

UNIVERSITY OF CAPE TOWN

FACULTY OF EDUCATION

**LITERATURE EDUCATION FOR TRANSFORMATION:
A CRITICAL PEDAGOGY FOR LITERATURE TEACHING**

A dissertation presented
in partial fulfillment
of the requirements for the Degree of

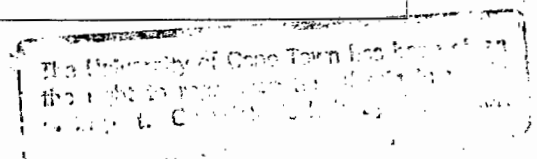
MASTERS IN LANGUAGE AND LITERATURE EDUCATION

BY

KASTURI BEHARI

MARCH 1997

The financial assistance of the Centre for Science Development (HSRC, South Africa) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the Centre for Science Development.



The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

DECLARATION

I, Kasturi Behari, declare that this piece of work is my own and unaided and original effort. All assistance received from others of whatever kind and all ideas, information and data derived from other texts are duly refernced by me in this piece of work.

ABSTRACT

As the new South African national ethos is borne, education assumes the inenviable role of reconciliator and liberator amidst the programme of the redressing of past imbalances. Stakeholders everywhere are looking to the field of education for national reconstruction and nation building through the development of young minds into productive, active and creative citizens. Indeed, the responsibility that education bears is a moral one.

The broad field of this dissertation identifies Literature Education as a tool for transformation within the specific context of present post-apartheid South Africa. A paradigmatic analyses of literature teaching is provided to establish a theoretical framework for teachers to critically appreciate the underpinnings of their methodological practice, within which to locate their current literature teaching trends. Making a paradigmatic shift in literature teaching implies a change in our beliefs concerning knowledge and meaning; power and authority and learning and teaching in society.

The thesis posits that Literature Education must necessarily be located within a critical paradigm of teaching, so that as a critical pedagogy, it may facilitate the self and social transformation of pupils and practitioners alike.

Within the critical paradigm of literature teaching, reading is reconceptualised as an interactive process between reader and text. The reader's status is elevated to meaning-maker, without whom the act of reading would be void.

Adequate literary theory is advanced on Schema Theory as a model of reading analyses of a reader's or pupil's Personal-Mental Schemata. The theory of Additive Schemata is proposed as the means to effect the transformation in pupils through Schema Refreshment or Schema Alteration. The critical teacher using Additive Schemata inputs, is in a position to maximise the potential that the learner has for transformation. Transformation, however is not guaranteed as it depends on a variety of factors such as a learner's flexibility, logical reasoning and a need to be transformed.

In order to validate this proposal a research project was conducted in an English Literature class, the dynamics of which are detailed in Chapter Three in their entirety. The findings reveal that Additive Schemata have a positive influence on a learner's personal-mental Schemata leading in most cases to a transformation within pupils who engaged critically with the Additive Schemata approach.

The research acknowledges that a learner's point of entry is not the same as the point of departure within the Additive Schemata approach. Learners are not being introduced to a new **moral order**; the Additive Schemata offers learner's a new **moral choice**. In so doing, literature teaching, following the Additive schemata approach, embodies the central tenets of a critical pedagogy offering pupils a process that is self-liberating and socially empowering.

ACKNOWLEDGEMENTS

There are a number of people to whom this thesis owes a great deal:

Nigel Bakker, who supervised the thesis, for his detailed assistance and the benefit of his wide knowledge and understanding of language and literature. His critical insights have been invaluable to the quality of work submitted here.

My pupils in Std 8A and Std 8F (1996) who, through their dedication, unknowingly provided the rich source of research material for the project.

Suren Behari, my brother, for his 'remote control' support, motivation and inspiration.

Aka, for her understanding and encouragement.

Michael Leak, my husband and best friend,

Who has been willing at all hours to remedy problems generated by this thesis,

For his undying support, commitment and energy,

Ranging from the most philosophical to the most frustrating behaviour of computers,

For his professional DTP skills in layout, design and printing of the thesis,

For his love, understanding, friendship and encouragement, and his total belief in me.

He has been, throughout the thesis, a constant source of inspiration

Especially at times when roads were leading nowhere.

To all those mentioned above, and to the many others who have indirectly contributed to my personal and academic growth-

I am forever in debt.

