes on in the classroom. Altogether six themes emerged in my study. For the purposes of this paper, I will elaborate on three emergent themes to demonstrate the interesting and surprising differences in curriculum implementation that can be gained from focusing on teacher and student classroom experiences. The first theme is literature as reading, the second is literature as a construct while the third theme is literature beyond the syllabus. These themes are interrelated and inform each other.

### 1) *Literature as reading*

The theme of literature as reading, like others, emerged through interaction with teachers and students. I did not at any point directly ask participants about reading but when teachers were asked to describe a successful A-level literature student, the willingness to read widely and to be able to do so independently were the only two common interrelated characteristics they shared. The following are their replies given in respective individual interviews (Note: If the list of participant replies is separated with a line spaced between speakers, the replies originate from different interviews. If participant replies are grouped together with no separation between speakers, the replies are snippets of discussions from a single interview):

Anne: The literature course attracts people because they love English and they love reading.... I think first and foremost, they've got to like reading... Somebody who will read, who will contribute in discussion, who will work independently so they'll go away and do their own research or their own extra reading and bring that into the lessons.

Hilary: I think it's somebody who is engaged and interested, well-motivated, who has a love of the subject. You can tell, particularly from Owen when he's speaking that he has read widely. He reads independently, he brings that wide reading to his reading of the text that's in front of us.

Simon: An A-level literature student is someone who is organised, who is diligent, dedicated and but most importantly, someone who enjoys reading, someone who has a passion for wider reading, so reading around the course for sort of a thirst for knowledge, I think, an enthusiasm for going out and finding out about the author that we're reading. I think a successful student wants to do the reading.

This emphasis on wider reading that teachers express is echoed in the syllabus aim which states that students "read widely and independently both set texts and others that they have selected for themselves" (AQA, p.17).

The students who were interviewed in groups of three, however, did not mention wider reading at all. Instead, reading is mentioned only in connection to primary texts and is an intensely personal experience as reflected in Peel's (2000) study where reading is a personal endeavour. Below is an assortment of student replies from their respective group interviews.

Owen: When we were studying *Othello* for the coursework last year, there was a particular line in there that was... I can't quite remember what it was but basically I read it and having read the text for a second time, I saw in that particular line something that was really pivotal to the rest of the plot and it just kinda changed the way I looked at the play... the whole of the reading on it.

Jane: I like it cause it kinda puts me into my own little world.

Owen's account is very personal and emphasises his activeness within the reading experience as he says "I read it", "I saw in that" and "I looked at", making it an experience of independent personal illumination. He provides no details of the context in which this moment happened nor does he recall the line in *Othello* that he had perceived as "pivotal" which seems to indicate that nothing aside from the experience of illumination matters to him. Janet, likewise, sees reading as a personal experience where what matters is the text and her understanding of it. This tendency to look at reading only as the primary text is so strong that it influences how students recount their literature studies where they talk about what they learned for class.

Alice: I did *Goblin Market* for the first one and I'm doing *The Kite-Runner* and *The God of Small Things*.

Rebani: I did *The Yellow Wallpaper*.

Perhaps this particular aspect of wider reading that goes beyond the primary text to include literary criticism and biographical information is difficult to actualise in the classroom. In the classes I observed, the teachers did not mention wider reading. Instead, what came across was the importance of reading the primary text, an aspect that is usually the focus on the many studies about reading literature. One lesson I observed dealt with a particular chapter from the novel *Enduring Love* by Ian McEwan that students had to study as part of the *Unit 1: Aspects of narration* paper. The lesson began with the teacher, Simon, demonstrating and in fact, modelling, how to analyse a passage of the primary text, highlighting authorial intention in the use of language and syntax to express authorial meaning. To do this, the passage was projected onto the whiteboard and Simon then marked the text as analysis progressed by underlining keywords, annotating and demonstrating ways of engaging with the text. Next, the students were broken into groups of three and assigned passages to analyse in the same manner as Simon had shown. Each group was then asked to present a summary of their discussion to the class. Of course, Simon's reasons for carrying out the activity are understandable. At that point of time, the Year 12 students were five months into the A-level course and were preparing for an upcoming Unit 1 examination that required thorough knowledge of primary texts. It was certainly important for them to learn how to deal with analysis as they may not have had experienced or learned such analysis before entering A-levels. As such, what this particular lesson demonstrated was that reading was very much reading a primary text for meaning which is linked to the next theme of how students conceptualise literature as a construct.

