READER-RESPONSE METHODOLOGIES IN THE TEACHING OF ENGLISH LITERATURE IN A SECOND LANGUAGE CLASS

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This thesis is dedicated to my Mom MMANKELE MATHUKHWANE GLADYS MAA-MPHO MONARENG

It is also dedicated to all teachers of English literature who relentlessly pursue the quest for wide-awakeness, and who tenaciously confront and transcend teaching methodologies that mystify education and to teachers who value the quality of their pupils' education instead of a quantitative pass.
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## INTRODUCTION

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ABSTRACT

This thesis examines the methodologies and the approaches currently adopted in English Second Language Literature class. It begins by presenting the ideal approaches to literature. Thereafter it examines the research data so as to identify the methodologies and approaches currently adopted in English Second Language Literature class. It seeks to present alternative methodologies and classroom activities that value; pupil-centred approach; autonomy of pupils as active participant in a literature class; the development of the self; education of feelings and imagination; and the reader-response theory. Based mostly on Greene and Abbs this study regards literature education as an exploration, an experience and an avant-garde landscape where individual readers attach meaning differently.
DECLARATION

This study represents original work by the author and has not been submitted in any form to another University. Where use was made of the works of others it has been duly acknowledged in the text.
ACKNOWLEDGEMENTS

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INTRODUCTION

In this study I want to identify and examine the methods and approaches adopted by teachers in teaching English literature in a second language class, and I will thereafter suggest alternative approaches and methods. This study is based on my hypothesis that the approaches adopted by teachers in teaching English literature in a second language class are unsatisfactory because: They are teacher-centred; View literature as a language study; Emphasize on detailed study and analysis; Disregard the aspects of imagination; and because teachers fear to confront new challenges.

I will start by firstly presenting the ideal approaches to literature. In so doing I will be looking at what the 1995 English Second Language Syllabus says about literature; the aims of teaching literature; pupils' response to literature; and literature and imagination. In Part Two I will present the pupils' and teachers' attitudes towards literature and the way it is taught in a second language class. (This is derived from the questionnaires and interviews I conducted with both teachers and pupils). From these I will identify and examine the methods currently adopted by teachers, thus looking at the shortcomings of these methods. In Part Three I will attempt to suggest solutions. I will firstly examine the Self and how its components, the I and the Me, relate to literature education. Thereafter I will present examples of literature lessons and examine them in order to show how they may improve the current classroom practice revealed in Part Two.
Teachers are met by a bewildering barrage of unsupported assertions, generalizations and rejections with regard to the importance of literature education. Not surprisingly, the proponents of the "...tough and rigorous education" treat the idea of viewing literature as both educative and fun with suspicion (Gribble;1983,2). Their conviction is that if literature is fun, lucid and is taught to derive pleasure then it lacks rigour, a sense of seriousness and discipline which they think embodies the essence of education. The pleasure in reading and talking about a literary text, they reckon, is not sufficient to justify the significance of literature in education or life in general.

However, the common arguments against teaching literature in a second language class are that the language used in literature is difficult since it is not typical of the normal everyday use; that literature is culture based and second language pupils might not share the same cultural base as the first language; and that the study of literature contributes nothing to help pupils meet their academic and occupational goals (Mckay, in Brumfit and Carter;1987,181).

These are important points to consider but not so strong as to invalidate the teaching of literature in second language classrooms. There are literary texts which are written in a
language that can be understood by second language pupils. Such texts can be prescribed for these pupils. Furthermore the issue that literature is culture based should not be seen as a problem. One of the aims of teaching literature is that it enables readers to know about other cultures. Thus literature may work to promote a greater tolerance for cultural differences. The other benefit of struggling with the potential cultural problem of literature is that it may promote pupils' own creativity (McKay, in Brumfit and Carter; 1987, 183). For the "...end of literary teaching is not simply the admiration of literature but ... the transfer of imaginative energy from literature to pupils (Frye; 1964, 129). In this way literature might spur pupils' own imaginative writing. Even though pupils may be unfamiliar with some cultural assumptions in literature, the advantage of confronting these assumptions may be well worth the struggle.

Literature may provide pupils with the affective, attitudinal, and experiential factors which will motivate them to read. As such, literary texts can help in the development of reading proficiency and in this way contribute to pupils' academic and occupational objectives. There is nothing wrong in literature being both educative and fun. Fun and pleasure are important elements that generate pupils' interest in reading and thus motivate them to read more. This is true not only in literature but in education generally.
I believe that literature should still be taught in second language classrooms. However it is important to find out the place of literature in the English Second Language syllabus; the aims of teaching literature in second language classrooms; and the approaches the syllabus suggests. Examining the syllabus will enable us to identify its shortcomings and then propose what I think are the ideal approaches to literature.

THE ENGLISH SECOND LANGUAGE SYLLABUS

According to the 1995 English Second Language syllabus, the purpose of the English second language course is to enable pupils to communicate successfully for personal, social, educational and occupational purposes. The main aims of this syllabus are:

a. to foster in the pupils a desire to learn English, and to assist them to meet the challenges of living in a multilingual environment
b. to help pupils to listen with accuracy, sensitivity and critical discrimination
c. to help pupils to speak English clearly, fluently with sensitive awareness of audience in a variety of situation and variety of purposes
d. to guide pupils towards reading with increasing comprehension, enjoyment and discrimination
e. to develop pupils' ability to write English appropriate to their purposes
f. to promote pupils' control of English through a knowledge of its structure and usage
g. to develop pupils' ability to process information in different ways, depending on the type of discourse and the context in which it occurs, with a view to improving their learning in all subjects across the curriculum (English Second Language syllabus, 1995)

Discernible from these aims is the fact that the English second language syllabus is largely language study. First of
all the English second language course is structured under separate headings based on the four skills of language learning: listening, speaking, reading and writing. Each language skill is accompanied by a set of specific aims pertaining to language study. The purpose of teaching literature is acknowledged only in passing under the section of reading skills. Reading and the study of literature, according to this section, should not be seen as discrete activities in themselves but should contribute to pupils' overall communicative ability.

What emerges from the above considerations is that the other purposes of teaching literature are compromised at the expense of developing communicative ability. This creates an impression that the purpose of teaching literature to second language pupils should solely be to develop language skills. Such a view appears to be based on the perspectives suggested by Littlewood:

...that literature provides instances of language in use which can form the basis for instruction and practice in the language skills, especially reading comprehension accompanied by a varying amount of grammatical analysis and explanation exercises and drills may be devised to transfer linguistic structure to the learners; literature is a vehicle of learning differences between language varieties; literature provides authentic situations for language study; and that unless the learners master the work on the three previous levels appreciation of literature cannot be realized (in Brumfit and Carter 1987, 178).

The assertion made by this quotation is problematic. Firstly, literature is seen as nothing else but a place for teaching
grammar where pupils are drilled on language structure. Literature texts are not written for this purpose. They are written to be read for enjoyment and appreciation. The main focus, in reading literary texts, should be on what the story is about and what it evokes in the readers.

Secondly, the suggestion that the learners' knowledge of the second language structure, style and varieties are the sole guarantee of the learners' enjoyment in the study of literature; and the implication that the logical step to take would be to teach second language learners language content first and thereafter learners would enjoy studying literature are also problematic. They do not only over-simplify the process of learning, but they are a deterministic view based on the fact that learners should first of all be given a structure or techniques and tools that would enable them to analyze literary text so as to derive pleasure from the text. One does not necessarily have to master the theoretical aspects of music in order to appreciate a song.

Also, following what I termed above as a deterministic view, the apprehension of a poem is a process that involves close reading and a careful attending to the words on the page, an explication. Pupils are trained to read poetry by "...examining as many aspects as would explain its inner workings" (Dias and Hayhoe;1987,5). They are expected to "...speculate on the organic relationship between its form and function" (Helms;1988,1). This might include the
identification of imagery, tone, themes, meaning and the structure of words and rhythm, and a reference to historical periods, background information on a piece of literature, and to the traditional genres derived from the so-called canon of literature.

The teacher, in this case, is seen as the bearer of knowledge, the knower and the educator. His role is that of a model and expert mediator between the text and the learners. He has acquired norms, skills and techniques, and he applies them "dispassionately" in analysing a poem (Dias and Hayhoe; 1983, 7). As he conducts the reading of the poem in this fashion he aims at training pupils to acquire his skills and to apply them. He asks the inductive questions and is literally in charge of the meaning of the text and also of the pupils' thinking patterns. Graves rightly captures the essence of this scenario when he says that the teacher is the keeper of the poem, he "owns" it and pupils merely "rent" it (Dias and Hayhoe; 1983, 7). They, according to Dias and Hayhoe, live in the poem on the terms of the owner for the poem is not theirs to mess around in (1983, 7).

Such an account indicates a view that is hierarchical in nature, and that is based on the New Criticism and the Structuralist theories. As far as the New Criticism is concerned, Dias and Hayhoe write:
meaning is in the text and is to be discovered. The main aim of its critical activity is to determine what the poem means and how it has transmitted its message. The structuralist theory, on the other hand, focuses on structural and systems of contextual meaning. The critical activities aims at determining the principle of the system by which poems mean (1988,14).

In addition, Hirch argues, "...the text had to represent somebody's meaning and that is the author's..." (Crosman;1980,155). If the meaning of the text is not the author's, then no interpretation can possibly correspond to the meaning of the text, since the text can have no determinate or determinable meaning. Determinable meaning prevents the "...anarchy that is loosed upon the world" if disagreements in interpretation occur (Crosman;1980,157).

Claiming, as Hirch does above, that tolerating plurality of meanings produces anarchy is open to question because we presently tolerate such pluralities without experiencing anarchy. It is not mutual tolerance and respect for differences of opinion but "...an aggressive belief in the exclusive rightness of one's own opinion" that leads to anarchy (Crosman;1980,161). Meaning, I would argue, is not something that one extracts from a text, "...like a nut from its shell..." but an experience one has in the course of reading (Fish, in Tompkins;1980,xvi). The convention that authors make meaning, and that it is constituted in a text, arose from a desire to think of truth as single and unequivocal, "...and is part of an ideology of the society that is authoritarian and hierarchical" (Crosman;1980,163).
The idea that as readers we are constrained in our interpretations by the author’s own interpretation is riddled with difficulties. For most of the text there is simply no statement from the author on its meaning. Even if such statement occurs it is mostly ambiguous and contradictory that it must be subjected to the same process of reader interpretation. It is then that Hirch’s literary community is called in to decide the author’s meaning. The irony of this is that the members of this community are readers just like we are and their interpretation is nothing else but the readers’. The same “anarchy” Hirch wishes to guard against will recur since readers spontaneously differ in their interpretation.

The literary community is a hierarchical structure that includes critics, experts and teachers. By virtue of being an expert mediator between the text and the reader, the bearer of knowledge, and the educator the teacher determines the meaning and the process of extracting meaning from the text. This places him at the top of the hierarchical pyramid in a didactical situation, the teacher, the pupil and the subject matter. A pupil in this case is a passive receiver of knowledge, a tabula rasa, an educand, and he must get the meaning of the text from the teacher. Knowledge is only transferable from the top (teacher) to the bottom (pupil).

The same hierarchical tendency is reflected in the structural approach where literature is viewed in terms of its structures. In this view literature is seen as
"...systematic, and has a conceptual framework..." which needs to be mastered—genres, characterizations, plot, and setting (Iser; 1976, 91). The mastery of these guarantees enjoyment in the reading of literature.

The danger, however, is that pupils might be forced to think within the boundaries set out by this structure and literature lessons might be reduced to an exercise that involves a mere identification of structure, metaphors, plot, setting, the genres. The teacher's questions during the lesson might be equally restrictive because they might drive the pupils towards a particular direction set by the teacher and as Dias and Hayhoe suggest the pupils arrive at the destination without having travelled (1989, 7).

The idea of the teacher as an expert and mediator between the text and the pupil is a deterrent to the pupil achieving an autonomy as reader. The over-emphasis of framework and techniques of literature, the detailed study and analysis adopted in the teaching of literature and the emphasis on the historical periods of work of literature are also a problem. Secondary school pupils are by no means specialist readers as university students are. To expect them to master these techniques is unfair. It does not only overburden pupils but it also creates an impression that these are the only things that matter in reading literature.
The teachers of literature should be cautious of the effects of the detailed and careful analysis adopted in the teaching of literature particularly to English second language pupils. A need to strike a balance between the detailed analysis and the sustaining of pleasure in reading literature can offer some kind of a solution. The position of this study is that it is these processes of detailed study and careful analysis that destroy the second language pupils' interest in literature.

THE AIMS OF TEACHING ENGLISH LITERATURE

Perhaps a look at the reasons for teaching literature at this moment is useful. Reid, I think rightly, points out the objectives of teaching English literature as follows.

To help students to enjoy reading and appreciate literature of all kinds and learn to discriminate; to develop their capacity for critical thinking and their moral awareness and the sense of value; to help them to acquire vicarious experience of life and other people’s life, giving them the emphatic understanding of others, and one hopes, of themselves; to hand on to them some cultural heritage that belongs to them (Reid; 1982,35).

Unlike the objectives set out by Littlewood, Reid's objectives do not treat literature as a realm of language study. They do not set out conditions, for instance, that in order to appreciate literature one must master conventions, patterns or structures. Instead they describe literature as an experience that engages readers in many aspects of life—different cultures, self-understanding, understanding of others, aesthetic aspects and the development of critical thinking.
Reid does not mean to encourage teachers to disregard structures, conventions, patterns and the like. Literature for that matter rests on patterns and this should be acknowledged. Patterns are important because they offer perspectives, points of view from which to consider particular acts. They "...clarify and illuminate the situations requiring intelligent deliberation" (Dewey in Greene; 1975, 50).

The main reason that causes her not to stress patterns might be that patterns do the opposite if they are imposed on the pupils to such an extent that pupils are made to reproduce these conventions without innovatively breaking them. The situation becomes worse especially if literature lessons have been over-emphasizing conventions throughout the pupils' primary and secondary education, the chance of pupils breaking these conventions becomes remote.

I want now to clarify what I believe should be the main objective of teaching English literature to second language class. The main objective is for pupils to enjoy and appreciate literature. Reading, for me, is a pleasure in itself at many levels from relaxation to deep satisfaction, "...for intellectual enjoyment, for relaxation and for recreation ..." (Aristotle, in Reid; 1982, 27).

Any teacher who helps his pupils find enjoyment from reading is doing them a lasting service. Enjoyment is the necessary starting point for all other objectives. What matters the most in literature is the pupils' response to a text; and
their intellectual and emotional experience generated by their active participation with the text. It is hardly possible to generate these if pupils do not enjoy the text they are reading. This state of participation is crucial because it implies a sense of willingness to read. The main issue is to build the pupils' confidence of reading literary text to derive pleasure from it.

This confidence can be assured if the pupils' autonomy as readers is respected so that their individual experience and personal response to the text are accommodated. Literature is one of the few subjects that afford endless opportunities for critical discussion where pupils and teachers can meet on an equal level. It can trigger in the readers' conscious and subconscious mind a myriad of associations, memories, images, "...purely idiosyncratic flights of fancy, they come unbidded, the more so the more engaging literature proves to be to any given reader" (Nelms:1888,11). The discussion and dialogue in which the teachers and pupils express their response to literature raise this consciousness of the mind, and allows them to examine their inner worlds as they attempt to put them in words. They give them the opportunity to compare their silent projections among themselves not to be judged or measured but to begin negotiating a communal reading, to extend themselves towards tolerance, towards flexibility and pluralism (Nelms:1888,11).
Nelms, I think, affirms the position that pupils do not simply absorb meaning from the text and from the teacher but they are engaged in making meaning from the text. There is, in fact, no single right interpretation or answer in literature. Pupils who argue among themselves or with the teacher to justify their interpretations of the text reflect this notion. The more pupils' opinions are respected the more confident they become, and the more enjoyment they will derive from the work of literature.

READERS' RESPONSE TO LITERATURE: THE QUESTION OF WIDE-AWAKENESS

Fundamental to the study of literature is the fact that it stimulates the readers' response. The manner in which the pupils respond to literature is important. The crucial question, however, is whether their responses are merely the repetition of their teacher's interpretations of the text or whether they are the pupils' original thoughts--ideas that pupils can make a serious attempt to justify. The ideal option is to encourage pupils to value their opinions, to question opinions, if need be, including the teacher's and their own but not, according to Marshall, to board up and hammer shut their interpretation (1992,6).

This highlights the point that literature is something to talk about rather than learn. Encouraging pupils to ask questions shows that the world is a universe with a myriad of meanings to which individuals attach themselves according to their
experience or their need. The term "learn" implies a conscious effort, a deliberate action. If literature is something to be learnt then there is a risk of equating it with factual subjects such as mathematics. In these subjects there are formulae that must be adhered to in order to arrive at a single, correct answer. Applying such a deterministic view to the pupils' interpretations of texts is to contradict the fundamental principle of literature.

A text does not have a single meaning. According to Iser it represents a potential, a set of instructions that await to be activated by the reader (1978,ix). Paraz adds that there is one note common to all poems, without which it will never be poetry: participation (in Nelms,1988,14). So it is with all literature. The readers come into contact with various words and perspectives and they relate them to different views and patterns established by their experience, and in that way they set "the work and himself in motion" (Iser;1978,21).

The text and the reader are in an interaction. It is therefore what happens between the text and the reader that generates meaning--during this process the reader in a sense recreates the text. This indicates what Rosenblatt calls the special mark of the work of literary art in that literature is lived through by the reader. She uses the term "transaction" to refer to the relationship between the reader and the text and she elaborates on this term:
Transaction designates, then, an ongoing process in which elements or factors are, one might say, aspects of a total situation, each conditioned by and conditioning the other (Rosenblatt; 1978, 17).

This participatory autonomy, freed from the teacher's interpretation, and shown by the reader in the reading process should be what pupils experience in literature lessons. Teachers should recognize this and should ensure that their lessons allow pupils to express the views they have established from their transactional relation with the text without being intimidated by the teacher's view.

Furthermore, Rosenblatt (1978) distinguishes between what she calls "efferent" and "aesthetic" reading. Efferent reading refers to reading for information. Readers, in this case, disengage themselves from the personal, qualitative elements in their response to the verbal symbols and they concentrate on what the symbols designate. They concentrate on the end results not the means of the text (Rosenblatt; 1978, 28). Their main aim is to get the message or information that the text offers. They cannot go beyond the literal meaning of the words. The text becomes the source of information, the provider of knowledge. How the information is presented the way it is, is hardly given any thought, nor is much ever necessary.

This type of reading is rather like the teaching of literature which is characterized by an emphasis on the content, theme and message and on the language structures. The teachers play
the key role in deciding what these are. The text, in Iser's words, in this case is practically disembodied and is reduced to content at the expense of effect (1978,86). The reader is left with "... a peculiar story that is purely denotative, in no way connotative, and therefore totally without impact" (Iser;1978,86). The literature lesson becomes a factual response to the text. Reading becomes mechanical and "...a chore which would be seen as a meaningless hurdle which the examination candidate has to surmount in order to achieve his precious certificate" (Reid;1982,36).

A reader of the work of literature who adopts such a style is not "wide-awake" for wide awareness implies a complete awareness, a full consciousness, a total attentiveness, an engagement (Greene;1975,161). A reader without wide-awareness neither engages himself with nor pays attention to the text. He is either unaware or ignorant of his transactional relation with the text. He is not assertive enough to strive for his individual autonomy--an autonomy that enables one to act, without fear, on what one believes to be the truth despite what is propagated from other sources. Such an autonomous participation urges an individual to reject being "...subsumed under abstractions like the public [and to avoid] being lost in the anonymity of the crowd" (Greene;1975,161). Pupils should not be encouraged to follow this type of reading especially when it comes to the study of literature.
The aesthetic reading, on the other hand, seems to be the ideal one to adopt in the teaching of literature. In this type of reading the reader's attention is centred directly on what he is "...living through during his relationship with that particular text" (Rosenblatt; 1978, 24). He is consciously focused on what the words are stirring up within him. In this case reading is a journey not a destination and it is the journey that matters. The reader is thus carried forward by the pleasurable activities of the mind excited and alerted by the attraction of the journey, and the reader who does that is the performer (Rosenblatt; 1978, 26). Only if the reader turns his attention inward to his experience of the journey itself will a poem happen (Rosenblatt; 1978, 28). Aesthetic reading emphasizes the transactional relationship with, and the continual awareness of, the text. Schutz's definition of wide awareness indicates the similar points that characterize aesthetic reading.

By the term "wide-awareness" we want to denote a plane of consciousness of highest tension originating in an attitude for full attention and its requirements. Only the performing and especially the working self is fully interested in life and, hence, wide-aware. It lives within its acts and its attention is exclusively directed to carry its project into effect, to execute its plan. This attention is an active one. Passive attention is the opposite of full awareness (in Greene; 1978, 161).