CONTENTS

INTRODUCTION	1
CHAPTER ONE: PARADIGMATIC ANALYSIS	4
1.1. The Traditional Paradigm	5
1.1.1. Literature in the Traditional Paradigm	5
1.2. The Paradigm Shift	13
1.3. The Liberal-Humanist Paradigm	15
1.3.1. Literature Teaching in the Liberal-Humanist Paradigm	15
1.3.2. The Reconceptualisation of the Reading Process	16
1.4. The Critical-Inquiry Paradigm	20
1.4.1. Literature Teaching in the Critical Paradigm	20
CHAPTER TWO: SCHEMA THEORY	27
2.1. Schema Theory	29
2.2. Additive Schemata	35
2.3. Transformation	38
2.3.1. Transformative Potential	38
CHAPTER THREE: RESEARCH PROJECT	40
3.1. Nature of the Project	41
3.2. The Project Outline	42
3.3. An Overview of the Teaching Programme	44
3.4. Background Knowledge	46
3.4.1. Textual Issues	46
3.4.2. Intertextual Knowledge/writing styles/author's style	52
3.4.3. Socio-political Issues	56
3.5. Introduction of Additive Schemata – Task 1B	62
3.5.1 Task 1B	62
3.6. The Synthesis of the Different Schemata – Tasks 2,3,4 and 5	69
3.6.1. Task 2	70
3.6.2. Task 3	75
3.6.3. Task 4	79
3.6.4. Task 5	80
3.6.5. Task 7	84

3.6.5.1.	Nature of the Task	86
3.6.5.2.	Observations	86
3.7.	Findings	95
3.7.1.	Background Knowledge	95
3.7.2.	Schema Theory	97
3.7.3.	Additive Schemata	97
3.7.4.	Transformative Potential	99
CHAPTER FOUR: CONCLUSION		102
BIBLIOGRAPHY		115
ADDENDUM		120

LIST OF FIGURES

1.	Transcript: - Literature Lesson	8
2.	<u>This is just to say</u>	17
3.	<u>Death, be not proud</u>	111

LIST OF TABLES

1.	Comparison of Classroom Applications	18
2.	Three Paradigms for Literature Instruction	26
3.	Tasks	45
4.	Writing Style	89
5.	Crime	90
6.	Stereotypes	91
7.	Justice System	92
8.	Employment	93
9.	City Life	94
10.	Education	95
11.	Composite Comparative Analysis	103

INTRODUCTION

The critical challenge facing education development and curriculum designers is to devise suitable ways of transforming traditional practices into education for common citizenship. Years of sloganeering for a non-discriminatory state have to be effectively translated into meaningful curriculum practices that are informed by relevant theoretical positions, which in turn reflect a commitment to rebuild the nation.

The merging of the various education departments, albeit provincially with common core at national level, is an attempt to engender a climate of mutual respect among the people of the land. To date, our schools have neglected to help pupils to critically understand and appreciate the enormous differences that exist in language, race, religion, class, gender and cultural attitudes. South African education is now being challenged to reinvent itself in the face of liberation and democracy.

The motivation for this is understandable. South African education needs to address the imbalance of the past, as well as to foster a mind-set of nation-building and common citizenship. The central thrust, within curriculum sub-committees, has been to cleanse the old syllabi of apartheid bias and to introduce content of a more African flavour, as it is now believed that there needs to be greater identification with ideas, images and concepts from home. This does not imply that everything that is foreign and Eurocentric should be discarded. The new curriculum designers certainly are mindful of the need for balance which is reflected in the new prescribed textbook lists for literature study, which in turn acknowledge the credibility of many American and European works. The emphasis however has changed. Prescribed works for high schools now reflect a commitment to introduce local writers among the classics. The new list covers a wide range of works ranging from Shakespeare to Fugard to Serote. Schools are given the freedom to design the internal literature programme from standard six to nine, selecting those setworks that are based on specific needs of the school's community and resources. In the past, the choice was restricted to a few titles prescribed by department authorities. Teachers at classroom level are now at liberty to personalise and contextualise the broad national goals in terms of their own needs and objectives in their classes. Instead of looking outward, South African education has begun to be self-reflective. In so doing, the education system attempts to adopt one of the first steps towards becoming self-critical.

Methods of evaluation have also been reviewed and revised. The introduction of continuous assessment has important implications for teachers and learners. Learning

has been reconceptualised as a developmental process and a continual acquisition of skill. The content of the matric English papers has been restructured accordingly. There is greater freedom and scope for creativity with less dependence on rote learning and memorisation, especially in literature. The 1996 matric literature and formal writing papers reflect opportunities for learners to use their critical faculties in most aspects of the work. On the face of things, the English syllabus, textbook selection and evaluation appear to have changed for the better. The emphasis in the matric teaching programme is still, however, focused on the matric examination paper. Perhaps as the new assessment system is phased in, the tunnel-vision will change from exam-oriented teaching and learning to a more critical education for broader goals.

While this may be so, it is important and incumbent on us as educators and curriculum developers to fully comprehend the rationale for the curriculum change. It is dangerous, I believe, to be swept by change, only to discover later that it has left us in its wake, grappling with issues that we do not fully understand or appreciate. First and foremost, literature teaching and learning must be redefined within the context of change. We should begin to develop as informed intellectuals so that we may move towards becoming the transformative intellectuals that Giroux speaks about (1981: xxxiv). For the practitioner or literature teacher at the chalkface, this may translate in a variety of ways.