In contrast to reading as a personal experience, however, sharing one's interpretations of the text seems to be a key component in the literature classroom experience of teachers and students. In fact, students are not indifferent to ideas and interpretations from other individuals but it seems confined to the individuals present in the literature classroom which does not meet AQA or teacher definitions of wider reading. What follows are two snippets of my conversations with students when I asked them what they enjoyed most



about English Literature lessons. The first is a snippet from the Year 13 student group interview:

Rebani: I think we just have such fun, don't we? We're always laughing.

Owen: Just the discussion in general, I mean.

Rebani: We have such different interpretations and it's always nice to hear like Owen's point of view or Alice's. It's always nice to have other people's views.

Below is a snippet from the Year 12 student group interview:

Jane: It's just like a big group discussion really, you can't really have a wrong opinion because you get to put your own point across.

Katherine: Yeah, we get to read it together and learn what other people think about it and their views and, then which can help you develop your ideas and extend your knowledge on the play or book as well.

Elizabeth: Yeah, you get loads of different ideas that you can just put and I'm like writing down notes all the time and an hour's past.

Thus, students are uninterested in the opinions of others aside from their fellow classmates and teacher. In fact, learning about the ideas and interpretations from these individuals who share the literature learning experience is what they value most about being in the literature classroom, echoing Yandell's (2014) study of how meaning is socially constructed in the classroom.

In short, the students' interest in other interpretations is not extended to or actualised as reading literary criticism though it is what the syllabus and teachers categorised as wide reading. Therefore, a possible conclusion is that students just may not perceive critics as part of their reading community as their exchange of ideas extends only to those in their own classrooms.

## ***2) Literature as a construct***

Based on my interpretation of relevant AQA documentation (refer to Appendix A for the abbreviations used in this section, and the list of the AQA examination board documents analysed in this study), the exam board seems to conceptualise literature itself as a construct. It is "an intellectual concept" (RE5) with distinct terminology, vocabulary and methods that should form the basis of teaching the subject in school. Literature, as conceptualised in the AQA syllabus, is constructed through changes in social and cultural perceptions, contemporary critical reading approaches, canonical literature, developments of genre and finally, developments in how literature is perceived. In fact, AQA states very explicitly that students "think as a 'literature student' by understanding some of the most significant ways in which the subject itself has emerged and changed over the last hundred or so years" (TRB2) which means that to study A-level English Literature is to "deepen their understanding of the changing traditions of literature in English" (SP, p.16) where literature is constructed as a result of different influences.

This conceptualisation influences how AQA and teachers approach the literature text where a text is likewise constructed by a writer through the use of narrative methods that “reproduce cultural meaning” (SP, p.2). This conceptualisation is actualised in how AQA and teachers tend to present the literary text to students, thus demonstrating that the specification is the biggest determining factor in how teachers teach the subject (Askew, 1996; Halbert & MacPhail, 2010). For example, examination questions are usually phrased to emphasise that the text is clearly constructed by the writer. Questions in the Unit 1 Section A examination paper often read in forms such as “Write about the ways Browning tells the story in *My Last Duchess*” (QP3). Classroom actualisation of the literature text as a construct is demonstrated in how Simon and Hilary often ask questions that mirror the structure of examination questions. In an aforementioned lesson I observed, Simon modelled how to analyse an extract from Ian McEwan’s *Enduring Love*, which happened to be a letter written by the character Jed to Joe. Simon begins the lesson by asking his class a lot of questions that focused on both the character and writer’s choice of words and sentence structure, thus indicating that every word is consciously chosen to construct the text. In another lesson, Hilary used narrative methods for a brain storming activity based on Angela Carter’s *The Bloody Chamber* where the focus was to identify how the writer uses narrative methods to affect the reader. As such, the concept of literature itself as a construct barely appeared in either teacher’s actualisation of the syllabus. This great focus on getting students to see the writer’s hand in the construction of the text rather than grasp the overarching concept of literature as a construct results in a difference between how the syllabus and teachers conceptualise and actualise literature.