This quotation makes some telling points concerning the teaching of literature. It calls for teachers to ensure that the way they conduct their literature lessons should produce pupils who are wide-aware. Their main point must be to
provoke, challenge, confront and engage pupils in a conscious effort that will arouse them to discover the meaning of a text in their own terms, and to derive pleasure from literature. Deriving pleasure from literature is incompatible with passivity, acquiescence and "...quiet desperation" (Greene;1978,162). Ponds echoes the same sentiments when he talks of arousing people from somnolence and ease (in Greene;1978,183). Pupils should therefore be made aware that there is an alternative to the reality constructed by the literary conventions taught to them and by the society in which they live, and that it is their responsibility to pursue these alternatives if they want to pursue their individual autonomy.

LITERATURE AND IMAGINATION
Imagination is one of the debased terms in the modern world. Mostly, it is linked to childishness, "... mimicry, illusion, deception and irrationality" (Abbs;1976,12). Imagination is so trivialized that our education system does little to encourage the education of imagination. Associating it with literature would be to risk having literature subjected to the same treatment. At the same time, we cannot pretend that no links exist between the two terms. They are in actual fact inseparable. Literature, like, anything else, is the product of imagination.

Reading or responding to literature demands the formation of mental pictures, images, which is the act of imagination. The
images evoke feelings and consequently both become inseparable. This mutual interplay becomes automatic and continual. As "imagination puts images to feelings, feelings drive the imagination" (Smith; 1988, 51). A sense of exploration comes into existence. The imaging, probing and relating create the realm of possibilities as the old and the familiar are transmuted and as the mind interacts with the text. To enter "that realm, to become perceptive enough to enjoy an aesthetic experience, the individual must break with the routine and habitual" (Greene, in Smith; 1970, 318).

In order to imagine, Greene argues, consciousness must be free from the all specific realities and this freedom must be able to define itself by a 'being-in-the-world' which is at once the constitution and the negation of the world (Greene, in Smith; 1970, 319). The concrete situation of consciousness in the world must at each moment serve as the singular motivation for the constitution of the unreal.

Literature like any other work of art, is "unreal" yet it exists in relationship to the reader's consciousness and its referent is the individual's subjectivity. Language of literature is associative: "...it uses figures of speech such as simile and metaphor to suggest an identity between the human mind and the world outside it, that identity being what imagination is chiefly concerned with" (Frye; 1974, 38). Imagination creates the relationship and enables the reader to posit literature as an aesthetic object. Imaginative
consciouaness is the necessary condition for any other work of art to be constituted as an aesthetic object.

Myth, for instance, is an "...aesthetic device for bringing the imaginary world into harmony with the empirical or the experienced facts of life so as to excite a sense of reality amenable to both the unconscious passions and the conscious mind" (Greene, in Smith;1970,325). It is the prototype of the work done by imagination, "...a mode of expression of patterning human impulse, a crucial way of ordering experience for the sake of communion with others and for the sake of identifying the self with respect to the world" (Greene, in Smith;1970,325). As a large controlling image discerned in human experience it is understood as the basis of ideas rather than their contraries. Mythic images are the elements by which thought is sustained and propelled. Furthermore, myth gives "...the structural principle to other forms of literature such as story telling" (Frye;1974,110).

The same kind of characterization and legendary heroes evinced in novels and plays can be traced back to myth. Thus literature can count myth as one of its pedigrees. Disregarding aspects of imagination such as this would be an act of neglecting the integral part of literature as a work of art. Schorer warns us of such a move when he says:
"...we habitually tend to overlook the fact that as human beings we are rational creatures not first of all but last of all... Belief organizes experience not because it is rational but because all belief depends on a controlling imagery, and rational belief is the intellectual formation of that image..." (Smith, 1970, 326).

This intellectual formation of image, termed imagination, is by no means a passive activity. It is active and can be linked to adventure, awareness and authenticity. It allows the sense that there is always more to experience and more in what we experience than we can predict. It calls for a break away from the stock response, the fixed ideas of the actual and thus enables people to see themselves beyond even what the familiar might disclose. It permeates all aspects of life.

Helms acknowledges the power of imagination especially within literature. He proposes that it is helpful to think of the experience of literature as a process of involving four recursive stages or activities, namely, evocation, response, interpretation and true criticism (1988,6). Evocation is the silent and personal process of reading and imaging a story or a poem. It is essentially an inarticulate phase yet the text draws readers' memories, their linguistic repertoires, and their previous experiences. Consequently the readers will see the story in different ways. As soon as the readers start to talk among themselves about the story they have entered the second phase called response. In this stage they articulate their feelings, ideas, and judgement about a piece of literature, and the text begins to take another shape. They
made certain beginnings towards interpretation, especially raising significant questions, the expression of confusion, the formulation of tentative hypotheses and the extrapolation from the text of disconnected inferences not yet coherent enough to justify the term interpretation.

The stage of interpretation begins when readers explain the significance of the work and synthesize its most disparate element and persuade others readers to discover and accept the same formulation. The final phase of the experience of literature called true criticism is characterized by the reader's attempt to place the work in a larger context defining its place in its social milieu or historical ideas, evaluating its significance according to a number of established or newly proposed criteria; to test the world view it embodies; to use it as a focal point for questioning one's assumption about human experience or the sense of value prevalent in one's society; and to analyze the adequacy of its language and literary device to achieve effect deemed appropriate for its genre and theme. This final stage is not necessary at second language level.

Notably, the stages outlined above emphasize the fact that imaging is primary and that it persists throughout the experience of literature. The rational is secondary and would be hollow without the primary aspect, imagination. The relevance of this section has several facets. First it reinforces the claim that imagination plays a focal role not
only in aesthetic experience but in various ways in which human beings deal with and interpret the world. Secondly, it illuminates the importance of paying attention to both the outer and the inner visions in the process of education; it indicates how the inner takes shape when it is externalized thus emphasizing that education of the imagination should be given significant attention.

The central issue raised in this chapter is that the aim of teaching literature is to enable pupils to enjoy reading literature. The essence of that enjoyment includes: the pupils' transactional relationship with the book; the images and memories teased out while reading the book; the pupils' confidence to argue and support their opinions and also to reconsider their stance if their opinions are challenged by other members of the class; and their willingness to read more works of literature for relaxation and pleasure during their spare time.

Another vital point raised is that this sense of enjoyment can be realized if the teacher allows pupils to exercise their autonomy, thus indicating that pupils, and teachers, stand against the world of possibilities. The concluding section stresses the point that it is imagination that puts pupils in relationship with these possibilities, just as it is imagination which enables them to order the indeterminate situation in which their inquiries begin. Therefore the education of the imagination needs to be given attention.
The next chapter will present and examine the data derived from teachers' and pupils' questionnaires and interviews. By so doing this study will, among other things, be examining whether any of the attitudes to literature raised here are part of the current perceptions of teaching literature. It will, at the same time, be examining the methodology currently adopted in second language classes.
PART TWO: TEACHERS' AND PUPILS' ATTITUDES TOWARDS ENGLISH LITERATURE AND TOWARDS THE WAY IT IS TAUGHT IN A SECOND LANGUAGE CLASS.

PROLOGUE
This study is based on the data derived from the interviews I held with teachers and pupils; questionnaires I distributed among teachers and pupils; and my review of the literature on the teaching of literature. I conducted this research in the Western Cape at three former DET high schools and two former HOR high schools. The former DET High Schools were: Thandokhulu High School based in Mowbray, Isilimela Comprehensive and Ikamvalethu Finishing School. These two schools are situated in Langa. The former HOR schools were Silver Stream High School in Manenberg, and Bishop Lavis Secondary High School in Bishop Lavis. My focus was on matric pupils and teachers who are respectively studying and teaching English literature as a second language. The details on the ages and other background information of the informants are provided in appendix 3.

My focus, as indicated above, is on matric because while I was studying for my matric I found that the way literature was taught followed a similar routine—one that was meant to prepare pupils solely for the examination. The class practice was characterized by written notes to be copied by pupils, a task which took almost the whole period. If there was ever any teaching the teacher would be the only one speaking
throughout the remaining minutes. I found this routine not only cumbersome but it did not offer pupils the opportunity to interact with the text and present different opinions. As a result pupils tend to have one dimensional views of the world of literature. I therefore wanted to find out whether similar approaches were still practised.

The other reason for choosing matric second language classes is that I am presently teaching English Second Language to matric pupils. I find some of my pupils expecting me to use the approaches I mentioned above because they were made to believe that, as one of my respondents said, a teacher must "give them notes and do almost everything for them in order to pass their examinations". Other pupils want something different, a new classroom practice that would move them "...to critical questioning and to learning how to learn" on their own with minimal interference from the teacher (Greene;1978,39). This situation led me to believe that the approaches I mentioned earlier might still be existing.

I distributed questionnaires to three former DET schools and two former HOR schools. Forty pupils (from the schools mentioned earlier) completed the questionnaires fully. Seven teachers from the same schools completed and returned the questionnaires. I interviewed four teachers from Ikamvalethu finishing school. The interviews were recorded. I also interviewed eleven pupils as a group from the same school. I chose my own school because I work there and am familiar with
the staff and pupils. This, to me, appears to be an advantage since it is easy to speak freely and frankly with an acquaintance rather than with a stranger. I adopted this view from what Labov calls the observer's paradox:

language in the speech community can be studied by collecting large volumes of natural speech on good quality recording, yet a stranger who attempts to obtain these drastically changes the character of the phenomenon he is observing (in Milroy, 1980, 41).

I find this view helpful because my informants were to some extent free and frank in expressing their thoughts.

I encountered various problems in conducting this research. I planned to get a range of responses from the former DET and former HOR schools because these are the areas where English is mostly taught as a second language. But the questionnaires I distributed at the former HOR schools were neither completed nor returned. Even though the former DET schools tried to complete the questionnaires some of them were incomplete and as a result I managed to get only forty fully completed ones. From three schools only seven teachers completed the questionnaires. Eight teachers did not return theirs.

The other problem was that initially teachers did not want to have their opinions recorded during the interviews. It took some time to convince them to agree to have them recorded. Two teachers refused so I ended up with only four teachers who agreed to have their opinions recorded. Pupils responded
positively and I managed to record an interview with a group of ten and one individual pupil. Pupils were free to express their ideas and concerns and they did so. The tape recorder was in good condition; recordings were done in a quiet room with windows and with the door closed. All the recordings are clear. (Refer to the questionnaires in appendix 4).

FINDINGS: TEACHERS

RATINGS OF GENRES BY QUESTIONNAIRES

Asked which genre of literature they preferred to read and teach all seven chose poetry and drama as their first choice; six out of seven respondents preferred reading and teaching novels while five out of seven respondents preferred short stories. Various reasons for and against teaching each genre of literature were given. (Some of the quoted phrases are clarified later on in the section on teachers' interviews. Therefore, in this section, I will occasionally quote their statements without clarification).

RATING OF GENRES BY INTERVIEWED TEACHERS

Poetry and the novel appear to be these respondents' most favourite genres. Similar to the data from the teachers' questionnaires short stories are ranked second whilst drama is ranked third. Two respondents preferred reading and teaching poetry to any other genre of literature. The same number of respondents preferred reading and teaching the novel to any other genre of literature. Only one respondent enjoyed reading and teaching short stories. None of the respondents
preferred drama.

The ratings of genres by the interviewed teachers and questionnaires differ because only four teachers were interviewed whereas there were seven questionnaires. However, the notable similarity is that both the questionnaires and the interviewed teachers rated poetry first and short stories second.

THE TEACHERS’ QUESTIONNAIRES

One respondent enjoyed reading and teaching short stories because a short story has what he calls "direct themes [which] enable pupils to assimilate and enjoy it". What he means is that it is easier to pick up a theme in a short story than in a more extended text like a novel. This enables pupils to understand the story with greater ease. As a result pupils are more likely to enjoy reading them.

Another apparent advantage of short stories is that they have "different themes". Readers are provided with a range of stories whose themes vary considerably. If one story bores them or if its theme is difficult to pick up then the readers can opt for another story. The respondents who preferred short stories did so because they can have "...different interpretations". It is not clear though whether they allow different interpretations, or why this should be more of an advantage in a short story than in a novel or a play. That short stories "... end quickly" was another advantage cited.
Clearly the teachers are concerned about either the limited attention span of their pupils, or the pressure to finish their literature syllabus in time. A disadvantage of short stories cited is that they "... lack climax and are superficial".

The respondents who preferred poetry did so because, like short stories, it allows what they call "...different interpretations". Readers can have different views on one poem. Moreover poetry deals with "...real situations". None of the respondents mentioned any disadvantages of teaching poetry.

Teaching drama texts was mentioned by all the respondents. One comment was that drama "brings the real world--the moral and cultural lives of pupils". In trying to clarify what this phrase meant one respondent said that drama was a reflection of actual life. On the other hand, one respondent felt that some plays are "out of context with the pupils' lives". He referred to an example of a play that might be set in Egypt and refers to "pyramids". It is, according to this respondent, difficult to bring a "pyramid" into a class to illustrate some points, and even if it was possible "pupils would find it less interesting because pyramids do not belong to the age in which they live".

These comments raise some significant issues. If a teacher dislikes drama because it is not set within the age in which
pupils live and therefore it would be difficult to bring a "pyramid" in a class—-if a play is, for instance, set in Egypt—-then one can see how less imaginative such a teacher is and how less imaginative pupils would be. One is not even tempted to ask how a literature lesson would be under such circumstances because it is evident that it would be less interesting and meaningless. At the same time, viewing poetry or drama as a reflection of actual life is both naive and mistaken. A text cannot represent reality outside its being a text. Usher echoes the same sentiment when he says that "...truth is not a matter of correspondence with an outside reality" (Usher; 1984, 15). It is linguistically and socially constructed. Pupils should be made aware of that.

Asked which approaches and methods would ensure a successful teaching of English literature in a second language class the respondents suggested the following. Three respondents said that they read the text and interpreted it to the class. One respondent asked the pupils to read and he "interpreted the text thereafter. I did so in the form of writing [notes] on the chalkboard". One respondent read to the class and clarified what was unclear. One respondent felt that pupils should read the "lines to each other" not the teacher reading for them. The teacher would thereafter "explain to the class".

One respondent preferred the communicative approach. Two respondents felt that dramatization was the best method of
teaching English in a second language class. One respondent preferred group discussion. Asked how they applied these approaches and methods in class they responded as follows: three respondents organized debates around contemporary issues in the community thus ensuring the principle of moving from the known to the unknown. Two respondents instructed pupils to read a text in class, then they guided them to "do gesture according to different emotions". Two respondents organized pupils in groups. One of these two respondents organized pupils into what he called "thinking tanks" which will come up with different views and ideas that may lead to "the correct ideas of the writer". This last comment suggests that there is a single message that the writer wants to communicate to the readers and it is this message that the teachers regard as "correct". The teachers would then devote their time to lead pupils to this message. This assumption is restrictive. I will, however, pick up this issue later since the same respondent who raised this issue tried to elaborate on it in his interviews.

TEACHERS' INTERVIEWS
The teachers interviewed are the ones who completed the questionnaires. I wanted them, among other things, to clarify some of the issues they mentioned in the questionnaires. I am going to present three transcripts from the interviews I held with teachers and each transcript will be followed by some comments. Thereafter I will comment on some of the issues that were raised during the teachers' interviews but are not
Q: What do you think is the main objective of teaching literature?

A: It is to familiarize pupils with different situations in different historical periods and to teach pupils to write their own stories—in other words to create writers.

Q: Which genre of literature do you prefer to teach and read and why is it so?

A: I prefer short stories because they have different stories with different themes. Readers do not get bored because if one story bores them or its theme is difficult to pick up they can opt for another story.

Q: Which genre of literature do you prefer the least and why is it so?

A: I find poetry boring because it hides theme. One cannot dispute what the poet is saying. The poet plays with words and this makes poetry confusing.

Q: Isn’t what you are saying also applicable to the short story?

A: No. A story is about something that has really happened. The writer has no reason to play with words. A poet’s ideas, on the other hand, are fictitious and subjective. It is therefore difficult to dispute his ideas. He is, in this case, the one who claims to know what he is talking about.

Q: In the questionnaire you said that poetry does not reflect the industrial sector that our society is. Do you think that literature should only cover issues that have to do with the industrial sector of our society?

A: Yes. The aspects of our modern world should be the main focus otherwise pupils won’t fit well in the economy of the country after finishing their studies.

Q: How do you conduct a literature lesson?

A: I tell pupils to prepare a poem for the following day and tell them not to bother about difficult words but only to browse through in order to come up with the understanding and the message of the poem. I then divide
pupils into groups to discuss among themselves. Those with similar interpretations of the poem are grouped together. Thereafter I read the poem and interpret it to the class in order to give them the correct ideas of the poet.

Q: What do you mean when you say the correct ideas of the poem?

A: That is what the poet wants to communicate to the readers. I covertly try to convince and lead them by pointing at evidence to support the poet’s argument.

Q: How does one determine what the poet wishes to communicate with the readers?

A: Study guides give us the themes and the message of the poem.

This teacher said that in conducting a literature lesson he would divide the class into what he called "thinking tanks", groups. Pupils with similar interpretations would be grouped together. These thinking tanks would be expected to come up with different views that would lead to the "correct answer of the writer". Though the sense of different views suggests the desire to encourage critical and open thinking, that is allowing pupils to present their different opinions and argue among themselves, the inclusion of the phrase "the correct answer of the writer" seems to invalidate such a move. It suggests a sense of closure, limit and boundary. Therefore pupils must believe what is written in the book and what the teachers say because the teachers know what the writer is saying in the book. To suggest that "nobody can dispute what the poet says" and that the study guides provide readers with a single theme or message of a text is equally restrictive.
In bringing the pupils to the "correct ideas of the writer" the teacher, according to the above respondent, should "covertly convince the pupils" by indicating evidence from the text to substantiate the writer's position. If one views literature as an exploration that allows every individual to attach meaning differently, to see experience and knowledge as infinite and to allow multiple interpretations of the world then one cannot accept this deterministic view of the "correct ideas of the writers". The view that the teachers determine what the pupils should think, believe and learn is what I wish to challenge. Such a view is flawed because it encourages pupils to have one dimensional views of the world of literature, rather than an idea of the world that is "...irreducibly and irrecovably pluralistic..." (Usher;1994,12). Literary work cannot be "...grasped exhaustively from any single, necessarily partial point of view" (Todorov;1987,138). Its interpretation is always incomplete.

**TRANSCRIPT 2**

Q: What did you mean when you said that short stories lack climax?

A: They lack climax because a short story develops and leads to a point without building some parts. One does not have a chance to think or use one's insight because the writer guides you to what he thinks is relevant. It is therefore not open.

Q: How do you conduct a literature lesson?

A: I divide the class into groups and choose a pupil who is competent to read a scene to the class. I do not just choose anyone. I ask the same pupil to tell the class
what he is reading about. Thereafter I take over and explain, by going deeper, what the scene is about. I entertain questions after each paragraph.

This extract raises some serious concerns. If a teacher chooses a pupil who is "competent in reading" to read the text to the class then other pupils who are not good at reading but want to read will obviously never get a chance to read. The definition of pupil participation, in this regard, is restricted to the "competent ones". The main reason given is that those who are not good at reading make the class sluggish and dull because they would, among other things, stammer while reading, some would be shy to read and this would break the flow of the lesson. This leads to drowsiness and boredom in the class.

These reasons are justified yet they call for the teachers to review the approach they are using. If the teachers want to continue using the approach then they should find ways of ensuring that all pupils are actively engaged in the lesson to avoid the flaws mentioned above. In clarifying what he meant in the questionnaire that short stories lacked "climax and are superficial" the respondent said that a short story lacks climax because it "develops and leads to a point without building some parts. One does not have a chance to think or use his insight [because] the writer guides you to what he thinks is relevant--as a result short stories are not open". According to this respondent a short story, apparently, does not show how a plot develops as the story progresses. If
seems that the respondent sees short stories as a closed-ended text in which readers give themselves up to the text—the text provides and the readers merely absorb. Such a view might tempt teachers to teach literature as a mere presentation of events and facts, and to expect pupils to commit these to memory.

This is contrary to the reader-text theory where readers interact with the text. The reader-text interaction is not a passive activity that simply let the words and images to wash over the reader, exerting no influence on the development and an understanding of the text. And if we view the process of reading of a text as such then no one might claim that short stories are "not open because the writer guides you to what he thinks is relevant". As a matter of fact, readers neither engage themselves directly with the writer nor are guided by the writer but they are in a transactional relationship with the text. The readers do not get the meaning from the writer. Instead readers make meaning "...in the sense that he actualizes the potential meaning latent in the text" (Crosman;1880,154).