In this dissertation, I shall explore the theoretical underpinnings of literature education within the old and new contexts of South African education. My aim is to establish whether literature education in South Africa, if taught as a critical pedagogy, can empower learners to function as critical and responsible citizens in a society that is in transition. Given the baggage of the era that we have all come through, can literature education offer an opportunity or provide the potential for transformation to a creativity and critical mindset that transcends the limitations of our existence? Does literature education have the potential to influence (positively or otherwise) a learner's thoughts, emotions and actions in a changing society? The youth are pivotal in this country's development. I believe that we need to invest in them now to assure a democratic and just future. Education is undoubtedly one of the most effective tools to do this.

If transformation is what is needed, and I believe it is, then we as educators should begin to look closely at our practice. Are we aware of the theoretical positions that underpin our approach, methodology and style of teaching? Do we know why we teach in a particular manner? Most significantly, do we know the effect that our

methodology has on our pupils? How do we begin to change if the need exists? If we are concerned with developing learners into socially active, creative and critical citizens in this country, then we need to be self-reflective and critical as practitioners as well.

*Pedagogy is thus not just something that happens in the classroom ...
Pedagogy is about the linkage of teaching to social empowerment,
leading to a politics of social strength...*

(Myrsiades & Myrsiades 1994: viii)

CHAPTER ONE: PARADIGMATIC ANALYSIS

This chapter explores three different paradigms of literature teaching and learning, which is intended to provide the necessary theoretical framework for identifying curricula practices in literature teaching in the context of present post-apartheid South Africa. I believe that a paradigmatic analysis of teaching has many positive implications for restructuring literature teaching and learning in order to make literature education socially relevant and critically effective. The ability for literature to be socially transformative is tied closely to the paradigmatic field in which it is taught.

Each of the curriculum fields is linked to the way in which a particular society views the value and function of knowledge and meaning, which in turn is linked to the power structures and socialising institutions in that society. The implications for South Africa are clear. There are certain changes that have to be made, in terms of the way in which we have been teaching literature in the past. The three fields of knowledge presented here offer a comparative base within which to locate South African literature teaching in particular, as well as to cast the die a little further afield.

More importantly, this chapter explores the notion of the reconceptualisation of the role of the literature text and its transformative potential which is in keeping with the more advanced literary theory on the development of critical reading abilities. Reading is redefined as an interactive process between reader and text, which is premised on a liberal-critical curriculum activity.

Many researchers and curricularists have written extensively on the paradigmatic views of curriculum inquiry, most of whom agree that there can be no fixed definition of curriculum, which in itself makes a valid comment about the nature of curriculum. It is ever changing, developmental and dynamic. The need for new conceptions of curriculum is the result of a number of forces: changes in the conception of knowledge; changes in the learning process and the need to link studies to a learner's life and a changing society (Tanner and Tanner: 1980: 6).

Knowledge and curriculum are perceived in terms of three broad categories, each of which has been labeled and defined differently by different curricularists for different purposes. A broad band of similarities, however, exists across each.

1.1. THE TRADITIONAL PARADIGM

The oldest field is known as the empirical, positivist, analytical, technical, factual or **traditional** paradigm of inquiry. The traditional concept of curriculum is described as the body of subjects or subject matters set out by authorities for teachers to cover (Tanner and Tanner: 1980: 6). The most traditional image of the curriculum is equated with subjects to be taught (Schubert: 1986: 26). According to Giroux (1981) knowledge in the dominant curriculum model is treated as a realm of objective facts, which is external to the individual and is imposed on him or her. Knowledge is divorced from human meaning and intersubjective exchange. It is removed from the process of generating one's own set of meanings (14).

Traditional also refers to the dominant pattern of handling information, where teachers, who are possessors of knowledge transmit to learners, who are the receivers of knowledge, finite sets of knowledge or neatly packed units of information, which are believed to be contained within the teacher's expertise and information textbooks (Freire: 1972: 25). Traditional schooling becomes a process of transferring knowledge from one location to another. Within this model, known as the 'transmission' model of education, the teacher is the implementor of curriculum packages, which are formulated by experts, while the learner develops into a passive receiver of curriculum knowledge (26).

1.1.1. Literature Teaching in the Traditional Paradigm

Within the traditional paradigm of literature teaching, a central characteristic is the way in which meaning in texts is constructed. Literature is seen as having a fixed meaning that is verifiable through objective analysis through a close scrutiny of textual content. Booth (1974) points out the tendency of western culture to place great value on objectivism and to dismiss everything that is not verifiable fact. The text itself is seen as an authority (in de Castell, Luke & Luke: 1989: 114).