Students seem to have interpreted teacher emphasis on the text to mean that literature is mainly about texts, thereby, conceptualising the study of literature as the sole study of literary texts. In explaining why he chose to do English Literature rather than English Language and Literature, Owen says that the latter is “kind of a bit more media based. I’ve always wanted to sort of study texts... books”, which is a difference echoed by Alice and Rehani who prefer and do not regret choosing English Literature because it involves “reading and analysing”. This conceptualisation is also apparent in the Year 12 students who state that they chose to do literature because they enjoyed reading texts. Students actualise this conceptualisation in how they categorise their experiences of studying literature according to the texts they analyse. For example, Alice “did *Goblin Market*” and is currently “doing *The Kite-Runner* and *The God of Small Things*” as mentioned in the previous theme literature as reading.

To sum up the differences between interpretations, conceptualisations and actualisations in this theme, the AQA examination board’s conceptualisation of literature as a construct does not seem to be actualised in the classroom by teachers and students who mainly actualise literature as the study of texts where instead of literature, it is the texts themselves that are studied as a construct.

### 3) *Literature beyond the syllabus*

Simon, Hilary and Anne, as English Literature teachers, take conscious efforts to ensure that A-level literature goes beyond examinations and coursework. Anne says that as a department, they “all try to make time for extra things that aren’t in the [syllabus]” like encouraging students to participate in a national poetry recital competition. Instead of viewing such “things” as a distraction from time that could be spent teaching and preparing students for examinations, the teachers share a belief that the literary experience of students should extend beyond the syllabus. Simon, for example, talks about how he hopes that a lesson on *Hamlet* would remain in his students’ memories.

Simon: ... They might forget about the question in the exam and they’re not going to remember the essay that they wrote in an hour, mega-stressed but they might remember sitting in a courtyard playing the guitar and going through the play or they might remember that soliloquy... you want a bit of longevity with it. I think, you want them to have something they can keep locked away somewhere in their mind that every now and again they might remember and go ‘oh, that was quite a nice lesson’.

Teachers seek to enrich student classroom experiences of literature as much as possible. In a discussion with her students about a *Woman in Black* theatre performance they had watched but not studied during class, Hilary also mentions that “It’s kinda nice to not be looking at the text”, to sometimes get away from the syllabus.

In the various themes of how literature is interpreted, conceptualised and actualised, there is a difference in what teachers and students value in literature. The memorable instances that all three teachers chose to recall during interviews were moments or lessons that had high levels of student engagement and independence with minimal teacher involvement. Simon’s students chose to dramatize *Hamlet* in creative ways, Anne’s students came up with a new plot line for *The Rhyme of the Ancient Mariner* based on engravings by Doré before they read the poem and Hilary’s students initiated and sustained a prolonged critical discussion about ethics in Mary Shelley’s *Frankenstein*. All three instances seem to reflect Goodwyn’s (2012) conclusion that secondary school English teachers place a lot of importance on “authentic engagement” (p.225). Though valuing student engagement and independence may be thought of as similar to the examination board’s emphasis on independent personal voice, the main difference is that valued and desirable “demonstration” (Simon) of student engagement may not necessarily be in written form as reflected in the moments teachers chose to recall in this study. Instead, student personal voice is expressed through behaviour and the process of learning literature rather than the end product of an essay or grade. Thus, perhaps teachers are not as invested in curriculum or syllabus development because they are able to take personal steps to go beyond the syllabus on their own without the need for official provision in the curriculum. In other words, teachers have and continue to utilise their freedom to personalise their students’ experiences of A-level English Literature.