TRANSCRIPT 3

Q: Do you think that educating the imagination should be catered for in literature education, and do you think that fable, myth, fairy tales, and folklore can contribute in this regard, particularly to matrix pupils?

A: No. Matriculants are serious about their work, they need and deserve serious novels. They are at the age of exploring new avenues. Fairy tales and the like will demotivate them. Matriculants are intellectually
developed.

Q: Could you clarify what you mean when you say serious novels?

A: These are novels that cover political and social issues that affect pupils' lives; issues that pupils are familiar with.

Q: What do you mean when you say that matriculants are well developed intellectually?

A: Matriculants are mentally geared to deal with real and believable issues. By virtue of being unbelievable and not being real fairy tales and the like won't have an appeal to matriculants.

It seems that the teacher in this interview does not want to commit himself on whether the education of the imagination should be catered for or not. It is not clear whether he knew what education of imagination entails. However he quickly dismissed the idea of accommodating fables in a matric class. Other teachers interviewed felt that fable, folklore, fairy tales and myth should be reserved for the junior standards (primary schools). He appeared to agree with them when he said that matriculants are "intellectually developed" and therefore need "serious novels" that deal with the issues that are "real", rational and "believable". According to him Animal Farm is what he called serious novels. It does not strike his mind that this text is a fable.

To suggest that fables, myth and fairy tales should not be read by matriculants because they are unreal and unbelievable is problematic because it means that pupils should only study things that are within their reasoning power. Anything that deals with abstractions that seem illogical because they
cannot be verified and cannot be proven by concrete evidence should be discouraged. Pupils should imagine and think of things that are within the modern convention, things that are "relevant" and "productive", things that would yield tangible results and "issues that reflect the industrial sectors that our country is". This might result in the texts that merely render the present reality being prescribed at the expense of the ones that question it. The latter texts might be regarded as irrelevant. Literature itself might not be "relevant". The basic challenge facing teachers is not only to make it relevant but to make it thought-provoking, challenging and absorbing. Literature is "relevant" only if it encourages critical and independent thinking, creativity, imagination, sharing and contesting of different ideas.

It is contradictory for the teacher in this interview to suggest that pupils should be exposed to literary text that covers "... issues that they are familiar with" while at the same time acknowledging that these pupils are "... at the age of exploring new avenues". It is clear that pupils won't have the opportunities of exploring new avenues if they are exposed to familiar issues. The idea of preparing pupils to fit well into this "industrial sector..." attaches literature education to an economic concept of production, demand and supply. Consequently education is reduced to a mechanical factory that produces individuals with similar and identical set patterns of thought, or none at all.
Each of the respondents gave reasons for preferring poetry to any other genre of literature. One respondent felt that poetry is interesting because it can be transformed into music and "production for the stereo". What he meant is that poetry can be presented as part of a radio programme. Poetry, he asserts, is "pregnant" in that it has "less words and different meaning" and "it calls for different responses from pupils". The latter statement contradicts the statement made by the respondent in the first transcript of the interview that "nobody can dispute what the poet is saying". Ostensibly calling for different responses suggests that readers might interpret the text differently and that is in a way disputing the writer's ideas. It is not clear why the speaker of the latter statement restricts this assertion to poetry only.

Two respondents enjoyed reading and teaching novels. One respondent felt that a novel was interesting because "it is written in a simple way, is easy to explain and events are easy to follow". Asked what he meant by "simple ways ... and easy to follow" he said he meant that the language used in novels is simple and understandable hence one does not find it hard to explain what is going on in a novel. One respondent felt that a novel "fits within the social context". This conclusion probably reflects the type of novels the speaker is exposed to and perhaps how less critical the speaker is in reading this type of novel.
Asked what they thought the aims of teaching literature were, the respondents cited the following: "to enable pupils to gain insight, knowledge and education; to enable pupils to accumulate vocabulary; enable pupils to write their own story; to familiarize pupils with different situations and time; to engage pupils in political issues; to enable pupils to understand some cultures; and to encourage pupils to read literature for pleasure". These are educationally sound objectives and if every effort could be channelled to realize them not only could literature education be a force to reckon with but also all aspects of education would be dynamically appealing and worthwhile.

But the statements made earlier by the teachers are in direct conflict with these objectives. Literature cannot "enable pupils to gain insight" if the teachers "covertly" lead them to a single perspective propagated by study guides; if teachers reject aspects of education of the imagination such as fable, myth, fairy tales and folklore. Furthermore if the teachers believe that literature familiarizes pupils with different situations then they cannot claim that texts that do not cover the "...industrial sector that our society is" should not be taught. It is contradictory for teachers to say that literature enables pupils to understand "some cultures" while such a teacher rejects books that are set in any other period except the modern period.
Literature cannot enable pupils to gain knowledge and education if it is reduced to what the teacher says is right. That is tantamount to the reduction of experience and knowledge to sameness. It is restrictive and it forces pupils only to have opinions sanctioned by the teacher. The contradictions between the statements made by the teachers, and the objectives of teaching literature raised by the same teachers indicate the lack of connection between what the teachers actually do in class and what they claim as their aims of teaching literature. It is clear that teachers are unable to put the theory, underpinning the teaching of literature, into practice. This difficulties might be attributed either to the insufficient initial education (at the teachers' college) or to the fact that some of the teachers were never trained as teachers of literature.

Each respondent summarized how he conducts a literature lesson. (Some teachers' comments in this regard were covered in the interview transcripts earlier. I will only deal with those that were not included). All of them claimed that they preferred dividing their class into groups yet the statements of only one respondent reflect group work.

One respondent would explain the difficult words and explain the "theory of literature" that is "what is simile, personification, what the writer wants to say and so on". In a class, one group, for instance, would focus on the introduction of a poem; another group would focus on the
middle of the poem; while the third group would focus on the ending. Each group would discuss its section and would later report to the class. The teacher would ask one pupil to read and thereafter he would clarify issues that have not been made clear. His main aim is to "give pupils anticipation of what the teacher would ask". Obviously this teacher is drilling pupils mainly for the examination. In this way literature teaching is reduced to examination training sessions. While one understands that pupils want to pass examination, preparation for examinations should not be the sole purpose of teaching literature.

The moment the examination becomes the main concern both teachers and pupils will engage in mechanical and calculated examination passing techniques which contradict the proper educational discipline of the subject (literature) as well as the noble objectives the teachers listed in their questionnaires. As one of the pupils I interviewed said "we want to know more" knowing more cannot be reduced to what is required for an examination.

The statements made by teachers throughout this section are full of contradictions. These contradictions might indicate that teachers are not saying exactly what they practise in their lesson let alone what they believe. All teachers interviewed, for instance, claimed that they use group work in their lessons but only one teacher's statement reflected that he actually used it. The overall assumption held by the
teachers is that teachers must decide what pupils should accept as the truth. Another notable point implied by the teachers is the urgency of preparing pupils to pass the examination regardless of whether the aims of teaching literature are violated or not. The main problem with what the teachers stated is that their classroom practice restricts pupils' participation and it contributes towards pupils not enjoying literature. In the next section I am going to present and examine pupils' responses to the questionnaires and to the interviews, and I will attempt to look at how the teachers' practice influences the pupils' view towards literature.

FINDINGS: PUPILS
RATING OF GENRES BY QUESTIONNAIRES
The respondents rated the genres of literature according to their order of preference as follows. 31 respondents preferred to read and study drama, 14 respondents preferred to read and study novels, 32 respondents preferred to read and study short stories, 14 respondents preferred to read and study poetry. Below is a table that indicates how the ratings were done.
The points allocated range from one to three. The ratings are based on the number of pupils who gave three points, the highest points, to each genre. Forty pupils completed the questionnaires.

RATING OF BY GENRES INTERVIEWED PUPILS

The pupils interviewed rated the different genres of literature in the following order. All of them preferred reading and studying drama, 98% of the respondents preferred reading and studying the short story, 18% of the respondents preferred reading and studying the novel, 8% of the respondents preferred reading and studying poetry.

PUPILS' QUESTIONNAIRE

63% of the respondents commented on the teacher's methodology. Here are some of their comments: the teacher "only reads from the book and says that is the end of the lesson"; the teacher "stands in front of the class and teaches throughout the period" whilst pupils are passively listening; the teacher
continuously writes on the chalkboard when teaching; the teacher fails to draw the mental picture of what the text is about that is, in one respondent's words, "the way which [one] can have an image of what is in the book". 8% of the respondents said that the teacher has a tendency to repeat the work already covered. These are some of their comments in this regard: the teacher has a tendency to "explain the lesson over and over again and does not come with something new; he stands in front of "us and teaches familiar things"; the teacher is not active in class and fails to present the lesson in an "interesting way"; he does not share jokes with pupils; he always has a serious and angry looking face and his presence "causes us not to participate" in class; pupils are not given a chance to dramatize their text.

These comments epitomise the dominant approaches and methods adopted by teachers in teaching English literature in a second language class. Unlike the teachers' comments which suggested a methodology based on group discussion, the class practice outlined above follows a set pattern that can be characterized as follows: a teacher, or a pupil, reads a text and then the teacher interprets the text to the class. Pupils' participation is restricted to reading text.

The discrepancies between the teachers' and pupils' comments about teaching methodology suggest that one of the groups is not being entirely honest. One of the teachers said that he "takes over and explains deeply what the text is about".
This, I think, is another way of saying that pupils cannot do anything on their own therefore they need the teachers to lead them.

For the teacher to speak throughout the lesson while interpreting the text to the class line by line and word for word does not help either. Pupils are passively listening to the teacher. At the same time pupils develop a sense of powerlessness. They tend to believe that they cannot do anything on their own because the teacher provides everything. He reads and interprets the text for them because "he knows everything". So pupils do not have to think beyond what their teacher has told them because what they offer would not be accepted. The teacher has to sanction everything before "pupils could accept it as valid".

This situation is further manifested by the teachers' written notes about the text. This becomes worse if the notes are a substitute for the teacher in class. Then the implication might be that one cannot question the notes because they are written by the teacher. Of course the teacher "...knows what is important" thus he cannot go wrong. "Who am I..." as one of the pupils I interview argued "...to challenge the teacher?". The results would be that the pupils would begin to suspect their ideas and interpretations. So there is no point in trying to come up with different ideas because the teacher's is given as the ultimate truth. If one asks why are teachers "always having serious and angry looking faces" the
covert and tacit agenda adopted, which fosters pupils to accept what the teachers say without question, becomes clear. Furthermore if one couples this statement with the teachers’ reluctance to cooperate in the interviews I conducted one might conclude that they felt insecure because they intuitively or otherwise suspected that the approach and methodology they adopted are unsatisfactory.

The reading of the text in class by the teachers and pupils, according to the respondents, leads to boredom and drowsiness. The following factors apparently contribute to this: reading is not followed by action; there is no voice variation in the reading of the text; some readers (especially pupils) cannot read well while others are shy to read; only a selected few get the opportunity to read. All in all, the respondents concluded, reading text and interpretation of the text by the teacher is a "waste of time". Because the period ends before the lesson is completed, and since this process bores them, the pupils might not gain anything from the lesson.

The respondents suggested the following solutions to the above problems: "another way" of teaching literature should be devised; pupils’ views should be accommodated because "literature is interesting if pupils argue among themselves [especially] if they argue with the teacher because of their different points of view”; pupils should participate actively in the lesson; pupils should be encouraged and taught to read independently at home to avoid the "word for word
interpretation by the teacher—which is time consuming”; debates should be held to discuss the text in a less formal peer group situation; pupils should be given the chance to stage a play based on their text—this will help them to “understand the content of the text”.

The pupils’ recommendations that “other ways of teaching literature” should be devised, and that teachers should attend “lectures given by the experts, on how to teach poetry” suggest that there is something wrong with the approach currently adopted in the teaching of literature. The pupils’ desire to have their “ideas accommodated by teachers” indicates how stifled they feel in a literature lesson.

The teachers are reluctant to accept pupils’ opinions because they might be doubting their ability to deal with the new and alternative possibilities presented by pupils. So if they teach pupils to read and think independently at home and if they allow pupils to argue with them in class, especially presenting views that questions the teachers’ views, then the teachers might be unable to conduct and control the class according to their wish. To keep absolute order the teachers prioritize their seemingly unchallengeable opinions at all costs. In order to maintain this they put on “serious looking and angry faces” so that pupils are scared to question anything they say.
Pupils need lessons that guarantee their maximum participation. They do not want to be seen as mere tabulae rasae: they have something to offer and they want to do it because they have the potential. Teachers should then give them the chance to explore.

PUPILS' (GROUP) INTERVIEW AND COMMENTS

Some of the respondents interviewed completed the questionnaires I distributed while some did not. I asked those who completed the questionnaires to clarify some of the statements they had made in the questionnaires.

All the respondents preferred to read and study drama, particularly Shakespeare. One respondent said that he was fascinated by the terms, phrases and unfamiliar “English” in Shakespeare because “[he] wants to know more, to learn new things”. However, all the respondents found Shakespearean English difficult. This problem, they reckon, can be solved by the “use of a dictionary and watching videos based on these plays”. The latter exercise “gives [pupils] the idea on the characters and the play itself”. And this enables pupils to read the book with ease and thus encourage them to read the book on their own. Another respondent preferred to read the play before watching the video because after watching the video she feels as if she “knows the book and [she] won’t be motivated to read the book afterwards”.
The statements made above indicate that pupils want challenging lessons. Although the above pupils acknowledged that Shakespearean English is difficult one respondent is fascinated by its terms, phrases and "unfamiliar language" because he wants to "learn new things". To show the pupils' determination to "know more" on their own one pupil would not watch video before reading the play because these would discourage her to read the play afterwards. To expose these pupils to the narrow approach used by the teachers is to blunt their creativity and their desire to be critical readers. To put a teacher, who cannot discern how a plot "develops in a short story", in charge of the pupils is to further demolish these pupils' urge to be independent, thinking pupils.

99% of the respondents enjoyed reading short stories because short stories are "short and interesting and have simple language". Only 18% of the respondents found the novel interesting to read and study. However one of these respondents said that she liked novels because she enjoyed reading "long stories since the more she reads the more she finds something interesting". Short stories do not sustain such a pleasure. Conversely, another respondent disliked novels because they are very "simple [one] does not need to use [one's] common sense. One just reads what is in the book". The teachers made the same assertion that novels are simple, and for the teachers this seems to be an advantage. It does not cross the teachers' mind though that what they regard as an advantage does not challenge pupils. As I said
earlier, it either reflects the type of novels the respondents are exposed to or the respondents' inability to read critically. Novels are seldom "easy" and "simple" as the respondents suggested.

99% found poetry boring and "useless". One respondents summed up her attitude towards poetry as follows: "I read it because I am going to write it at the end of the year. I, for instance, do not see any point in reading a poem that praises a flower. Moreover I am doing commercial subjects and therefore find poetry not relevant". Another one said that poetry has "a lot of difficult things. [One] reads and end up without understanding anything. I just read to finish it". It is, she continued, "full of big words [therefore] my main problem is how to attack the poem".

Teachers ranked poetry first as an indication that they enjoy reading and teaching it. One then wonders why such enthusiasm towards poetry cannot be instilled in pupils. It is doubtful whether the teachers are being honest in ranking poetry as the genre that they enjoy reading and teaching. Surely if they enjoy reading and teaching it, as the data in teachers' questionnaires and interviews indicate, a similar attitude might, to a certain extent, be observed from the pupils. The other possible reason that makes pupils not appreciate poetry might be that some of the pupils were introduced to it only in matric. One of the pupils I interviewed said that she only did poetry in primary school were she was made to "commit
poems to memory in order to recite them in the class". Ever since then poetry is nothing else to her but a mere mechanical rote learning exercise. No wonder she "...dislikes it up to today". According to the another respondent poetry is the brainchild of fantasy, unreal images and "...it is like an attempt to escape the real world". He thought that it is part of unproductive deceptions because it does not provide "real facts". This implies that poetry is trivial, useless, childish, deceitful and irrational. Childhood is apparently seen as a useless subculture, disjunctive from the work force. It should, as a result, not be taken seriously. Teachers should be:

like a cannon loaded to the muzzle with facts, and should be prepared to blow them clean out of the regions of childhood at one discharge. They should be like a galvanizing apparatus, too charged with a grim mechanical substitute for the tender young imaginations that [ought to be] stormed away (Dickens;1888,3).

This view stems from the puritan-industrial dichotomy: good-evil; work-idleness; useful-useless; rational-irrational and real-fantasy. Poetry might be associated with the words on the right hand side of the pairs. Since poetry is perceived as irrational, idle and useless it does not warrant any serious attention. The pupils are encouraged to be factual, realistic and sensible in their thinking.

Pupils in this type of education should apparently be taught facts and facts alone because these are the only things that matter. One pupil I interviewed echoed the same views when
she said that she was doing "...commercial subjects and cannot see any point in reading poems which, for instance, praise a flower". It seems that the way literature is taught currently implies that education is "the systematic amassing of facts" (Abbs: 1976, 177). The main emphasis is on content rather than style.

Only one respondent preferred poetry because "it helps [one] to use [one's] common sense". One has a chance to decide on one's own "what the poem is saying". Poetry helps in the writing of composition because "[one] can use vocabulary from the poem".

After asking them what they think can be done to make poetry readable and interesting they cynically yet frankly gave the following suggestions: One respondent felt that perhaps they hate poetry because they are too "lazy to think and imagine". She then suggested that the teacher should "explain word for word and line by line". Other suggestions were that the teacher should not teach all the prescribed poems but he should select the "most important ones" because he "knows the ones that are important"; the teacher should be interested in poetry in order to instil the same attitude to pupils.

These suggestions are revealing. The pupil above thinks that pupils hate poetry because they are too "lazy to think and imagine". This implies that they need to be exposed to methods and approaches that can encourage them to think
imaginatively. Yet they cannot think beyond what their teachers think and do. Consequently they believe that the only way to make them enjoy reading and studying poetry is to allow the teacher to "explain word for word and line by line". The idea of regarding the teachers as the inevitable all-knowing individuals is further grounded by the pupils' assumption that the teachers should only select the "most important poems because they know what is important". Interestingly enough this sense of importance is undercut by the statement that the teachers should attend lectures given by experts in order to get "more knowledge of how to teach poetry". This shows that even though pupils value the teachers' opinion highly they (the pupils) have some reservations towards their teachers' methodology. To suggest that teachers should be "interested in poetry in order to instil the same attitude to pupils" implies that pupils felt that their teachers are not interested in poetry.

Asked what it was that bored them about how literature was taught or presented the respondents commented as follows. All of them said that it is when a teacher repeats the same things over and over again and when he does not finish the lesson and asks them to finish on their own; when the teacher reads the book "for the class"; when the teacher does not ask the class questions to find out whether the "class knows the work or not"; when only the teacher speaks for the whole period in class-- "it does not help because he does not know whether the class follows the lesson"; and when the teacher interprets the
work of literature line by line—it is time consuming. 36% of the respondents felt that the teacher should explain difficult words and what is going on in the book. 8% of the respondents felt that it is the "duty of the pupils to find out what the book is about".

Asked what they think they could do to make literature interesting if they were teachers they responded as follows. They would show interest in literature and have "polite manners so that pupils could be able to reach them". They would not say that a pupil is "totally wrong" but would "explain what is wrong". They would give pupils a chapter to read and formulate questions at home then the following day they would tackle them in class discussion. The discussion would be done "according to the teacher". That is the teacher would facilitate the class discussion. Some respondents would give the pupils "the gist of the book, explain deeply the characters and the English of the text". They would give pupils written notes—this ensures that pupils "take something to [their] minds". The teacher, they reckon, "should help pupils to put ideas together so as to come up with the right answer". It is sad to see how these respondents are still trapped within the confines by the teachers. Their ideas are regulated, adjusted and harnessed to be in agreement with what the teachers' regard as ultimate truth.
Conversely some of the respondents said they would not give written notes to pupils but would opt for oral presentation and discussion. One among these respondents felt that the teacher should not tell pupils what is "happening in the book [they] should find out on [their] own". As far as written notes are concerned she felt that pupils might interpret the book even better than the teacher's notes. Pupils should then be given the opportunity to do so. Another respondent said that the teacher should ensure that pupils read the work before the following class; give pupils problems to solve in class; not do everything for pupils but should let them work; and he should "concentrate on the main points".

These comments call for the teacher to put pupils at the centre of learning. They call for the maximum participation of the pupils in the learning process. Teachers should mediate the pupils' learning, that is, encourage pupils to apply their understanding in their lessons. Pupils want methods that embody open thinking and diverse and multiple interpretations of a literature text. These comments also call for the teachers not to lay great emphasis on examination. The methodologies and approaches contained by both the teachers' and the pupils' statements in their questionnaires and interviews lack some these features.

To continue using them is to do an injustice to literature education. Literature does not follow a predictable formula that yields a single and identical answer, as mathematics
night. It is incompatible with the tyrannical emphasis on facts. To expect pupils in a literature lesson or examination to "sort out knowledge into two mechanical extremes expressed in such dichotomies as right/wrong, yes/no, either/or, true/false" is to view literature as a linear and closed-ended study that is subjected to a single interpretation (Abbs; 1976, 184). If literature is a "reflection of life" then life in this case is reduced to the "tawdry and abstract arithmetic of a till" (Abbs; 1976, 177).

CONCLUSION

Both the teachers' and pupils' comments indicate some common trends currently adopted in the teaching of literature in a second language class. The main point is that literature lessons are mostly teacher-centred. The teacher speaks throughout the lessons, he reads for the class, he writes a lot of notes on the chalkboard for the class, he leads the class to the "correct answer"; and he literally, as one teacher said in the interview, "takes over the class". Meanwhile a number of things happen as he conducts the lessons: he repeats himself and pupils get bored, and sometimes the period ends before the lesson can be finished.

The issue of teacher-centredness can be attributed to the teachers' training. It might be possible that some of the teachers are not trained as teachers of literature or they are incapable of dealing with situations not covered by their teacher training program. If ever they were trained their
training was summed by the dictum that teachers are meant to impart knowledge and that pupils can do nothing but passively receive that knowledge. They are consciously or unconsciously using this dictum as a survival strategy to conceal their weakness. Pupils might have noticed that when they said in the interview that "...teachers are not polite" and that they are quick to tell pupils that their comments are "...totally wrong".

Beside the fear of exposing their weak points teachers seem to be complacent. There is in fact no evidence in the data that indicates that teachers are at least willing to challenge the traditionally dominant position of the teacher in class. All of them claim that they prefer group work but their comments on how to conduct their lessons do not reflect group work. They are not reflexive enough to be either "...critical or suspicious of their own intellectual assumptions" (Lawson, in Hassard and Parker;1983,12).

They never ask the "why" with which, as Greene puts it, learning and moral reasoning begins (1975,41). This portrayal of bland conventionality and indifference lacks the zestful "...attentiveness and interest in things..." propagated by the notion of wide-awakeness (Greene;1975,42). Teachers are, according to Thoreau, not exercising their moral responsibility (in Greene;1975,161). For moral responsibility is an effort to throw off sleep, the ability to overcome drowsiness and the ability to assert individual independence.
As we have seen throughout this chapter this is exactly what the teachers lack.

This is a sad state of affairs because the very same tendency teachers have might be passed down to pupils. Pupils' autonomy would be jeopardized throughout the literature lesson. They will have no chance to even think of expressing their own opinions other than through the "... categories and formulations handed down to them...", they won't be able to escape stereotypes, cliches and the commonplace (Greene; 1975, 32). As long as teachers never think of teaching pupils how to reject "mere chatter", unthinking repetition of the received pupils' creativity and freedom will be curtailed.

This deprives pupils of perceiving the "multiform and multicolored beauty that exist in the infinite spiral of life" which literature texts might invoke in them as they read them (Greene; 1975, 32). It curbs the pupils' pleasure of experiencing and sharing the diverse response to the text let alone the challenge of defending and arguing their individual opinions— which is what literature education encourages.

The other vital point is that both teacher and pupils do not value fable, myth, fairy tales and folklore, which I think are important elements that evoke and exercise the imagination. As far as they are concerned these aspects are perceived as trivial and should be meant for what they called "lower standards". According to one of the teachers interviewed
"myth demotivates matriculants because they are serious about their studies"—an implication that myth is meant for the non serious minds. This teacher forgets that it is from aspects such as myth that literature originated. Literature is the product of imagination. Imagination is the "powerful way of constructing the possible human experience" (Frye; 1974; 22). Imagination "withdraws from ordinary life yet giving us a perspective and dimension on reality that we do not get from any other approach to reality" (Frye; 1974, 102). If it is catered for in literature education it can encourage pupils to seek alternative ways of interpreting literary texts.

The big challenge facing teachers of literature is to create an environment that would encourage pupils to value their thoughts, exercise their autonomy, challenge opinions, develop a multi-dimensional view of the world, and see literary text as "the initiator of the performance of meaning rather than the container of meaning" (Nelms; 1988, 23). The other challenge facing teachers of literature is to create a situation that encourages pupils to believe that the pleasure of reading literature is derived through the transactional relationship between the reader and the text, and that this pleasure is further enhanced by the community of readers, arguing and sharing their different opinions.

The next chapter attempts to suggest ways that might help to meet this challenge. Central to it is the conviction that literature lessons involve democratic participation. Pupils’
participation is prioritized while the teacher's role is that of facilitator, a collaborator or a co-artist. The chapter will also examine the paradoxical role of the teacher and it will give model literature lessons which reflect the theory espoused by this study.
PART THREE: LITERATURE LESSON: A DEMOCRATIC PARTICIPATION

PROLOGUE

Throughout the preceding discussion of the pupils' and teachers' responses, the overall feeling I got from pupils was that they want to enjoy reading literature. However their wish and effort to do so is discouraged and frustrated by the approaches and methodologies adopted by teachers, which are basically teacher-centred. Teachers own the meaning of the text while pupils helplessly endorse the teachers' opinions. The pupils' ability to classify and dissect the meaning of the text in exactly the same way as the teachers do has grown at the expense of their ability to respond intuitively and personally. Pupils' "... minds buzz with the critical terminology but the shaping imagination has been paralysed" (Abbs;1982,3). Consequently the pupils' hidden springs of preconceptual creativity are sealed off and crushed. This, as I said earlier, is incompatible with the quest for pupils' individual autonomy which is one of the fundamental principles of literature education.

Furthermore, teachers used a single classroom activity in teaching literature. The only way to conduct a literature lesson was to read and interpret the text to pupils. The text was the only core element of a literature lesson. The idea of engaging pupils in writing their own poems or personal stories as one of the possible activities in a literature lesson was never considered. To engage pupils in writing activities is a
vital step towards independent thinking and it breaks the monotony experienced in a literature lesson conducted through a single method. The theory behind these activities goes as far as to posit a concept of ownership whereby pupils would see that they can create, just like the authors of their prescribed texts. Pupils might feel proud to see their work discussed in the class, which might encourage them to think creatively. Furthermore, producing one's own literary writings "...is a valuable educational means of encountering the world of personal experience, shaping one's reality, and of coming to terms with one's own sense of being" (Webb;1993,112). Central to "... this new vision ... is the concept of student voice" where teachers give pupils space to voice their own interests in their own way (Cope and Kalantzis;1993,5).

I will attempt to answer the following questions in this chapter. How do we change the authoritarian position of the teacher into that of a collaborator, co-artist or an equal participant in class? How do we transform a transmission pedagogy and rote learning into a safe and free environment where different ideas are shared and contested in a class? How do we encourage in pupils a willingness to take risks, in which critical judgements are kept to a minimum, and in which the expressive medium is explored and its possibilities tested? What activities can be used to ensure that pupils participate actively in class so that literature lessons become a delight? And how do we, as English teachers, turn in
a new manner

... to the expressive dimension in order to sustain and develop the neglected emotional and imaginative energies of our pupils ... (Abbs;1982)?

In attempting to tackle these questions we need firstly to distinguish between the teachers' accountability to society and educational authorities as reflected perhaps in the substantive curriculum content and to "...their responsibility to the students' increasingly autonomous dialogic power" (Richmond;1990;82). These twofold responsibilities, in my view, are inevitable in learning and teaching. The most important thing is for the teachers to examine the two and state their position. If they see their responsibility as solely to teach pupils the cultural norms and values of their society so that pupils can blend into society then there is a problem. The pupils' ability to be independent thinkers and creative individuals will be at stake. They will not be given the chance to be in dialogue, and to negotiate meaning with the text in a pupil-text interaction. Instead the teachers enter into dialogue with the text on the pupils' behalf and the latter are expected to accept the teachers' response.

The possibility of pupils becoming conscious of their own response to the text becomes remote. Reading of the text is no longer an active-reactive process and pupils do not experience, what Hunt calls, "...double take" (1992;132). By this phrase Hunt, I think, refers to the fact that pupils as
readers produce the poem from the text and yet react to what they produce. If we deny them doing this then the pupils' effort to "...attend twice at once" at the words of a text becomes impossible (Ryle, in Hunt; 1992,132). They won't be able to look at "...the deconstruction of a verbal artifice and the development of their personal response" (Hunt; 1992,132). The pupils' "self", which is the most important element in literature education, will not have the opportunity to develop. I want now to examine the essence of the "self" and to see how the methodologies implied by the research findings in Part Two relate to it.

THE I AND THE ME IS EQUAL TO THE SELF

The self, according to Mead, has two components namely the "I" and the "Me" (Greene; 1978,36). The "I" refers to the spontaneity of the self, the sense of freedom and agency. It is responsible for the present choices which are made against a background of past occurrences which constitute the "Me". The "Me" on the other hand refers to the cultural experience that has been internalized, to previous history and to the matrix in which actions are carried out. The nucleus of the self is characterized by the dialogical interplay and the relationship between the "I" and the "Me". Mostly, one tends to identify oneself with "... what one has done in the past (how one was named, credentialed and defined), to become as it were a "Me" (Greene; 1978,36). The "I" forever becomes the function of the matrix thus it is to a large extent determined by the "Me". The tendency of prioritizing the "Me" at the
expense of the "I" is also prevalent in literature education, and in education generally for that matter.

For instance the methodologies implied by the research findings in Part Two also emphasize the "Me" mode. First of all the methodologies are teacher-centred. The teacher is seen as the know-all and the unchallengeable. Whatever he tells the pupils is assumed to be the truth and nothing else but the absolute truth. One teacher in the interview divided the class into groups and gave each group a poem to discuss and later to report back. Yet later he concluded the lesson by telling the class "... the message of the poet". I argued earlier in Part Two that adopting this view of a single meaning that is always known by the teacher deprives the pupils of their potential ability to enter into dialogue with the text so as to raise their personal response, and thus exercise their autonomy.

This teacher-centred approach defines the didactic situation through sets of dichotomy; teacher-pupil, old-young, experience-inexperience, knower-naive and control-subservience. By being associated with the words on the right hand side of the pairs pupils are placed in a position that does not allow them to challenge knowledge. The teacher training programmes reinforce this stance by regarding teachers as possessors of knowledge and pupils as mere tabulae rasae. Knowledge is seen as "... the domain of the teachers as professionals" (Mulanabal, in SABC 1 TV Program, Future
The teachers use their relatively superior capacity as professionally and academically empowered agents to impinge with indoctrinating force on pupils "... as relatively vulnerable, less reflexive and culturally dependent beings" (Richmond; 1980, 83). This is a clear reflection of the "Me" mode. The role and position of both the teachers and the pupils is determined by culture, by past history, past occurrence, and above all by the "Me". They are credentialed and labelled through the dichotomies I listed above. This is a disturbing habit because individuals are silenced on the pretext that this is how things have been and how the society has been and that nothing can be changed.

The system of apartheid reinforced this habit. It imposed people with labels: white-black, intelligent-unintelligent, control-subservient with white associated with all the words on the left hand side of the pairs. This also determined how each group should live, think and believe. It left little room for questions. Each group had a different education department and a different syllabus. The National Party government ensured that things operated according to this plan. The classroom became a microcosm of the central government in that teachers were empowered to determine and to conduct the classroom activities that minimized the opportunity for questions. As a result the teachers became mere drifters or authoritarians. Their purely technical training or a simplified competency-based approach turned them into what Greene calls "... mere transmission belts..."
The question of: the freedom of those they try to teach, the question of their students' endangered selves; all these recede before the tide of demands for "basics", "discipline" and preparation for the "world of work". Teachers (artlessly, wearingly) become accomplices in mystification. They have neither the time, nor energy, nor inclination to urge their students to critical reflection; they themselves, have suppressed the questions and avoided backward looks (Greene;1978,38).

Pupils do not have any choice except to be taught the cultural experience and history structured by the apartheid system and they were expected to internalize them. This kind of approach to education had, and still has, an impact on literature education. The 1996 English Second Language higher grade Literature question paper for senior certificate bears testimony to this. The paper is based on drama, two novels, short stories and poetry. Each book was examined through one essay type question and one contextual question, with the exception of poetry which was examined through contextual questions only. The contextual questions were the "yes or no" questions; multiple choice; and those required one word or one sentence as answers. Candidates were required to answer only two questions. The main instruction on page one of the question paper was written in bold and underlined, and it read: "you may answer two contextual questions, but you may not answer two essay questions" (ESL HG Matric Literature question paper;1996).
To me this instruction discourages candidates to attempt essay types questions which, I think, are the kind of questions that can provoke multiple responses from the candidates thus asserting their autonomy as potentially independent thinkers. The reasons for this might not be difficult to guess as I later discovered during the markers' memorandum discussion session. All three senior examiners, together with most of the sub-examiners, were thrilled by the fact that approximately ninety percent of the candidates answered contextual questions only. One of the senior examiners went on to say that he was pleased because "... our lives are going to be made easy during this marking session." Taking into account that the very same markers in that session were teaching the same subject to some of the candidates, it became apparent to me that they might have encouraged their pupils to choose contextual questions. Perhaps pupils were given possible questions prior to the examination to memorise.

I raised a question during the discussion of the memorandum. I wanted to know what the question paper was testing. The overwhelming response from the session was that it was meant to test comprehension. As far as I am concerned comprehension is not the issue here: It was really the implicit encouragement of rote learning. One of the questions, which I think, undermines the intelligence of a matric candidate reads thus: "Who has prepared for the murder [of Duncan]?

Questions such as this do not only encourage pupils to memorize names and events in a literature text but they also
reinforce the assumption that literature has a single interpretation which every pupils should subscribed to. The question of the candidates' freedom to express themselves and their personal feelings is undervalued. It did not strike the examiners that the candidates' selves were endangered. The point is that literature education no longer develops the self. It has become a one-sided affair that aims at maintaining the "Me".

The alternative, which I think indicates the essence of literature education, is to:

... continually create and recreate the self through the agency of the I. To do this requires a considerable ability to look reflexively and critically at the me, to select the future projects and to gear actively into the world. It requires as well an ability to recognize openings in one's life situation, openings that permit some kind of action or transcendence that allow one to go beyond what one has been (Greene; 1978, 36).

The crucial point suggested by Greene is the fact that literature does not present fixed and unquestionable facts, but reading literature invites one to continuously create and recreate the text. The continual reading of the text might lead pupils to rethink and restructure their initial interpretations. By doing so pupils are creating and recreating the self through the agency of the I. They spontaneously exercise their individual sense of freedom and agency to articulate their views. As a result a literature lesson becomes a realm where the I of individual pupils meets the I of other pupils. It is also a realm where the I
confronts the me and creates the possibility of reconstructing the me. Thus literature can emancipate pupils whose selves are attenuated and who have forgotten the function of the I. To emphasize the I mode might be controversial because by being associated with the personal the I can be equated to selfishness, a term that normally has negative connotation attached to it.

Yet similar to Greene, I feel that before giving a genuine and a thought provoking response, a response that represents one's true feelings one needs, as one reads the literary text, to ask a question "what can I get out of this for myself?" and not being ashamed of such a question (Abbs:1982,88). The follow up question would be "what would my response to this text be?" This is not irresponsible because it is from such questions that one builds the foundation of one's response to literature. It is from the first person I, that represents one's self-consciousness and volition, that self-exploration begins. The "Me", as far as I am concerned, is secondary. It serves as the resource which the "I" refer to in case information on past occurrence, experience or understanding is needed.

Literature is a "... a construction site" where pupils begin a foundation for buildings that may differ drastically from the teachers' (Nelms:1988,3). It is a more democratic realm that prioritizes the "I" mode in that it encourages pupils, as readers, to assert their individual responsibility, to think
and to do things on their own. It offers them a vast and limitless ground to explore and to enlarge the capacity of the pupils' "...liminal imagination and the variety on which it thrives" (Richmond;1990,86). It places them at a threshold that leads to a new area of life experience, an area where pupils might lack vocabulary. They would seek the vocabulary on their own through "...questioning, probing and occasionally shoving to get the doors, windows, stairs, pipes in reasonable spots" (Nelms;1988,3).

This, in my view, is a struggle worth taking because it is part of learning and exploring. Learning involves "... a futuring, a going beyond" (Greene;1978,39). Giving the pupils the freedom to articulate such a struggle would be to help them to be people "...attuned to deep currents in the culture, currents of feelings and thinking not yet visible on the surfaces of life" (Greene;1978,38). Imagination serves as a vehicle that enables pupils to be engaged in the creative process of finding ways of dealing with such a situation. It enables readers to posit a literary work as an aesthetic object. An imaginative consciousness, according to Frye, is the necessary condition for any work of art to be constituted as an aesthetic object (1974,320). Once so constituted, it enables a pupil to confront their consciousness in the most authentic fashion. This is, in fact, the moment where the "I" mode plays a leading role because the pupils would be focusing on the self, the personal and they would be reflexive enough to formulate their thoughts and feelings. The ultimate end of
this scenario is to promote the pupils' individual response.

Hunt, I think, rightly captures the essence of this new realm of untapped knowledge and experience when he says that "... poems are placed where thinking and feelings are unified" (1992, 132). He goes on to say that thought may subdue feelings and feelings may overwhelm thought but unless a reader receives intelligence from both antennae the poem will not be evoked. The realm of feelings is the hardest since there is not enough vocabulary yet to penetrate it.

The dialogical unity and interplay between feeling and thought within a poem beckons readers, pupils in this case, to be engaged in the quest for a new knowledge, new interpretation and for a more personal response to the work of literature, and perhaps for new vocabulary to penetrate the hitherto impregnable realm of feelings. The moment one speaks of feelings one is talking of something personal. There is always an element of self-consciousness in an attempt to articulate one's feelings. The self becomes elevated and the response generated becomes, so to say, original and personal thus showing a sense of independent thought.

The title of this section spelt out clearly that the "I" and the "Me" is equal to the self. Here, explicitly stated, is my milieu. My concern is preeminently with the development of the self through literature education. At the same time I acknowledge that both the "I" and the "Me" modes are the
integral part of the self. However I argue that the methodology of teaching literature should prioritize the "I" mode thus helping pupils to express their thought, to enter into a dialogue with the text and to be able to have confidence in sharing their personal experience with the text among fellow classmates. I share the same sentiment with Frye when he says that "... to have a mind is not to enjoy a private picture show or to exercise some inner diaphanous organs" (1974,323). However, I strongly feel that pupils, as readers, should firstly be given the opportunity to interact with the text, to be in a transactional relation with the text. This interaction allows individual pupils to form images which are triggered by the words of the text and to attach meaning to those images, and each pupil will realize that the pleasure of reading literature manifests itself through this private picture show and that it is further enhanced by pupils sharing and arguing against each other's response. Ultimately pupils establish their standpoint, their point of departure with regard to their response to the text. They will have responded to the text in private and might have gained confidence to express their feelings in class. The important point is that pupils are allowed a sense of ownership and sharing of their own readings of literature, "... akin to the ownership they assert when they talk informally about a book they have read voluntarily or a film they have watched on the television" (Dias and Hayhoe;1988,108).
I, therefore, call for the methodologies that are based on the reader-response theory, the methodologies that value the autonomy of the learners, and that encourage learners to find possibilities that might never have existed before. I think that such methodologies can be a remedy to the context of my research. I am by no means suggesting that the methods and classroom activities I am going to propose in the next section solve all the problems reflected by the research findings in part two, nor am I saying that these methods and activities are radically new. They have been around for some time but I hope they will serve as an introduction to a pedagogy that values the "I" mode in the context similar to the one I researched. This would be a stepping stone towards a more democratic participation in literature classes.

LET'S TEACH IT AS WE TALKED IT

Before I comment on the classroom practice I feel I must begin my discussion with a brief comment on the state of a literature classroom. The physical set-up and arrangement of a literature class, or any class for that matter, should be comfortable enough. The sense of comfort, I think, gives pupils a psychological boost that might encourage them to think, imagine and participate actively and freely in class. Such an atmosphere can be realized by decorating the class with pictures, cartoons, flowers, poems and paintings. All these help to posit literature as an aesthetic discipline which helps to develop the aesthetic aspect of pupils. Additionally, all these can make a statement that literature
celebrates the importance of feelings, imagination, the personal. A classroom that epitomises this tends to produce sound context for literature study.

The arrangement of the furniture also has an impact on the psychological aspect of the learners and the power relation between the teacher and the learner. A straight line arrangement of desk facing the teachers' table and the chalboard, to me, reinforces the teachers' dominance in class. It implies that knowledge comes from the teachers, who always stand in front of the class, and it also does not offer pupils a freedom to interact with each other because they all face the teachers' table, and expect the teacher to tell them everything. That can results in pupils undervaluing their ideas in favour of the teachers'.