Students, on the other hand, seem to value lessons that would help them in the examinations aside from “widening or broadening” their “horizons” (Owen) which might reflect how the examination impacts the actualisation of learning literature (Goodwyn, 2012). Though students make it clear in interviews that they enjoy having fun in class through discussions and activities as demonstrated in the other themes covered in this paper, some seem to evaluate those activities based on examination usefulness. For example, the memorable lesson recalled by Year 12 students was *The Rime of the Ancient Mariner* puppet show while the Year 13 students described an activity based on *Frankenstein* which involved designing their own monster. Students talked about how the activities were carried out with excitement and enthusiasm, often laughing as they recalled the specifics of the activity. However, comments from Elizabeth from Year 12 and Alice from Year 13 influenced my interpretation of how they perceived the activity.

Elizabeth: I think it's [good] also cause it's quite visual as well, you remember it so then it helps you when it comes to the exams because you can refer back to it.

Alice: We did get some good points on there, a few. We did get a few quotes on there.

Embedded in their responses seems to be the idea that what is ‘good’ about an activity comes from how it can help them in the examination where Elizabeth says it helps recall while Alice points out that the only “good points” that came out of the activity were quotes that could be used in answering examination questions. For students, learning literature is overshadowed in the classroom by the A-level examination that goes beyond fun and enjoyment.

### **Implications and conclusion**

Differences in what constitutes key concepts such as wider reading and what is valued by the examination board, teachers and students have important implications for the teaching and learning of English Literature as a subject. By comparing what the syllabus, teachers and students think about something as essential to literature as reading, we can possibly begin to understand why syllabus aims or concepts may not be actualised by students. The understanding and awareness of such differences can then be used to inform the teaching and learning of the subject within the classroom as well as future construction of policy and curricula. One key point that I hope this paper has shown is that it should not be assumed that key concepts or understanding of particular elements of a syllabus are shared by the various components in curriculum implementation. Just like the aspect of wider reading, key concepts should be defined and made clear to all who are involved in actualising a subject in the classroom in order to ensure that implementation is successful. In other words, curriculum and policy makers should take extra effort in communicating their understanding and definitions of key concepts to teachers while teachers should also share this understanding with their students directly. For example, if wider reading, defined as reading the works of literary critics, is important, then perhaps these other

voices or writers should be treated and actualised as part of the literature classroom rather than as outsiders in reading and sharing interpretations and ideas. Aside from that, policy makers should also ensure that there is consistency in the use of key terms and concepts that are used to construct a subject to avoid confusion. Finally, I also hope to have demonstrated that the application of a hermeneutic phenomenological perspective on the classroom could be useful in producing insights about curriculum implementation. Studies about teaching and learning literature should include its actualisation in the classroom as far as possible because one may argue that there is little use for changes to be made to the curriculum if they are not translated into the classroom.

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## APPENDIX

### Appendix A: List of Analysed AQA Examination Board Documents

#### List of Question Papers

- QP1 June 2012 Unit 1 Aspects of Narrative
- QP2 June 2012 Unit 3 Texts and Genres
- QP3 January 2012 Unit 1 Aspects of Narrative
- QP4 January 2012 Unit 3 Texts and Genres
- QP5 June 2011 Unit 1 Aspects of Narrative
- QP6 June 2011 Unit 3 Texts and Genres

#### List of Reports of Examination

- RE1 June 2012 Unit 1
- RE2 June 2012 Unit 2
- RE3 June 2012 Unit 3
- RE4 June 2012 Unit 4
- RE5 January 2012 Unit 1
- RE6 January 2012 Unit 2
- RE7 January 2012 Unit 3
- RE8 January 2012 Unit 4
- RE9 June 2011 Unit 1
- RE10 June 2011 Unit 2
- RE11 June 2011 Unit 3
- RE12 June 2011 Unit 4

#### List of Mark Schemes

- MS1 June 2012 Unit 1
- MS2 June 2012 Unit 3
- MS3 January 2012 Unit 1
- MS4 January 2012 Unit 3
- MS5 June 2011 Unit 1
- MS6 June 2011 Unit 3

#### Other Examination Board Documentation

- RM 2007 AQA GCE English Literature B Roadmap
- SP GCE AS and A Level Specification English Literature B
- TRB1 Teacher Resource Bank GCE English Literature B Key Features
- TRB2 Teacher Resource Bank GCE English Literature B 'Stretch and Challenge' and Synopticity