Alternatively, the desks in class can be arranged by forming a circle, depending on the number of pupils, so that everybody can face each other. The teachers also form part of the circle. I prefer this type of arrangement because teachers become facilitators of open educative process at the same time detaching themselves, at least, as equal participants with pupils. Their detachment is not to enforce their superiority but to remove their dominant process from the pupils' "... embryonic democratic culture" (Richmond;1990,85). The type of a literature classroom atmosphere I outlined above differs drastically with the classes in which I did my research. These classes did not have even a single picture on
the walls and the desks were arranged in straight lines facing the chalkboard.

I want to examine four activities that I found helpful to consider before the actual teaching of a literature text. These activities, I think, can gradually introduce pupils to a more participatory mode that is required in literature study. The first activity would be to play a music video containing popular songs and then ask each pupil to write down what is happening in their heads while listening and watching the songs played: what kind of personal memories and feelings the songs evoke: and why each pupil associates those feelings with the songs.

This kind of questioning obliges each individual pupil to do some introspection: to enter into a dialogue with himself: to be personal and to think and to rely on himself in preparation to articulate their stand point. This process is normally characterized by, in Benton’s words, "... fleeting images, half-formed notions, inadequately articulated meaning which I think, are the yield of introspective recall" (in Hunt;1992,134). Such an obligation helps pupils to respond in the "I" mode. In answering the above questions each pupil would probably begin his statements with: I think..., I feel...because I... Even if the first person "I" might not be mentioned the tone of the response would focus on the "I", how each pupil feels, which personal memories each pupil recalls, and why in fact particularly those memories.
Each pupil could then be asked to keep his written responses for later use. Thereafter pupils would be divided into small groups. Each group would be expected to share their responses. During their discussion each group would be expected to search for common ground and later to acknowledge and discuss their differences. Later each group would be expected to report back to the whole class and that would be the opportunity for each member of the class to throw questions to the class as whole. This is the opportunity where pupils would be able to compare their initial silent projections on the songs as reflected by their individual written response each pupil recorded earlier, and also to compare the different responses from various groups. It would also be a foundation for the negotiation "... of communal reading to extend towards tolerance, flexibility and pluralism" (Nelms; 1988, 11).

The final thing to do would be to ask individual pupils to rewrite their response to the songs. This response would be compared with their initial response in order to see how the class discussion has reshaped each pupils' thought. The teacher as an equal participant in the class would also be involved in these activities. He would be expected to write his personal response to the songs and share it with the members of the group he is allocated to. I believe, however, that it is not advisable for the teacher to report back the deliberations of his group because that might tempt the whole class to take the teacher's report as final and as an absolute
truth. That might reduce the enthusiasm or end the class discussion. Yet the teacher may be expected, as all other members of the groups are, to participate in the class to voice and support the standpoint of his group.

The second activity would be to show a class an episode of a TV drama, for example *Mind your language* which features Jeremy Brown and his multilingual English class. The volume of the TV is turned down from the beginning until the end of the episode. Thereafter each pupil is asked to write a one page essay narrating what is happening in the episode. Each pupil would be writing what he thinks is happening in the episode, what he feels is the truth as far as his interpretation of the silent actors and the scenery are. In order to articulate such a response each pupil operates through the "I" mode.

If the class consists of a few pupils each pupil may be asked to read his essay and other members of the class invited to question and comment. The same is done by all the members of the class. Once more the teacher would be expected to partake in all the activities. The final product of this activity would be essays that differ drastically yet based on one source, the episode shown earlier in the class. The point here is to emphasize that individuals perceive things differently and that it is these differences that need to celebrated because they provide a refreshing view of the world. (The same view is also imperative in teaching literature).
The teacher should never play back the video of the episode for pupils to hear what the episode is about. By so doing, he encourages pupils to continue their discussion even outside the classroom. It also serves as an indication that pupils can also create their own stories as much as the writer of the episode does, and that there is no such thing as the absolute truth, single answer, and single interpretation. Pupils nonetheless might request the teacher to tell them what the episode is about. The answer to this question is to tell the pupils that education is about self-discovery and that it is up to them to find out on their own. By heeding this call pupils will, according to Greene, be:

...opening themselves as imaginative, intuitive, feeling, thinking beings, [they] may discover something about what it signifies to create [their] own meaning along with other human creature. (Greene; 1978, 31).

This is a significant step to take because pupils would not be allowing their imagination to be arrested by one-dimensional seeing. To see in this way is to "... see stupidity" (Pellerin, in Greene; 1978, 34).

The third activity would be to give pupils pictures including the ones on the cover of their literary text books, paintings or drawings to respond to in writing and later orally. The same procedure as outlined in the other two activities might be adopted here as well. Each pupil may be asked to take the class through the picture on the cover of their novel, for instance. A discussion may be opened for the class to
challenge each other's formulation of the story based on the picture.

The fourth activity, which I think takes the pupils a step further into the actual prescribed literature text would be to ask pupils to read Chapter One of their text and in a written form predict what the outcome of the story is going to be. A cloze technique can also be of assistant here. Some words of the text are deleted and pupils are expected to fill the missing words or phrases. This will generate diverse response from the pupils. The pupils' contributions may be kept and later when the story is completed pupils may be called to compare their initial comments with what they arrived at after completing the whole story. Thereafter each individual pupil would be given his initial written comments and be asked to continue writing the story from where he left off. Again this step is aimed at seeing how the completed story together with the class discussion has shaped his thought.

Pupils stories may be put together to form a volume of a collection of pupils' stories. Pupils may also be encouraged to write their own poems and these poems might also be compiled into a volume. By merely seeing their works being put in one volume to be seen and read by other people, the pupils might be filled with a sense of pride and joy. As a matter of fact, enjoyment, as far as I am concerned, is the ultimate goal in literature education.
All the activities I have suggested in this section prepare the pupils to engage actively with the actual prescribed literary text books. In my discussion above I referred to classroom activities which are based on TV drama, music, paintings and pictures, works of art. These link up well with literature because it is also a work of art. They all appeal to the aesthetic aspect in people. The very same enthusiasm pupils have in discussing and talking about a song or a movie outside the classroom and the very same free talk they adopt in speaking their minds about pictures and paintings can be helpful in a literature class. Hence I feel that it is imperative to use these activities to lead pupils to a democratic participation in literature lessons.

After the link has been established and the transition from these activist to an actual confrontation with the text other activities may be added. These include role playing and dramatization. Pupils might be expected to adopt the role of the characters in the book. They might be expected to dramatise the book following the story as it is. The other option might be to familiarize the pupils with the story, and in acting out the story pupils might be given freedom to add their own ideas to the play thus creating another story out of the original one. This story can be recorded on video. Thereafter it can be written up for further discussions in the class or be kept to be used by other classes. The interesting point about these activities is that the pupils are actively involved and the lessons are by and large pupil-centred.
CONCLUSION

I am writing this dissertation as a teacher of English literature who values the importance of feelings, the personal, the "I" and the imagination. I believe in the autonomy of pupils in expressing themselves, especially those involved with literature as a work of art. I value any classroom practice that acknowledges and encourages pupils to develop their "selves" and to develop their independent thinking ability. I value a classroom activity that is pupil-centred. For me education is about self-discovery and a pupil-centred approach encourages pupils to explore and discover new experiences on their own. My basic conviction is that literature should be taught so that pupils can appreciate it and derive pleasure out of reading it. A literature lesson which creates an impression that literature is a burden to learners is doing a great disservice to the idea of literature education.

I write this dissertation in response to the learning and teaching contexts which, to a large degree, ignore the issues I have just mentioned above. As the research findings in part two indicated, the main problem with teachers in this context might be that their college training did not value the above issues and therefore the teachers are not confident enough to cope with issues which their teacher training programme did not cover. The other issue might be that some teachers are not trained as teachers of literature.
Taking these factors into consideration one tends to understand why there is such a strong resistance to change. There is a lot of misunderstanding between the teachers who are "wide-awake" enough to incorporate some of the ideas that I raised in their lessons and the departmental Heads who see such an action as endangering pupils' chances of passing their examination. I remember one of my friends who was called to account by her English Head of department for not giving her pupils notes on *Julius Caesar* because as far as the Head was concerned the notes would enable the pupils to secure a pass at the end of the year. I have also had several talks with my Department Head about the way I conducted my lessons, which according to her concentrated on the long term objectives rather than the immediate objective of passing examination. In her words: "Let's teach pupils what the examiners want so that they can pass. This is our basic duty. All other things you are suggesting are important but that is not our concern at this moment". We ended our discussion without any agreement because I still did not see my role as solely to produce a quantitative pass. Instead I see my role as a teacher who works for the quality of my pupils' education.

In 1996 I was requested to set an English second language literature question paper for the matriculants. I did and the paper was rejected because, as the Head said, it was "devoid of short questions particularly multiple choice, fill-in type questions and the paper is going to take much of the teachers' time while marking". Furthermore all my fellow English
teachers felt that the structure of the question paper deviated from the structure of the external question paper. The conclusion I drew from that meeting was clear: teaching literature or teaching in general, has been reduced to a mechanical session that prepares pupils solely to pass examinations.

My experience, I think, is not unique. There might be hundreds of other teachers who are faced with a more serious scenario than the one I have depicted. In our quest to demystify education we must try not to suppress such conflicts but instead we must confront them, or, better still, transcend them. Of course in order to be content with that, we as teachers of literature should read widely and be intellectual explorers who are "... quick to pitch tent on the fluctuating boundaries of the known" (Abbs;1982,88). By so doing we will be empowering ourselves to be self-sustaining individuals with our own alert life quite independent from the classroom practice perpetuated by people who resist change. If we continue to use the present classroom practices our level of consciousness will drop to the level of such people who resist change and we will become neither companions nor guides. As soon as teachers stop learning or reading they stop teaching. They start to teach by rote and their lessons "... disintegrate into masses of dry husks as the terms pass by" (Abbs;1982,89).
Let us see our role as that of "... the agent provocateur of liminal imagination, which stimulates the intrinsically counterhegemonic potentials of the self-produced meaning" (Richmond;1990,86). Let us be examples, to our pupils, by being reflexive enough to challenge and unsettle the existing norms that undermine the autonomy of the individual. Our duty as "... transitional, moral and non-manipulative leaders in the classroom" should be characterized by our ability to create an atmosphere where the pupils' eventual independence is exercised by the non-coercive, open process of participatory dialogue and critical reflection (Richmond;1990,82).

Our duty is to "... open up a whole variety of symbolic forms, [for our pupils], through which experiences can be explored and articulated" (Titlestad and Addleson;1990,107). Let us help our pupils to see literature as an experience and let us help them to enjoy reading literature.
APPENDIX


3. Profile of Respondents.

4. The teachers' questionnaire

5. The pupils' questionnaire.
ENGLISH SECOND LANGUAGE HG
(SECOND PAPER)

NOVEMBER 1996

TIME: 1½ Hours

WESTERN CAPE EDUCATION DEPARTMENT
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SENIOR CERTIFICATE EXAMINATION

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Write on the cover of your answer book, after the word "Subject"—
ENGLISH SECOND LANGUAGE HIGHER GRADE
(SECOND PAPER)

---

This examination paper consists of 27 pages
and an addendum of 19 pages.
READ THESE INSTRUCTIONS BEFORE YOU BEGIN THIS PAPER

INSTRUCTIONS:

1. Write on the front cover of your answer book, after the word “subject”:
   ENGLISH SECOND LANGUAGE HIGHER GRADE PAPER TWO
2. Answer TWO questions: One on each of the two books you have studied.
3. Do not answer two questions on one book.
4. Do not answer more than two questions.
5. You may answer two contextual questions, but you may not answer two essay questions. (The essay questions are questions 3, 6, 9 and 12.)
6. You may not answer questions on both Animal Farm and Great Expectations.
7. Begin each answer on a new page.
8. Please write as clearly as possible.
9. Leave a line open after each answer.
10. Answers should be concise and relevant.
11. Answer in full sentences where required.
12. Do not quote from the passage unless specifically asked to quote.
13. Up to one third of marks achieved (to a maximum of five) may be deducted from each contextual question for language errors. Up to five marks will be awarded for language in each essay-type question.
SECTION A: DRAMA

1. Question 1: William Shakespeare: Macbeth

Extract I

1.1 Name the people Lady Macbeth is referring to when she says:

1.1.1 Alack! I am afraid they have awak'd (line 1).

1.1.2 I laid their daggers ready (line 3).

1.1.3 He could not miss them (line 4).

1.1.4 Had he not resembled my father as he slept (line 4).

1.2 Look at lines 1 to 5.

1.2.1 Who has made the preparations for the murder?

1.2.2 What evidence is there in the passage to support your answer?

Use your own words.

1.3 Both Macbeth and Lady Macbeth avoid speaking directly about the murder.

1.3.1 What two separate words do they use to refer to it?

1.3.2 Give only the letters of the answers you choose:

Which two of the following are likely to be their reasons for not directly mentioning the murder?

A They are scared of being overheard.
B They are aware of how evil this murder is.
C They wish to avoid the reality of it.
D They do not think it is murder.

1.4 Give only the letter of the answer you choose:

Look at lines 3 and 4.
"Hark! I laid the daggers ready;
He could not miss 'em."
These words show that Lady Macbeth is:

A determined.
B confused.
C nervous.
D weak.

1.5 What reason does Lady Macbeth give for not committing the murder herself?

Use your own words.

1.6 Give only the letters of the answers you choose:

Look at the stage directions after the first part of line 5. The word "totters" shows us that Macbeth:

A is drunk.
B is physically tired.
C is emotionally tired.
D has slipped on the blood.

1.7 It has been said that the owl and the cricket symbolise evil in the extract.

Choose one of them and explain why it can be said to symbolise evil.

1.8 Look at line 12. Why does Macbeth call the sight "sorry"?
Extract II

1.9 In line 1 Lady Macbeth says "My hands are of your colour". What colour does she mean? [1]

1.10 Give only the letter of the answer you choose: To wear a heart "so white" (line 2) means:
A Macbeth is wearing his white nightgown.
B Macbeth is carrying a candle/ torch.
C Macbeth has given in to his fear.
D Macbeth is covered with snow because it is winter. [1]

1.11 Give only the letters of the answers you choose:
Look at lines 1 to 5. Which two of the following statements are correct?
A Lady Macbeth is confused and weak.
B Lady Macbeth pretends to be bold and confident.
C Macbeth is confused and shy.
D Macbeth is regretful. [2]

1.12 Write in simple English: "Retire we to our chamber" (line 3). [2]

1.13 Once the murder has been done, Lady Macbeth and her husband have different feelings about it. Explain what each one feels. Number your answers 1.13.1 and 1.13.2. (2)+(2) [4]

1.14 Why does Lady Macbeth tell her husband to put on his nightgown? [2]

1.15 Imagine you are the director of a performance of this play. Describe the sort of "Knocking" you would have between lines 5 and 10. [1]

1.16 Give only the letters of the answers you choose: It most helps us to understand the play if we know that
A Lady Macduff's husband is knocking.
B Macbeth's eventual killer is knocking.
C two people are knocking.
D someone is trying to wake the porter. [1]

1.17 What is the impossible thing that Macbeth wishes he could do? [2]
Question 2: William Shakespeare: Macbeth

2.1 Look at Macbeth's first speech in this passage (lines 1-3).
2.1.1 Why does Macbeth decide not to commit suicide?
2.1.2 Quote from this speech a three-word expression with which shows Macbeth's opinion of people who commit suicide.
2.1.3 How does this speech affect your attitude toward Macbeth? Explain your thinking clearly.

2.2 After Macbeth's speech in lines 1-3, the stage direction is "Macduff enters behind him". If Macduff came on stage behind Macbeth, it would have one effect. If Macduff came on stage in front of Macbeth, it would have another effect. What are these two effects?

2.3 Macduff calls Macbeth a "hell-hound" (second part of line 3).
2.3.1 What does Macduff's use of "hell" suggest?
2.3.2 What does Macduff's use of "hound" suggest?

2.4 Look at Macbeth's second speech (lines 4-6).
2.4.1 Explain in your own words why Macbeth has "avoided" Macduff.
2.4.2 This speech shows that Macbeth is not completely evil. Say why you agree or disagree with this statement.

2.5 Look at Macbeth's speech in lines 8-13.
Which one of the following words best describes Macbeth's attitude? Give only the letter of the answer you choose.
A fearful
B smug
C vicious
D angry

2.6 Look at Macduff's speech in lines 13-16.
2.6.1 Who is "the angel" to whom Macduff refers in line 14?
2.6.2 Describe Macduff's attitude as shown by these words, and explain why he has this attitude.

2.7 Look at Macbeth's speech in lines 17-22.
Give only the letter of the answer you choose in each of 2.7.1 and 2.7.2.
2.7.1 Which one of the following is not true?
This speech suggests that:
A evil behaviour will bring unhappiness upon the evil-doer.
B we are tempted into evil by the false promise of reward.
C it is impossible to see through the false promise of evil.
D Banquo has been proved right.

2.7.2 Which of the following is not true about this speech?
A Macbeth still has a little hope.
B Macbeth despairs.
C Macbeth has suddenly become a physical coward.
D Macbeth regrets his behaviour.
2.8 Look at Macduff's speech in lines 23-27.
Which two of the listed words could most reasonably describe how Macduff sounds?
(Write only the two words you choose.)
A bullying
B triumphant
C happy
D contemptuous
E casual

2.9 Look at the last speech of the extract.
2.9.1 Why can it be claimed that Macbeth shows in this speech that he is brave?
2.9.2 "I will not yield,
To kiss the ground before young Malcolm's feet" (lines 27-28)
Why would Macbeth have "To kiss the ground before Malcolm's feet"?

[2]
Macbeth, King of Scotland, is interviewed by a news reporter as he awaits the final attack by the armies of Malcolm and England. These are the reporter's questions. Give Macbeth's answers. Your answer should be about 200 to 250 words in length. Each sub-section should be about 40 to 50 words long.

News reporter: Macbeth, you were told by three witches that you would become king. This led you to remove King Duncan, the former king. Did it occur to you at the time that if fate wanted you to be king you would have become king without having to take any action yourself? Why did you think that it was necessary to remove King Duncan?

Macbeth: 

News reporter: Your reputation as a brave soldier is well known, but some people say that you are in fact a moral coward who cannot stand up to his wife's nagging. What do you say to this?

Macbeth: 

News reporter: One could say that the strange events at the feast held for your nobles were a turning point in your career. From then on things went from bad to worse. Would you agree with this? What exactly happened at your feast to make it such an important point in your career?

Macbeth: 

News reporter: You visited the witches a second time. It is alleged that you heard that Banquo's descendants would all be kings. What did you learn from them and how did this news affect you at the time?

Macbeth: 

News reporter: You have led a full life. You have been a great soldier and you are now the King of Scotland, yet your life has been described as a tragedy. Could you explain to our listeners whether this is an accurate description?

Macbeth: 

(35)
PLEASE TURN OVER
SECTION B: NOVEL (Candidates may not answer questions on both Animal Farm and Great Expectations.)

4 Question 4: George Orwell: Animal Farm

4.1 From your reading of the passage explain what it is that the birds objected to. [2]

4.2 Why is the word hand printed in italics in line 5? [2]

4.3 Look at lines 3-4. Explain what Snowball's long words, propulsion and manipulation, mean. (2) + (2) [4]

4.4 From your knowledge of the story, explain why Snowball is not correct in saying that only humans use their hands to do things. [2]

4.5 Explain why the maxim was written above the Seven Commandments and in bigger letters. [2]

4.6 Suggest a reason for the writer's choosing sheep to be the animals who never tire of repeating the words, "Four legs good, two legs bad". [2]

4.7 Using the evidence from the passage, explain who Jessie and Bluebell are. [2]

4.8 Why did Napoleon put the puppies in a room which could be reached only by ladder? [2]

4.9 Why, in your opinion, did the pigs not immediately tell all the animals that they (the pigs) were drinking the milk? [2]

4.10 The matter of the milk being added to the pigs' mash was a sign of things to come.
Using your knowledge of the story, comment on this statement. [2]

4.11 Using your knowledge of the story, explain why the animals assumed "as a matter of course" (lines 23-24) that they would all have a share of the apples. [2]

4.12 What feeling would the animals express when they "murmured"? (line 26) [2]

4.13 Give only the letter of the answer you choose.
The animals normally call each other "Comrade".
When Squealer calls the animals "Comrade", he wants:
A to be friendly.
B to express solidarity.
C to make them think he respects them.
D to treat them equally. [1]

4.14 Squealer says that the pigs are not taking the apples and milk in a spirit of selfishness and privilege. What is your opinion of this claim?
Explain your answer. [2]

4.15 What reason does Squealer give for the pigs' needing to stay in good health? Use your own words. [2]
4.16 Suggest a reason for the writer's spelling of the word "Science" (line 32) with a capital letter.

4.17 Explain how Squealer uses the danger of Jones's return to get the animals to accept his explanation.
5  

Question 5: George Orwell: Animal Farm

5.1. What plans are referred to in line 1?  [2]

5.2 Look at line 1. Snowball has drawn up the plans for the windmill on his own. What does this tell us about Snowball?  [2]

5.3 Give only the letter of the answer you choose. The bleating of the sheep, while Snowball is speaking, shows that:
A they are impressed by Snowball's ideas.  
B they are defying him.  
C they want Snowball to clarify some of the points.  
D they were frightened of the dogs.  [1]

5.4 Look at line 8. Explain why Napoleon "seemed almost indifferent as to the effect he produced"?  [2]

5.5 Give only the letter of the answer you choose. The animals are "about equally divided in their sympathies" (line 11). Is it because they are:
A also indifferent to the buildings of the windmill?  
B confused about what they are supposed to do?  
C happy about the misunderstanding between Snowball and Napoleon?  
D divided, about 50-50, in their opinions?  [1]

5.6 Quote the expression of six words which tells us that the animals are convinced that Snowball's plan is a good one?  [2]

5.7 Snowball tells the animals that hard work is disgusting. Quote the expression of two words which tells us this.  [2]

5.8 Name three activities which would be made easier by electricity.  [3]

5.9 Using your own words, give evidence from the extract to show:
5.9.1 whether Snowball's plans were completed. (2)
5.9.2 that Snowball and Napoleon had not reached an agreement on the building of the windmill. (2) [4]

5.10 Look at lines 18-19: "Casting a peculiar sidelong look." Rewrite this expression in your own words.  [2]

5.11 Look at lines 19-20: "uttered a high-pitched whimper of a kind no one had ever heard him utter before." What is important about the fact that the other animals have never heard Napoleon use this sound before?  [2]

5.12 Give only the letter of the answer you choose.
Look at line 21. The "terrible baying sound outside" is caused by
A enormous dogs.  
B animals that are against voting.  
C farmers coming to claim Manor farm back.  
D the sound of machinery.  [1]

5.13 Why were the dogs loyal to Napoleon?  [2]
5.14 Give only the letter of the answer you choose.
We know that this is a planned attack, because:
A Snowball knows of the attack.
B All the other animals expect these dogs.
C Snowball is chased off the farm.
D it happens just at the right time. [1]

5.15 In your opinion, what is shown by the fact that the dogs have been
given studded collars? [2]

5.16 Quote an expression of two words which tells us that the dogs want
to bite Snowball. [2]

5.17 Look at the beginning and at the end of the passage.
The political situation changes.

5.17.1 Explain what the political situation is at the beginning of the passage. (2)

5.17.2 Say what it becomes by the end of the passage. (2) [4]

/35/
Imagine that the following headline appears in a pro-revolutionary newspaper soon after the events described in Animal Farm. (The newspaper is obviously published in a land other than Animal Manor Farm.)

**REVOLUTION BETRAYED!**

*Old Major must be turning in his grave!*

You are the pro-revolutionary, but anti-Napoleon, journalist who has been covering the events on the Farm. Write the article, which must deal with any five of the following:

* Old Major's ideals
* the fate of Snowball
* the fate of Boxer
* the difference between the lives of the pigs and the lives of the other animals
* Napoleon's dogs
* the alteration of Snowball's original Seven Commandments
* the alteration of the history of the Battle of the Cowshed
* the change in the pigs' relationship with the human farmers

Your article should be about 200 to 250 words long.

PLEASE NOTE WELL: The article should discuss the implications/meanings of five of these aspects of the story of Animal Farm.

PLEASE DO NOT FORGET: You are supposed to be writing a newspaper article and you are in favour of the revolution, but against Napoleon and his followers.
PLEASE TURN OVER
7 Question 7: Charles Dickens: Great Expectations

7.1 Miss Havisham says to Pip:
Until you spoke to her the other day, and until I saw in you
a looking-glass that showed me what I once felt myself, I did
not know what I had done. . . . (lines 1-2)

7.1.1 What does Miss Havisham mean by "what I once felt myself"? (2)
7.1.2 What does she think that she "had done" to Pip? (2)
7.1.3 Give only the letter of the answer you choose.
Which of the following words best describes Miss Havisham's state of mind
when she speaks these words?
A angry
B concerned
C remorseful
D fearful (1) [5]

7.2 Consider Pip's words to Miss Havisham:
"... you may dismiss me from your mind and conscience. But
Estella is a different case, and if you can ever undo any scrap
of what you have done amiss in keeping a part of her right nature
away from her, it will be better to do that, than to bemoan the
past ..." (lines 5-8)

7.2.1 What do you think these words tell us about Pip's character? (2)
7.2.2 Make one point in support of your answer to 7.2.1. (2)
7.2.3 What does Pip mean by "her right nature" (line 7)? (2) [6]
7.3 Why do you think "Dear" (line 10) has a capital D? (2)

7.4 Miss Havisham says that at first she intended only "to save her from
misery like my own" (line 12). Then, as Estella "grew, and promised
to be very beautiful," Miss Havisham "gradually did worse" (line 14).

7.4.1 Explain in your own words the difference between the effect Miss
Havisham at first intends to have on Estella and the effect she eventually
does have on her. (4)
7.4.2 When Estella grew into a "very beautiful" young woman, Miss Havisham's
teaching changed. How did it change? (2) [6]

7.5 Miss Havisham says that she "stole her heart away and put ice in its
place" (lines 16-17).

7.5.1 Give only the letter of the answer you choose.
The use of "stole" suggests that Miss Havisham
A was afraid.
B was sly.
C did something wrong.
D wanted revenge. (1)

7.5.2 Why, in your opinion, does Dickens choose the word "ice"? (2) [3]

7.6 Quote the expression of five words which tells us that Pip does not
want to hurt Miss Havisham's feelings. [2]
Look at lines 22-23. In your opinion, does Miss Havisham
deserve sympathy? Explain your answer. [2]

Look at the short paragraph in lines 29-30. Quote the one word from this
paragraph which suggests what Miss Havisham's life is like. [1]

Pip asks: "Whose child was Estella?" (line 31).

Why is it important to Pip that he should know whose child Estella is? (2)

We know that Estella's father is a convict and that her mother was
accused of murder. In the light of what Estella becomes, what is
ironic about her having such parents? (2) [4]

The name, Estella, means "a star". From Pip's point of view, why would
this name be appropriate (very suitable)? [2]

What happens to Miss Havisham a few minutes after the end of this
conversation? [2]
Question 8: Charles Dickens: Great Expectations

8.1 "Biddy," said I after binding her to secrecy" (line 1) Why would Pip want to bind Biddy to secrecy? [2]

8.2 "I don't think it would answer." (line 2) Rewrite the expression so that the meaning is clear. [2]

8.3 Why does Biddy believe that Pip shouldn't try to be a gentleman? [2]

8.4 What happened to Pip when he was "bound" (line 7)? [2]

8.5 In line 8 Pip says that Biddy is being absurd. Why does Biddy believe that she is not being absurd? [2]

8.6 When Pip has a "singular kind of quarrel" (line 15) with himself, what is he quarrelling about? [2]

8.7 Explain clearly the type of life that Pip imagines will make him happy. [2]

8.8 Give only the letter of the answer you choose. In order to be "out of his time" (line 25) Pip would:
A grow up.
B qualify as a blacksmith.
C become a good blacksmith.
D satisfy Joe that he would make a good partner. [1]

8.9 When Pip says that he might keep company with Biddy, what sort of a relationship does he have in mind? [2]

8.10 Why is the word you (line 27) printed in italics? [2]

8.11 Explain why Biddy's words, "Yes: I am not over-particular" (line 29) could be taken as insulting to Pip. [2]

8.12 From your knowledge of the story, explain why Biddy emphasises that she is not particular. [2]

8.13 From your knowledge of the book, explain why Miss Havisham has told Estella to give Pip the idea that he is coarse and common. [2]

8.14 Biddy has two criticisms of the statement that Pip is coarse and common. In your own words say what these criticisms are. Number your answers 8.14.1 and 8.14.2. (2) + (2) [4]

8.15 Based on your knowledge of the story, comment on the truth of the statement that Pip is coarse and common (line 33). [2]

8.16 When Pip says he had "broken away without quite seeing where" he was going to (lines 38-39), what does he mean? [2]

8.17 What is the "It" that is not to be "shuffled off" (line 39)? [2]
Love is one of the themes of this book. In an essay of 200-250 words explain how the following characters show their love in this novel. Write 40-50 words on each.

- Joe
- Miss Havisham
- Herbert
- Wemmick
- Magwitch
SECTION C: SHORT STORIES

10 Question 10: Brenda Cooper (ed.): Nations: Alice Walker: Strong Horse Tea

10.1 Who is the speaker in line 1?

10.2 Give only the letter of the answer you choose.
The speaker's remark in line 1 is:
A boastful.
B consoling.
C careless.
D dismissive.

10.3 Look at lines 1-6. How do we know that the speaker is not a black person?

10.4 Look at the first paragraph. Why is Rannie's smell compared to that of a wet goat?

10.5 Give only the letter of the answer you choose.
Why are the eyes in line 6 desperate?
A They wish the man to be killed.
B They are hungry.
C They appeal for help.
D They are searching for a telephone number.

10.6 Give only the letter of the answer you choose.
Lines 9-10 show that this man is:
A impatient
B getting out of the car
C searching for other circulars.
D giving her a window crank.

10.7 Give only the letter of the answer you choose.
According to Rannie, a real doctor would be:
A someone who uses magic.
B someone who heals with a prayer.
C someone who has been in a medical school.
D someone who visits patients at night.

10.8 Give only the letter of the answer you choose.
Rannie is determined to get a doctor from town because:
A she has money to pay for medical expenses.
B the doctor would come at any time of the day.
C she has lost trust in her culture.
D she once worked for this doctor.

10.9 Look at lines 13-16. Which sentence tells us that this man does not want to take the message?

10.10 Look at line 16. What does the emphatic "NO!" show?
10.11 Look at lines 18-20. How does Rannie speak to the white mailman? Use your own words. [2]

10.12 Give only the letter of the answer you choose.
The mailman says, "we'll do what we can" (lines 21-22) because the doctor will be unwilling to treat
A a black person.
B a poor person.
C a poor black person.
D anyone at night. [1]

10.13 Look at line 24. What is Rannie's opinion of "Old home remedies"? [2]

10.14 Give only the letter of the answer you choose.
Look at line 25: "she licked at the hot tears." The use of "hot" suggests that
A Rannie is sick
B Rannie is angry.
C Rannie is desperate.
D Rannie is hot. [1]

10.15 Give only the letter of the answer you choose.
Lines 27-29. tell us that:
A Rannie is a good shepherdess
B Rannie likes livestock.
C Rannie is poor and oppressed.
D Rannie loves animals. [1]

10.16 Explain in a sentence of your own what "home remedies" (line 24) are. [2]

10.17 Is Sarah reliable? Explain your answer. [2]

10.18 Is the mailman honest? Explain your answer. [2]

10.19 Why is the strong horse tea important in this story? [2]

10.20 Rannie turned back to her house "trampling the wet circulars" (line 26). Why do you think she tramples on the circulars? [2]

10.21 Why is the "grey horse" (line 28) important in the story? [2]

10.22 Quote an expression of twelve words from lines 21-29 of the extract which could suggest that the mailman is a racist. [2]

/35/
Question 11: Brenda Cooper (ed): Nations: Jeanne Desy: The Princess who Stood on her Own Two Feet

11.1 Why has the dog died? Suggest two reasons. [4]

11.2 The Princess wraps the body of the dog in the folds of her wedding dress. What does this suggest about her feelings for the dog? Explain your answer. [2]

11.2.1 What does this suggest about how she feels about marrying the Prince? Explain your answer. [2] [8]

11.3 The Prince "lost his footing and tumbled to the ground" (line 12). What does the author write this kind of detail about the Prince? [2]

11.4 What is suggested by the fact that the Princess only "paused briefly" (line 12) to look at the Prince. [2]

11.5 The princess paused "to look down at him" (lines 12-13). This has two meanings. What are they? [2] [4]

11.6 Look at lines 18-19: "It was difficult for him to find an emotion suitable to this complex situation. He tried feeling hurt" This suggests that the Prince is two of the following things. Which two? Write only the letters of the two words you choose.
A unintelligent
B sensitive
C false
D sad [2]

11.7 Look at line 26: "She could stride too, when she wanted to"

11.7.1 Why is the word "too" used? [2]

11.7.2 Why has the Princess not done any striding up to now? [4] [6]

11.8 The Queen emphasizes "Your duty as a Princess" (lines 29-30). The story suggests that there are some things which are more important than her "duty as a princess". Suggest one of them. [2]

11.9 In the second-last paragraph of the extract (lines 27--30) the Queen says that the Princess's "duty" is to marry for the sake of "alliances".

11.9.1 What does this suggest about the place or function of women? [2]

11.9.2 What is the story saying about what the place of women ought to be? [2] [4]

11.10 Give only the letter of the answer you choose.
The Princess says: "It is not necessarily my duty to sacrifice everything" (line 31). One meaning is that: A it is never right to sacrifice everything. B one must always sacrifice for love, but for nothing else. C it is sometimes right to sacrifice everything. D it is her duty to sacrifice things. [1]
Imagine that you are the mother of the boy who tells this story. After the completion of the events told of in the story, you write a letter to your sister in another town to tell her of the events and your reaction to what has happened.

Include the following points in your letter. Put each point in a separate paragraph. Your entire letter should be about 200 to 250 words in length.

- What you thought when your husband told you the news that Biafra had become an independent country.
- Why you did not want your son to listen to the men talking.
- Your opinion of the Biafran soldiers and the men of your village when the federal troops approached.
- Your husband's plan to see if the village was safe to return to and what you thought of his plan.
- How the men changed their minds about independence and what you felt about this.

/35/
SECTION D: POETRY

13 Question 13: Robin Malan (ed): New Inscapes
William Butler Yeats: An Irish Airman Foresees His Death

13.1 Suggest a reason why the writer refers to an Irish airman in the title. [2]

13.2 Rewrite the first line of the poem in your own words. Begin with the words: *The airman is certain that* ... [2]

13.3 Describe the background from which the airman comes. [2]

13.4 How is this war likely to affect the people of Kiltartan? [2]

13.5 What role do the following usually play in persuading men to go to war? [2]
13.5.1 public men (line 10) (2)
13.5.2 cheering crowds (line 10) (2)

13.6 The speaker has acted on impulse, yet he has also thought about his decision. Quote an expression of three words which shows that he has carefully weighed up the advantages and disadvantages of the matter. [2]

13.7 What did the airman consider when he made his decision to become a pilot? [2]

And
C. Day Lewis: Walking Away

13.8 Give only the letter of the answer you choose. How old was the boy when the poem was written? [1]
A Less than eighteen years.
B Eighteen years old.
C Twenty years old,
D More than twenty years old.

13.9 What season of the year is associated with "leaves just turning" (line 2)? [2]

13.10 Do the events of this poem occur at the beginning, the middle or the end of the football season? Explain how you arrive at your answer. [2]

13.11 In lines 4 and 5 the writer compares the boy to a satellite that has gone out of its orbit. Explain why this is a good, or a bad, comparison. [2]

13.12 When the writer compares the boy to a "half-fledged thing" (line 8), what is he comparing him to? [2]

13.13 The boy is "set free" into a "wilderness" (lines 8-9). Why is the word "wilderness" used? [2]
13.14 Give only the letter of the answer you choose.
In the second and third stanzas the writer is saying that:
A boys are unsure of themselves when playing their first football game.
B all young boys should play football in order to grow up.
C he was deeply moved when he realised his son was beginning a life of his own.
D one can compare young boys to seeds and birds.

13.15 What aspect of the boy's behaviour shows that he is unsure of himself?
Do not quote directly from the poem.

13.16 What does the writer mean when he says the matter "gnaws" (line 17) at his mind?

13.17 Give only the letter of the answer you choose.
The word "selfhood" in line 19 means:
A one's individual identity.
B one's freedom.
C one thinks only of oneself.
D a sparkling personality.

13.18 Explain, using an example from everyday life, what is meant by the last line of the poem - "love is proved in the letting go".
14.1 The poet begins his poem with a positive statement in line 1. The speaker is sure that he will never be defeated. Quote a line from the poem that supports the speaker's belief expressed in line 1. [2]

14.2 Give only the letter of the answer you choose.
The words "I am the man you will never defeat." are used repeatedly in the poem and they show the tone of the speaker.
Which word do you think best describes the tone of the speaker?
A indifferent
B defensive
C defiant
D submissive [1]

14.3 Look at line 3: "your children are cursed".

14.3.1 Whose children are cursed? (2) [4]

14.3.2 Who says these words? (2)

14.4 What is the aim of the oppressor? Use your own words. [2]

14.5 In what way does line 4 help to suggest that people should live together peacefully? [2]

14.6 Explain in simple English what the poet means in lines 5-8. [2]

14.7 Look at lines 9-11. In your own words say who or what will see the evil-doer. [2]

14.8 Quote a word from the first stanza that shows the speaker is prepared to be a nuisance to his oppressor. [1]

14.9 In your own words explain the meaning of "the earth whose dust is my bones" (line 15). [2]

14.10 What do you think is happening in line 18? [2]

14.11 Look at line 19. Why does the poet place the word "I" in a line of its own? [2]

14.12 Look at line 24. How will the speaker be the "shadow" of the oppressor? [2]

14.13 In which way will the oppressor be haunted by the oppressed person? [2]

14.14 Give only the letter of the answer you choose.
The repetition of "and the" (lines 30-35) helps to bring about a tone of:
A happiness.
B tiredness.
C warning.
D boredom. [1]
14.15 Give only the letter of the answer you choose.
When the speaker says we "can sing together" (line 37) he means that:
A we should all confess our crimes.
B we should sing songs together.
C we should live in harmony together.
D we should protest together.

14.16 What does the speaker have in mind when he says we can "make the world together" (line 40)?

14.17 Mention one thing that is strange about the way the poet writes.

14.18 Give only the letter of the answer you choose.
The main theme of the poem is:
A political.
B religious.
C to do with war.
D to do with physical torture.

14.19 Quote the line that sums up the meaning of the poem. Give the whole line.
15 **Question 15:** Robin Malan (ed.): New Inscapes: 
William Shakespeare: Let me not to the Marriage of True Minds

15.1 Shakespeare claims that:

... "Love is not love
which alters when it alteration finds" (lines 2-3).
What is he saying here about the nature of true love? [2]

15.2 Give only the letter of the answer you choose.
The speaker says "O, no!" (line 5) because:
A he is shocked at the "mark".
B he is very sure of what he is saying.
C he is disturbed.
D he rejects love. [1]

15.3 What events in a relationship can be compared to "tempests" (line 6)? [2]

15.4 Look at "It is the star to every wandering bark" (line 7).
Clearly explain what this suggests about the importance of love. [2]

15.5 Look at line 10. What does a "sickle" do that "Time" also does? [2]

15.6 Give only the letter of the answer you choose:
The meaning of line 11 ("Love alters not with his brief hours and weeks") is that:
A love does not change within hours, but might change within weeks.
B love should not change.
C when one is in love, time passes quickly.
D true love never changes. [1]

And
Jennifer Davids: Poem for My Mother

15.7 Why do you think the speaker brings the poem to her mother? [2]

15.8 What do you think the mother means when she says: "That isn't everything" (line 1)? [2]

15.9 What does "hunched over the washtub" (line 3) suggest about the kind of life the mother leads? [2]

15.10 Why does the speaker choose to compare her mother's hands to a "granadilla" (line 6)? Give two reasons. (2)+(2) [4]

15.11 Look at: "And my words/slid like a ball/of hard blue soap/into the
tub" (lines 9-12).

15.11.1 What do these words suggest about the mother's response to the poem? (2)

15.11.2 What do they suggest about the effect the mother's attitude has on the daughter? (2) [4]

15.12 What does "blue-ringed gaze" (line 17) add to your idea of the mother? [2]
15.13 What is suggested by the use of the word, "once" in "once looking over my shoulder" (line 19)?

15.14 Look at "the immediate/dirty water" (lines 20-21).

15.14.1 What is not "immediate"?

15.14.2 Why is the word "immediate" used to describe the "dirty water"?

15.15 Look at the last four lines of the poem:
"and my words
being clenched/smaller and/smaller".
To what are the daughter's "words" being compared?

15.16 Obviously, there is a gap or division between mother and daughter. Why do you think there is this difference between them?
ADDENDUM

ENGLISH SECOND LANGUAGE HG
(SECOND PAPER)

NOVEMBER 1996

WESTERN CAPE EDUCATION DEPARTMENT
iSebe leMfundo leNtshona Koloni

SENIOR CERTIFICATE EXAMINATION

This ADDENDUM consists of 19 pages.
READ THESE INSTRUCTIONS BEFORE YOU BEGIN THIS PAPER

INSTRUCTIONS:
1. Write on the front cover of your answer book, after the word "subject":
   ENGLISH SECOND LANGUAGE HIGHER GRADE PAPER TWO
2. Answer TWO questions: One on each of the two books you have studied.
3. Do not answer two questions on one book.
4. Do not answer more than two questions.
5. You may answer two contextual questions, but you may not answer two essay questions. (The essay questions are questions 3, 6, 9 and 12.)
6. You may not answer questions on both Animal Farm and Great Expectations.
7. Begin each answer on a new page.
8. Please write as clearly as possible.
9. Leave a line open after each answer.
10. Answers should be concise and relevant.
11. Answer in full sentences where required.
12. Do not quote from the passage unless specifically asked to quote.
13. Up to ½ of marks achieved (to a maximum of 5) may be deducted for language errors from each contextual question.
   Up to 5 marks will be awarded for language in each essay-type question.
SECTION A: Drama

Question 1: William Shakespeare: Macbeth

Read the following two extracts from the play and answer the questions on both.

EXTRACT I

LADY MACBETH

Alack! I am afraid they have awak'd,
And 'tis not done; Th' attempt and not the deed
Confounds us. Hark! I laid their daggers ready:
He could not miss 'em. Had he not resembled
My father as he slept, I had done't.

She turns as if making for the stair, to find Macbeth standing in the door, his arms
bathed in blood and with two daggers clasped in his left hand. He totters forward.
My husband!

MACBETH

(Whispers). I have done the deed . . . Didst thou not hear a noise?

LADY MACBETH

I heard the owl scream and the crickets cry.
Did not you speak?

MACBETH

When?

LADY MACBETH

Now!

MACBETH

As I descended?

LADY MACBETH

Ay.

MACBETH

Hark!
They listen
Who lies I' the second chamber?

LADY MACBETH

Donalbain.

MACBETH

This is a sorry sight.

Macbeth stretches out his right hand
EXTRACT II

LADY MACBETH
My hands are of your colour; but I shame
To wear a heart so white. (Knocking) I hear a knocking
At the south entry! Retire we to our chamber.
A little water clears us of this deed;
How easy is it then! Your constancy
Hath left you unattended. (Knocking) Hark! more knocking!
Get on your nightgown, lest occasion call us
And show us to be watchers. Be not lost
So poorly in your thoughts!

MACBETH
To know my deed, 'twere best not know myself.
(Knocking)
Wake Duncan with thy knocking! I would thou couldst!
Question 2: William Shakespeare: Macbeth
Read the following extract from the play and answer the questions set on it.

On the plain near the castle gate at Dunsinane
Enter Macbeth

MACBETH
Why should I play the Roman fool, and die
On mine own sword? Whiles I see lives, the gashes
Do better upon them.

Macduff enters behind him

MACDUFF
Turn, hell-hound, turn!

MACBETH
Of all men else I have avoided thee.
But get thee back, my soul is too much charged
With blood of thine already.

MACDUFF
I have no words.
My voice is in my sword, thou bloodier villain
Than terms can give thee out!

They fight. Alarums.

MACBETH
Thou losest labour.
As easy mayst thou the intrenchant air
With thy keen sword impress as make me bleed.
Let fall thy blade on vulnerable crests,
I bear a charméd life, which must not yield
To one of woman born.

MACDUFF
Despair thy charm,
And let the angel whom thou still hast served
Tell thee, Macduff was from his mother's womb
Untimely ripped.

MACBETH
Accurséd be the tongue that tells me so,
For it hath cowed my better part of man!
And be these juggling fiends no more believed,
That palter with us in a double sense,
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

MACDUFF
Then yield thee, coward,
And live to be the show and gaze o’the time.
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant'.

MACBETH

I will not yield,
To kiss the ground before young Malcolm’s feet,
And to be baited with the rabble’s curse.
Though Birnam wood be come to Dunsinane,
And thou opposed, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield. Lay on, Macduff!
And damned be him that first cries ‘Hold, enough’!
SECTION B: Novel (Candidates may not answer questions on both Animal Farm and Great Expectations.)

Question 4: George Orwell: Animal Farm
Read the following extract from the novel and answer the questions set on it.

The birds at first objected, since it seemed to them that they also had two legs, but Snowball proved to them that this was not so.

'A bird's wing, comrades,' he said, 'is an organ of propulsion and not of manipulation. It should therefore be regarded as a leg. The distinguishing mark of Man is the hand, the instrument with which he does all his mischief.'

The birds did not understand Snowball's long words, but they accepted his explanation, and all the humbler animals set to work to learn the new maxim by heart. FOUR LEGS GOOD, TWO LEGS BAD, was inscribed on the end wall of the barn, above the Seven Commandments and in bigger letters. When they had once got it by heart, the sheep developed a great liking for this maxim, and often as they lay in the field they would all start bleating 'Four legs good, two legs bad! Four legs good, two legs bad!' and kept it up for hours on end, never growing tired of it.

Napoleon took no interest in Snowball's committees. He said that the education of the young was more important than anything that could be done for those who were already grown up. It happened that Jessie and Bluebell had both whelped soon after the hay harvest, giving birth between them to nine sturdy puppies. As soon as they were weaned, Napoleon took them away from their mothers, saying that he would make himself responsible for their education. He took them up into a loft which could only be reached by a ladder from the harness-room, and there kept them in such seclusion that the rest of the farm soon forgot their existence.

The mystery of where the milk went to was soon cleared up. It was mixed every day into the pigs' mash. The early apples were now ripening, and the grass of the orchard was littered with windfalls. The animals had assumed as a matter of course that these would be shared out equally; one day, however, the order went forth that all the windfalls were to be collected and brought to the harness-room for the use of the pigs. At this some of the other animals murmured, but it was no use. All the pigs were in full agreement on this point, even Snowball and Napoleon. Squealer was sent to make the necessary explanation to the others.

'Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brain-workers. The whole management and organization of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! . . .'}
Question 5: George Orwell: *Animal Farm*

Read the following extract from the novel and answer the questions set on it.

At last the day came when Snowball's plans were completed. At the Meeting on the following Sunday the question of whether or not to begin work on the windmill was to be put to the vote. When the animals had assembled in the big barn, Snowball stood up and, though occasionally interrupted by bleating from the sheep, set forth his reasons for advocating the building of the windmill. Then Napoleon stood up to reply. He said very quietly that the windmill was nonsense and that he advised nobody to vote for it, and promptly sat down again; he had barely spoken for thirty seconds, and seemed almost indifferent as to the effect he produced. At this Snowball sprang to his feet, and shouting down the sheep, who had begun bleating again, broke into a passionate appeal in favour of the windmill. Until now the animals had been about equally divided in their sympathies, but in a moment Snowball's eloquence had carried them away. In glowing sentences he painted a picture of Animal Farm as it might be when sordid labour was lifted from the animals' backs. His imagination had now run far beyond chaff-cutters and turnip-slicers. Electricity, he said, could operate threshing machines, ploughs, harrows, rollers and reapers and binders, besides supplying every stall with its own electric light, hot and cold water, and an electric heater. By the time he had finished speaking, there was no doubt as to which way the vote would go. But just at this moment Napoleon stood up and, casting a peculiar sidelong look at Snowball, uttered a high-pitched whimper of a kind no one had ever heard him utter before.

At this there was a terrible baying sound outside, and nine enormous dogs wearing brass-studded collars came bounding into the barn. They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws. In a moment he was out of the door and they were after him.
Question 7: Charles Dickens: Great Expectations

Read the following extract from the novel and answer the questions set on it.

'Until you spoke to her the other day, and until I saw in you a looking-glass that showed me what I once felt myself, I did not know what I had done. What have I done! What have I done!' And so again, twenty, fifty times over. What had she done!

'Miss Havisham,' I said, when the cry had died away, 'you may dismiss me from your mind and conscience. But Estella is a different case, and if you can ever undo any scrap of what you have done amiss in keeping a part of her right nature away from her, it will be better to do that, than to bemoan the past through a hundred years.'

'Yes, yes, I know it. But, Pip - my Dear!' There was an earnest womanly compassion for me in her new affection. 'My dear! Believe this: when she first came to me, I meant to save her from misery like my own. At first I meant no more.'

'Well, well!' said I. 'I hope so.'

'But as she grew, and promised to be very beautiful, I gradually did worse, and with my praises, and with my jewels, and with my teachings, and with this figure of myself always before her, a warning to back and point my lessons, I stole her heart away and put ice in its place.'

'Better,' I could not help saying, 'to have left her a natural heart, even to be bruised or broken.'

With that, Miss Havisham looked distractedly at me for a while, and then burst out again, What had she done!

'If you knew all my story,' she pleaded, 'you would have some compassion for me and a better understanding of me.'

'Miss Havisham,' I answered, as delicately as I could, 'I believe I may say that I do know your story, and have known it ever since I first left this neighbourhood. It has inspired me with great commiseration, and I hope I understand it and its influences. Does what has passed between us give me any excuse for asking you a question relative to Estella? Not as she is, but as she was when she first came here?'

She was seated on the ground, with her arms on the ragged chair, and her head leaning on them. She looked full at me when I said this, and replied: 'Go on.'

'Whose child was Estella?'

She shook her head.

'You don’t know?'

She shook her head again.

'But Mr. Jaggers brought her here, or sent her here?'

'Brought her here.'
PLEASE TURN OVER
Question 8: Charles Dickens: *Great Expectations*

Read the following extract from the novel and answer the questions set on it.

‘Biddy,’ said I, after binding her to secrecy, ‘I want to be a gentleman.’

‘Oh, I wouldn’t, if I was you!’ she returned. ‘I don’t think it would answer.’

‘Biddy,’ said I, with some severity. ‘I have particular reasons for wanting to be a gentleman.’

‘You know best, Pip; but don’t you think you are happier as you are?’

‘Biddy,’ I exclaimed, impatiently, ‘I am not at all happy as I am. I am disgusted with my calling and with my life. I have never taken to either since I was bound. Don’t be absurd.’

‘Was I absurd?’ said Biddy, quietly raising her eyebrows; ‘I am sorry for that; I didn’t mean to be. I only want you to do well, and be comfortable.’

‘Well, then, understand once for all that I never shall or can be comfortable—or anything but miserable—there, Biddy!—unless I can lead a very different sort of life from the life I lead now;’

‘That’s a pity!’ said Biddy, shaking her head with a sorrowful air.

Now, I too had so often thought it a pity, that, in the singular kind of quarrel with myself which I was always carrying on, I was half inclined to shed tears of vexation and distress when Biddy gave utterance to her sentiment and my own. I told her she was right, and I knew it was much to be regretted, but still it was not to be helped.

‘If I could have settled down,’ I said to Biddy, plucking up the short grass within reach, much as I had once upon a time pulled my feelings out of my hair and kicked them into the brewery well: ‘if I could have settled down and been but half as fond of the forge as I was when I was little, I know it would have been much better for me. You and I and Joe would have wanted nothing then, and Joe and I would perhaps have gone partners when I was out of my time, and I might even have grown up to keep company with you, and we might have sat on this very bank on a fine Sunday, quite different people. I should have been good enough for you; shouldn’t I, Biddy?’

Biddy sighed as she looked at the ships sailing on, and returned for answer, ‘Yes; I am not over-particular. It scarcely sounded flattering, but I knew she meant well.

‘Instead of that,’ said I, plucking up more grass and chewing a blade or two, ‘see how I am going on. Dissatisfied, and uncomfortable, and—what would it signify to me being coarse and common, if nobody had told me so!’

Biddy turned her face suddenly towards mine, and looked far more attentively at me than she had looked at the sailing ships.

‘It was neither a very true nor a very polite thing to say,’ she remarked, directing her eyes to the ship again. ‘Who said it?’

I was disconcerted, for I had broken away without quite seeing where I was going to. It was not to be shuffled off, now, however, and I answered: ‘The beautiful young lady at Miss Havisham’s, and she’s more beautiful than anybody ever was, and I
admire her dreadfully, and I want to be a gentleman on her account.' Having made this lunatic confession, I began to throw away my torn-up grass into the river, as if I had some thoughts of following it.
SECTION C: Short Stories
Question 10: Brenda Cooper (ed.): Nations
Alice Walker: Strong Horse Tea

Read the following extract from the short story and answer the questions set on it.

'That right?' he injected sympathetically from time to time, and from time to time he sneezed, for she was letting in wetness and damp, and he felt he was coming down with a cold. Black people as black as Rannie Mae always made him uneasy, especially when they didn’t smell good, and when you could tell they didn’t right away. Rannie Mae, leaning in over him out of the rain, smelt like wet goat. Her dark dirty eyes clinging to his face with such hungry desperation made him nervous.

Why did colored folks always want you to do something for them?

Now he cleared his throat and made a motion forward as if to roll up his window. ‘Well, ah, mighty sorry to hear ’bout that little fella, ‘he said, groping for the window crank. ‘We’ll see what we can do!’ He gave her what he thought was a big friendly smile. God! He didn’t want to hurt her feelings! She looked so pitiful hanging there in the rain. Suddenly he had an idea.

‘Why’nt you try some of old Aunt Sarah’s home remedies?’ He half believed with everybody else in the country that the old blue-eyed black woman possessed magic. Magic that if it didn’t work on whites probably would on blacks. But Rannie Mae almost turned the car over shaking her head and body with an emphatic ‘NO!’ She reached in a wet crusted hand to grasp his shoulder.

‘We wants a doctor, a real doctor!’ she screamed. She had begun to cry and drop her tears on him. ‘You git us a doctor from town,’ she bellowed, shaking the solid shoulder that bulged under his new tweed coat.

‘Like I say,’ he drawled lamely although beginning to be furious with her, ‘we’ll do what we can!’ And he hurriedly rolled up the window and sped down the road, cringing from the thought that she had put her hands on him.

‘Old home remedies! Old home remedies!’ Rannie Toomer cursed the words while she licked at the hot tears that ran down her face, the only warmth about her. She turned back to the trail that led to her house, trampling the wet circulars under her feet. Under the fence she went and was in a pasture, surrounded by dozens of fat white folks’ cows and an old grey horse and a mule or two. Animals lived there in the pasture all around her house, and she and Snooks lived in it.
Question 11: Brenda Cooper (ed.): Nations
Jeanne Desy: The Princess who Stood on her Own Two Feet.

Read the following extract from the short story and answer the questions set on it.

‘What will I do?’ she cried again. The dog did not answer. She turned toward him and then fell to her knees in shock, for the dog lay motionless on the floor. For hours she sat weeping at his side, holding his lifeless paw.

At last she went to her cupboard and took out her wedding dress, which was of the softest whitest velvet. She wrapped the dog in its folds and picked him up gently.

Through the halls of the castle the Princess walked, and the nobility and chambermaids and royal bishops stopped in their busy preparations to watch her, for the Princess had not walked now for many months. To their astonished faces she said, ‘I am going to bury the one who really loved me.’

On the steps of the castle she met the Prince, who was just dismounting and calling out jovial hearty things to his companions. So surprised was he to see her walking that he lost his footing and tumbled to the ground. She paused briefly to look down at him, held the dog closer to her body, and walked on. The Prince got up and walked after her.

‘What’s going on here?’ he asked. ‘What are you doing? Isn’t that your wedding dress?’ She turned so he could see the dog’s head where it nestled in her left arm.

‘I thought you got rid of that thing weeks ago,’ the Prince said. It was difficult for him to find an emotion suitable to this complex situation. He tried feeling hurt.

‘What you call “this thing”,’ the Princess said, ‘died to spare me pain. And I intend to bury him with honour.’ The Prince only half-heard her, for he was struck by another realization.

‘You’re talking!’

‘Yes.’ She smiled.

Looking down at him, she said, ‘I’m talking. The better to tell you good-bye. So good-bye.’ And off she went. She could stride too, when she wanted to.

‘Well, my dear,’ the Queen said that night, when the Princess appeared in the throne room. ‘You’ve made a proper mess of things. We have alliances to think of. I’m sure you’re aware of the very complex negotiations you have quite ruined. Your duty as a Princess . . .’

‘It is not necessarily my duty to sacrifice everything,’ the Princess interrupted.
SECTION D: Poetry
Question 13: Robin Malan (ed.): New Inscapes
Read the following two poems and answer the questions set on both.

An Irish airman foresees his death
William Butler Yeats

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;

My country is Kiltartan Cross,
My countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.

Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath,

A waste of breath the years behind
In balance with this life, this death.

AND

Walking away
For Sean
C. Day Lewis

It is eighteen years ago; almost to the day—
A sunny day with the leaves just turning,
The touch lines new-ruled - since I watched you play
Your first game of football, then, like a satellite

Wrenched from its orbit, go drifting away

Behind a scatter of boys. I can see
You walking away from me towards the school
With the pathos of a half-fledged thing set free
Into a wilderness, the gait of one

Who finds no path where the path should be.

That hesitant figure, eddying away
Like a winged seed loosened from its parent stem,
Has something I never quite grasp to convey
About nature's give-and-take—the small, the scorching
Ordeals which fire one's irresolute clay.
I have had worse partings, but none that so
Gnaws at my mind still. Perhaps it is roughly
Saying what God alone could perfectly show—
How selfhood begins with a walking away,
And love is proved in the letting go.
**Question 14:** Robin Malan (ed.): *New Inscape*

Read the following poem and answer the questions set on it.

*from no baby must weep*

Mongane Serote

i am the man you will never defeat
i will be the one to plague you
your children are cursed
if you walk this earth, where i too walk
and you tear my clothes and reach for my flesh
and tear my flesh to reach my blood
and you spill my blood to reach my bones
and you smash my bones and hope for my soul
the wind and the mountains and the stars

the sun the moon
saw you
i am the man you will never defeat
my song will merge with the breeze
my tears will freeze in time

you will walk the earth whose dust is my bones
and the sun will set like my eyes when they close for
the last time
and the moon will shine on my scream

i am the man you will never defeat
when the trees rattle you shall hear my last footsteps
this won't be your world

I am the man you will never defeat
i will be your shadow, to be with you always

and one day
when the sun rises
the shadows will move, heaving like a tired chest
there shall be millions of shadows

heaving

and the earth shall be cold
and the river will freeze
and the plants will refuse to grow
and the earth shall be dark
and the river shall be dark

and we will be alone

no man can defeat another man
we can sing together
make each other together
we can eat together
make the world together
no man can defeat another man
Question 15: Robin Malan (ed.): New Inscapes
Read the following two poems and answer the questions set on both.

Sonnet CXVI
Let me not to the marriage of true minds
William Shakespeare

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:

O, no! it is an ever-fixed mark,
That looks on tempests and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown, although his height be taken.

Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come,
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom:

If this be error and upon me proved,
I never writ, nor no man ever loved.

AND

Poem for my mother
Jennifer Davids

That isn't everything, you said
on the afternoon I brought a poem
to you hunched over the washtub
with your hands

the shrivelled
burnt granadilla
skin of your hands
covered by foam.

And my words

slid like a ball
of hard blue soap
into the tub
to be grabbed and used by you
to rub the clothes.

A poem isn't all
there is to life, you said
with your blue-ringed gaze
scanning the page
once looking over my shoulder
and back at the immediate
dirty water
and my words
being clenched
smaller and
smaller.
WESTERN CAPE EDUCATION DEPARTMENT

INTERIM SYLLABUS

FOR

ENGLISH SECOND LANGUAGE

STANDARD 8 TO STANDARD 10

IMPLEMENTATION DATE: JANUARY 1995
ENGLISH SECOND LANGUAGE
STANDARD 8, 9 AND 10

PREAMBLE

The status and function of this syllabus

At no stage should this syllabus be considered a final product. Rather, it should be regarded as an interim measure which, hopefully, will address some of the more urgent problems currently experienced in the teaching and learning of English in schools. Its implementation in January 1995 should be regarded as a preliminary to the eventual transformation and restructuring of the entire education system in general and to the development of a new curriculum framework for languages in particular.

Contextualisation of the syllabus

In terms of the interim Constitution South Africa is now a democratic country in which all people are guaranteed equality, non-discrimination, cultural freedom and diversity, the right to basic education and equal access to all educational institutions.

English, as one of many languages in South Africa, has an important role to play in the development of a nation which honours and abides by these principles. As English is currently a medium of instruction for a large part of the population, many of whom do not have it as a home language, English is of central importance to the whole learning process. Nevertheless, pupils' proficiency in their home language(s) should be acknowledged and teachers should draw on this resource (also by allowing pupils to code-switch) with a view to enhancing pupils' comprehension, clarification and acquisition of the target language.

English is also a language of access to a vast range of cultural, scientific, political and economic activities and resources, both nationally and internationally. Moreover, in South Africa thus far, a sound knowledge of English has ensured wider educational and employment opportunities. In the present situation, therefore, and until new language in education policies are in place, the ability to understand and to use English effectively is important.

Bearing in mind the role currently played by English in South Africa, the teaching and learning of the language should contribute towards enabling pupils to use it for effective communication in a variety of contexts and for a variety of purposes. Pupils' progressive mastery of English should, therefore, facilitate their using it for practical purposes as well as for their own personal, educational, social and imaginative and aesthetic development.

It may well be that certain textbooks and readers which cannot be replaced immediately, contain contentious or objectionable matter. Wherever this occurs, teachers should attempt to place this in context and to mediate it where necessary.
1. PRINCIPLES

1.1 This syllabus is concerned with English as a means of communication in our multi-lingual society. Pupils whose mother tongue is not English may fall into one or more of the following groups:

(a) those for whom English is a second language, because it is used frequently in their social environment
(b) those for whom English is virtually a foreign language because they have very little contact with it in their daily life
(c) those for whom English is a medium of instruction.

It is obvious, then, that pupils' needs and the strategies available to teachers may vary greatly from area to area.

1.2 Communicative language teaching uses the language skills which pupils already possess as the basis for further development. Consequently, teachers will need to assess with care what kinds of preparatory work their pupils will need in their learning of English as a second language. The focus should be on the pupil as learner: starting from where pupils are, rather than from an idealistic notion of where they ought to be.

1.3 The multilingual nature of South African society has led to variation in English vocabulary, syntax, accent, stress and intonation patterns. Such variations should be acknowledged in the teaching and assessment of English as a subject. Using language effectively (that is, language which is-appropriate in terms of context, audience and purpose) should be valued more highly than the correct use of a single standard variety of the language.

1.4 The development of language and thinking skills are inextricably linked. It has been postulated that it is through the use of language that children take control of their thinking and create their own universe of understanding. Language, both the home language(s) and any additional language(s), therefore, has a fundamental role to play in the whole process of cognitive development. This role has to be acknowledged not only by the language teacher but also by all other teachers, irrespective of which subject/s they teach. The adoption of a language-across-the-curriculum policy is of great benefit in this regard.

1.5 Language learning is a complex process, usually involving the interplay of listening, speaking, reading and writing, and sometimes of deliberate investigation of the structure of the language. In communicative language teaching, these four skills are integrated in purposeful activities, for example, pupils are asked to listen in order to speak or write; they are asked to speak in order to clarify and comprehend something heard or read, and so to respond to it in writing. Therefore, although this syllabus is detailed under various headings, it should be read as encouraging an appropriately integrated and interactive approach to language teaching. Every English lesson should, therefore, aim to involve the interplay of more than one skill in the performance of tasks required wherever this is possible.

2. GENERAL TEACHING APPROACH

The approach recommended in this syllabus is based on the principles informing communicative language teaching. The extent to which this approach is adopted will depend on the varied
circumstances and target groups. However, the following features of communicative language teaching are offered as a general guide.

Teachers should create a climate within which pupils can use English with interest, purpose, and enjoyment. In addition, language should always be seen in relation to context: i.e. to purpose, audience, and circumstance.

Teachers should use the opportunities which come their way to foster their pupils' awareness of the many kinds of language and ways of using them, even though these may not be specified in the syllabus. Furthermore, they should encourage them to experiment across the range, correcting them only when their choice or use of language is inappropriate.

3. GENERAL AIMS

The purpose of this syllabus is to enable pupils to communicate successfully for personal, social, educational and occupational purposes. It aims, therefore,

3.1 to foster in pupils a desire to learn English, and to assist them to meet the challenge of living in a multilingual environment

3.2 to help pupils listen with accuracy, sensitivity and critical discrimination

3.3 to help pupils speak English clearly, fluently, with confidence and with sensitive awareness of audience in a variety of situations and for a variety of purposes

3.4 to guide pupils towards reading with increasing comprehension, enjoyment and discrimination.

3.5 to develop pupils' ability to write English appropriate to their purposes

3.6 to promote pupils' control of English through a knowledge of its structure and usage

3.7 to develop pupils' ability to process information in different ways, depending on the type of discourse and the context in which it occurs, with a view to improving their learning in all subjects across the curriculum

4. SPECIFIC AIMS AND ACTIVITIES

For convenience the language content which follows is listed under separate headings, namely listening, speaking, reading and writing. However, teachers are encouraged at all times to design activities in which they work towards integrating as many of these skills as possible.

4.1 Listening

Listening skills cannot be developed in isolation. Rather, they should be developed in conjunction with the other skills, e.g. listening to what is being said, read or broadcast.

Throughout the junior secondary phase considerable stress should have been laid on an ability to understand the native speaker of English and to speak the language in such a way that communication is effective. These objectives should be developed even further in the senior secondary phase. Pupils'
4.1 Listening

Awareness of context and purpose should be sharpened so that they can cope with situations of greater complexity.

**Listening activities should enable the pupils at least**

4.1.1 to discriminate between words which sound similar in fluent spoken English

4.1.2 to follow instructions

4.1.3 to recognise the way in which the voice is used (e.g. stress, intonation) to express subtleties of meaning

4.1.4 to recognise or anticipate when
   - a point is being made, emphasised, developed or illustrated
   - an objection or contrary view is about to be raised
   - a line of thought is being changed
   - a conclusion is being drawn

4.1.5 to listen to oral presentations (e.g. lessons, talks, newscasts, interviews), to be able to distinguish main ideas, arguments and facts, to take notes or to discuss a speaker's presentation

4.1.6 to follow the argument in conversations, small group discussions and debates, to be able to participate in them

4.1.7 to recognise different social situations and relationships suggested by different choices of words, idiom and register.

4.1.8 to interpret character and comment on performance in dramatisations

4.2 Speaking

Listening, speaking, reading and writing activities must be closely interlinked. Accordingly, speaking activities should ideally arise from listening to what others have to say, talking about what has been read and discussing their own and others' writing

**Speaking activities should enable the pupils at least**

4.2.1 to speak English at an appropriate level of fluency with acceptable articulation and pronunciation

4.2.2 to read a text aloud, with appropriate use of pause, stress and phrasing to convey meaning

4.2.3 to speak English in ways appropriate to circumstance and situation (context), e.g. by choosing appropriate words, style and register, by organising content effectively and logically and by using appropriate intonation and stress. This implies that pupils should be able to use language in

- *basic social interaction* with people to whom they relate in various ways, e.g.
  - initiating, conducting and closing a conversation
  - greeting and responding to greetings
  - introducing someone and responding to being introduced
- paying and responding to a compliment
- taking leave
- apologising
- offering condolences
- reacting to a request for information
- commenting informally on a film, event or incident
- giving and responding to instructions
- asking for help, information, directions
- chairing a meeting
- participating in an interview

- group discussions and debates when
  - presenting or challenging a point of view
  - disagreeing
  - arguing a point, arranging their thoughts while speaking
  - asking questions to resolve uncertainty or to clarify an issue

- presenting short talks (prepared and unprepared) clearly and coherently

- enhancing their own knowledge and understanding of a subject by
  - asking questions/enquiring
  - rephrasing statements and questions for clarification
  - offering explanations or alternatives to peer/s or teacher

4.2.4 to appreciate the role which tone, attitude and body language could play in communication.

4.3 Reading

The importance of reading needs to be reaffirmed. Unless pupils have both a desire to read (reading for enjoyment and information) and the ability to do so (reading skills) they will not be able to cope adequately in the classroom, nor will they later be able to use to the full the many opportunities for career advancement in a literate society.

Nevertheless reading, and the study of literature especially, should not be seen as discrete activities in themselves. Rather, the act of reading should contribute to pupils' overall communicative ability (listening, speaking, reading and writing). As such, pupils should be exposed to a variety of texts, e.g. letters, short stories, poems, advertisements, newspaper articles, reports, minutes, notices etc.

The works of literature chosen must be appropriate and relevant to the age, background and interests of the pupils. These works, chosen over the three years of Phase 4, should allow pupils to see literature in English in the context of both South Africa and the wider world.

Should text books or setworks contain material which is contentious, sensitive or stereotypical, teachers should deal with such material in a way which will contribute to the development in pupils of a critical awareness and will help to equip them with strategies for dealing sensitively with diverse opinions on a variety of issues.

Reading activities should enable the pupils at least

4.3.1 to use an English dictionary to find the appropriate meaning of words encountered in their reading
4.3.2 to see the function and purpose of:
- title and contents pages
- the index
- chapter, paragraph and sub-headings
- indentation, italics, and bold print
- footnotes, cross-references, and the abbreviations used in them

4.3.3 to respond to the features which show that a writer is:
- introducing or developing an idea
- emphasising a point
- explaining or clarifying an idea
- illustrating a point
- changing a line of thought
- anticipating an objection or contrary view
- drawing a conclusion

4.3.4 to read critically with a view to distinguishing:
- main points from supporting argument
- statements from examples
- bias and stereotyping

4.3.5 to skim a text to get the gist of it

4.3.6 to scan a text to extract information on a particular topic

4.3.7 to distinguish between fact and opinion and factual and emotive language

4.3.8 to distinguish between and respond to literal and figurative language, as it occurs in their reading and to infer meaning expressed through implication and figurative language

4.3.9 to recognise that texts differ with respect to their purpose, context and style and to take cognizance of these differences in their reading, also in relation to textual demands made by other subjects

4.3.10 to recognise and respond to techniques of persuasion, especially those employed in the mass media (e.g. radio, television, newspapers and magazines)

4.3.11 to follow and extend their individual interests by reading a variety of texts of their own choice

4.3.12 to respond to and appreciate the texts in the reading programme

4.3.13 to read intensively and in-depth at least two, but preferably more, suitable texts each year

4.4 Writing

As is the case with the development of all the other skills, writing skills cannot and should not be developed in isolation from the other skills or in a decontextualised way. Just as listening, speaking and reading are often useful preparation for writing, writing should contribute towards the development of listening, speaking and reading skills.
Apart from the value that writing has as an activity in its own right, it also contributes to enabling pupils to clarify and structure their own thinking and enables them to communicate with a wider audience than the one with which they are in daily contact. As such, writing should be regarded not only as a product but also as a process, one which includes planning, developing, reviewing, editing and presenting.

Writing activities should, therefore, enable the pupils at least

4.4.1 to express themselves comfortably in such writing activities as the keeping of diaries, informal letters, descriptive or narrative composition, recording, note-taking, describing a process and other forms of writing required by the needs of other content areas

4.4.2 to use quotations and references correctly in their own writing

4.4.3 to express themselves in more formal ways as required by a given context for a specific purpose and audience, with due attention to:
   - choice of word and expression
   - variation in sentence length and structure
   - interpretation of the topic to give direction to the development of the writing activity from its beginning
   - basic methods of developing the argument (topic sentences and paragraphing, connectives)
   - methods of drawing the writing to a close

4.4.3 to apply the conventions appropriate to practical or functional writing relevant to their daily needs and the demands of the work place in, for example, the writing of
   - telegrams
   - notices
   - informal letters
   - formal letters, including letters of application
   - minutes
   - reports

4.4.4 to punctuate correctly and consistently in order to clarify meaning. Pupils should know how and for what purpose to use:
   - the full stop
   - the comma
   - the colon
   - the semi-colon
   - quotation marks
   - the exclamation mark
   - the question mark
   - the apostrophe
   - brackets
   - the dash

4.4.5 to plan, draft, edit, revise and polish their work (individually and in groups) before presenting it.
4.5 Language-in-action

This syllabus is concerned with developing pupils' communicative competence. Accordingly, it assumes that some understanding of how language works is essential for all communication, whether this involves listening, speaking, reading, or writing. Consequently, where specific aspects of grammar are taught they will normally arise from pupils' reactions to, inter alia, the work done in listening, speaking, reading and writing.

Pupils, therefore, need some knowledge of language structures to enable them to use these in different contexts and for different purposes. For example,

- an understanding of how words are formed and the ability to apply this knowledge (e.g. how to change an adjective into a noun)
- a reasonable control of spelling and punctuation
- a knowledge of word classes (parts of speech) and their use
- an understanding of and reasonable accuracy in the use of tense (e.g. past, present future) and mood (i.e. active/passive), concord and word order, especially as these enable effective communication

This language knowledge and the ability to apply it should be developed in an integrated way, that is by showing pupils how language works in context and by encouraging them to apply what they have learnt in a variety of situations rather than by drilling discrete items. Detailed attention to such items might occasionally be necessary in cases where a careful analysis has revealed the need for it. In any case it should not occupy the focus of the lesson for longer than is necessary.
5. ASSESSMENT

5.1 Examination boards may decide for themselves what form the examinations and tests will take. However, these must be designed to assess how far the stated objectives of the syllabi have been attained. Both the objectives of the examination paper and the type of questions asked MUST be in line with the objectives of the core syllabus and the marking must follow those criteria. (Note: Although the same syllabus can be used for all three grades - HG, SG and LG - different examination papers may still be set for those pupils during the interim period.) Suggested requirements for the Standard 10 examination are specified below.

5.2 The communicative aims of the syllabus imply that assessment should be concerned with what is successfully communicated rather than with what has been memorised and mechanically reproduced. Pupils who engage actively with a subject and are adventurous in their use of language are likely to learn more than those who keep to simple, prosaic structures; nevertheless, they are also more likely to make mistakes. They should, therefore, be given full credit for what they have achieved, taking into account both the sophistication and vigour of their work, and the extent to which their errors impede communication.

5.3 Continuous assessment should be used where possible. This implies that

(a) Listening and Speaking should be assessed while pupils are engaged in normal class work and speech situations rather than during a formal 'oral'

(b) progress in reading ability, and comprehension of reading matter rather than a one-off 'reading 'performance', should form the basis for assessment

(c) the writing process, a variety of writing tasks, progress in writing ability, etc. need to be considered when pupils' writing competence is assessed rather than the final product only.

Marks arrived at in this way may be used to supplement the examination up to a maximum of 50%.

5.4 In arriving at the marks for each section, considerable attention should be given to the aspects detailed below:

(a) Assessment of Listening and Speaking skills should give substantial weight to inferential comprehension and should take cognizance of pupils'

- proficiency in understanding and speaking English
- ability to read aloud (prepared and unprepared)
- ability to understand and respond appropriately to what has been said or read, also with respect to discussions of works in the reading programme.
In all standards in this phase, the oral mark (Listening and Speaking) should account for 15% to 20% of the final mark. The remaining marks should be allocated in approximately equal proportions to composition, reading, comprehension and language-in-action.

(b) Assessment of Reading and Written Work should include assessment of

- descriptive or narrative composition
- writing for specific purposes (e.g. formal and informal letters, or the type of writing required by other content areas)
- specific skills (e.g. spelling, punctuation, paragraphing)
- comprehension and critical appreciation of works in the reading programme as well as comprehension of non-literary texts (such as the type of texts encountered in other content areas). Comprehension tests should go beyond testing literal understanding to testing pupils' ability to infer, extrapolate and evaluate.

(c) Knowledge of language structures should be assessed only in terms of the extent to which such knowledge and structures assist or impede effective communication.

5.5 The following requirements relate specifically to the Standard 10 examination but could also be used as a guideline for setting Standard 8 and 9 examinations.

(a) The total marks for the subject will be 300.

(b) In the section on the reading programme, candidates will be required to answer two contextual comprehension questions. Both may be based on the prescribed works, or one on a prescribed work and one on an unseen literary text. The two questions taken together must test a range of kinds and levels of comprehension.

Alternatively, the prescribed works may be examined internally by oral or written means. If that is done, at least one comprehension question on a literary text must be included in the final examination. It must test a range of kinds and levels of comprehension.

(c) The final examination will normally be 4½ hours in length, and will be made up of three 1½ hour papers of approximately equal weight.

Paper 1: Composition

This paper should include at least

- a narrative, descriptive or discursive composition of approximately 300-400 words on one of at least six subjects (± 2/3 of the marks)

- Another piece of writing directed to a specific purpose and with the context clearly outlined (e.g. formal or informal letter, report, minutes). The candidate should have a choice of at least three questions (± 1/3 of the marks).
Two options could be considered in setting this paper, viz.: 

- two contextual comprehension questions on prescribed texts 

OR 

- one contextual question on a prescribed text and one on an unseen literary text. 

Paper 3: Comprehension and usage

This paper should consist of at least 

- a comprehension question on a non-literary text in contemporary English (± 1/3 - 1/2 of the marks) 

- a question requiring a summary of a non-literary text (± 1/4 of the marks) 

- a question or questions testing pupils' ability to use language (no less than 1/4 of the marks). 

Examiners may distribute the content of the syllabus differently in their evaluation systems, provided that marks are allocated in the same approximate proportions as in these papers. 

In view of the integrative aims of the course, teachers may find it useful to adopt an integrative approach to evaluation. If they do, marks should still be allocated in the proportions indicated above.
PROFILE OF THE RESPONDENTS

From 40 pupils who responded to the questionnaires I distributed 19 were males while 21 were females. All of them were doing matric. 3 were 17 years old, ten were 18 years old while 27 were 19 years old and over. 38 speak Xhosa as their first language, 1 speaks Setswana as her first language and 1 speaks Southern Sesotho as her first language. 2 lived in the rural areas, 31 lived in the townships and 7 lived in the city.

From 11 pupils I interviewed as a group 6 were males while the other 5 were females. All of them are doing matric. 2 were 17 years old, 3 were 18 years old while 6 were 19 years old and over. 9 speak Xhosa as first language, 1 speaks Zulu and the other 1 speaks Southern Sesotho. 1 lived in a rural area, nine lived in the township and 1 lived in the city.

From the total of 7 teachers who completed the questionnaires I distributed 5 were males, 2 were females, 1 taught English literature in standard 9 while 6 taught the same subject to matriculants. 6 teachers speak Xhosa while one speaks Tshivenda. 2 lived in the city and 5 lived in the township. 2 were between 26 and 30 years old while 5 were between 31 and 35 years old. 6 have a teaching experience in the subject that ranges between 1 and 5 while the teaching experience of 1 teacher in the subject ranged from 6 to 10 years.
From the total of 4 teachers interviewed all were males. And the same number taught English literature to matriculants. All of them speak Xhosa as their first language. 3 lived in the township while 1 lived in the city. 1 teacher’s age ranged between 26 and 30 years while 3 were between 31 and 35 years old. All of them have teaching experience in the subjects that ranged between 1 and 5 years.
TEACHERS' QUESTIONNAIRE

The main aim of this questionnaire is to find out the teachers' views on how literature is being taught. Thus enabling one to identify the methods and approaches currently adopted in teaching literature.

SECTION 1

Please provide the following background details. Indicate your choice by crossing the appropriate choice with an X.

1. Age: 20-25  26-30  31-35  36 and over
2. Gender: Male  Female
3. Home language: Xhosa  English  Afrikaans  S.Sotho  N.Sotho  Others specify

4. Place of residence: City  Rural area  Township  Others specify

5. Standard teaching: 9  10  Both
6. Number of years teaching the subject:
   Less than 1  1 - 5  6 - 10  10 and over
SECTION 2

1. Literature is taught in order to (ring the letter next to your choice)
   a. Pass examination
   b. Learn different culture
   c. Enjoy
   d. All of the above
   e. None of the above (explain)

2. Which part of literature do you enjoy teaching? (rank in order of enjoyment by crossing your choice with an X)
   Drama 1 2 3
   Poetry 1 2 3
   Novel 1 2 3
   Short story 1 2 3

3. State reasons for ranking your choice(s) high

4. State reasons for ranking your choice(s) low
5. Which teaching methods and approaches contribute to a successful teaching of literature in a second language class?

6. Briefly show how you would apply these methods and approaches in class.
PUPILS' QUESTIONNAIRES

This questionnaire is aimed at finding out the pupils' view on how literature is taught. Thus enabling one to identify the methods and approaches currently adopted in teaching literature.

SECTION 1

Please provide the following background details. Indicate your choice by crossing the appropriate choice with an X.

1. Age: Less than 15 16 17 18 19 and over
2. Gender: male Female
3. Home language: Xhosa English Afrikaans S.Sotho N.Sotho Others (specify)

4. Place of residence: City Rural area Township Others (specify) 

5. Standard doing: 9 10
4. Give reasons for giving the lowest points in your choice(s) above ________________________________

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________

5. There are sometimes that a literature lesson is boring to you. What do you think causes this as far as the way the lesson is conducted or presented? ________________________________

_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
_________________________________________________________________
6. Sometime you participate actively in class and wish that the lesson (literature) continues endlessly. What do you think causes this as far as the way the lesson is conducted or presented?
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