Meaning, it is believed, resides in the text and only the correct interpretation and judgement are accepted (Rosenblatt in Heald-Taylor: 1996: 456). The knowledge contained in texts need not be contested or challenged since traditionally, it is believed, that texts are treatises on the truth. Texts are taken as the authorised version of a society's valid knowledge (Olson in de Castell, Luke & Luke: 1989: 238).

The pedagogical danger of scientific framing of educational knowledge is that it will undermine, rather than enhance the learner's capacity to criticize: that once in the

classroom textual authority will become textual authoritarianism precluding criticism (de Castell, Luke & Luke: 1989: 247).

Advocates of the New Criticism posit that meaning lies in the text and can be determined solely by reference to and decoding of the text according to plot, theme and character. Learners are not expected to use information gained from literature in any useful context, as long as they are conscious of form, style and literary devices. This technique-oriented approach (Leavis: 1971: 17) is favoured by the F.R. Leavis school, whom Titlestad and Addleson (in Wright: 1990) describe as 'the patriarch who formulated the doctrines of the English literary canon for four decades' (106). A text is admitted to the canon if "there is nothing bogus, cheap or vulgar" about them (Leavis: 1971: 22) and if it provides both a formal and moral role model for the pupil. Such a text is purported to have a marked moral intensity. Leavis's sacramental view of literary texts, according to Titlestad and Addleson, has remained an irresistible force ever since 1948, when the Great Tradition made its appearance (in Wright: 1990: 107).

The Leavisite tradition is disempowering to learners as a result of its rigid, conservative nature. Learners are exposed only to the primary experience of literature, which include style, structure, flow, immediacy and emotional persuasiveness of the text (Rosenblatt: 1978: 7). This traditional form of literature teaching insulates the learner from life, since literature is taught as a distinct category of finite knowledge and information. Aiming for an objective, systematic and statistically reliable method, (traditional) researchers developed techniques for a quantitative description of textual meaning and content (Gilbert in de Castell, Luke & Luke: 1989: 62).

Conventional (or traditional) classroom discourse is about the text, is based on the text or is directed by it (de Castell, Luke & Luke: 1989: 252) To introduce, explain, discuss the text and assess comprehension of both form and content become all-important (252). A student soon learns that what a teacher selects and emphasises in a text will most likely be tested. Tests and examinations reflect a particular reading of the text - of what is important and valuable within it. Teachers judge pupils' responses as either correct or incorrect (Purves in Heald-Taylor: 1996: 456). With the emphasis on quantifiable results, traditional literature learning is an accumulation of verifiable textual knowledge mediated by the teacher, text, instructional guide and tests and examinations.

Protherough (1989: 26) suggests that it is assumed that pupils will or can receive the same meaning and that they can be tested to see whether this has taken place. The teacher acts as a technician who selects, monitors, administers and evaluates. Pupils who experience instruction from this perspective are likely to believe that their

development is reflected in test results rather than in emotional, psychological and mental growth. The reading, responding and enjoying are superseded by need to accumulate quantifiable knowledge about the text. To facilitate instruction and assessment, it is common for school literature textbooks to frame ideational and skill components into sections that are familiar to us all. Pages entitled 'concepts and ideas', 'important words', 'chapter summaries' and 'comprehension questions' which guide and delimit our experience of the text are included for our use (de Castell, Luke & Luke: 1989: 250). In addition to this instructional level which emphasises the text's authority, the teacher's teaching of the text mediates our experience of the text. This presumes, according to de Castell, Luke & Luke, that the text necessitates skilled interpretation, so that a mediator is required between textual knowledge and the pupil (252). The power of the word of the textbook is premised first on social rules of the reader's environment, that is the traditional view that the printed word commands authority and validity; then on the legitimization of the text by the teacher as mediator.

The power of the transmission model of teaching, based on a rote-learning construction of knowledge, and traditional teacher-pupil roles is attested to in a research project conducted in a Std 9 class in a 'black' high school studying Tess of the d'Urbervilles. A partial transcript of the lesson (cited in Wright: 1990: 212) follows. Clearly, the teacher dominates the interaction, using the examinations as a threat to reinforce her interpretation of what is required. The teacher is very concerned with affirming her power and control. What the learner learns is that the text is part of a hierarchical level of power and authority in a school (de Castell, Luke & Luke: 1989: 254).

Figure 1. Transcript - Literature Lesson (Walters & England in Wright: 1990: 212)

Teacher:	Hmmm- yes Right, what are you supposed to do? Hmm? What are you supposed to do? Hmm? What are you supposed to do with these chapters? Read, summarise and ... present it in class. Right. You read, summarise and then you read it to us. Do you think its fair? Hmm? Do you think its fair class?
Class:	Noooo.
Teacher:	What about the others? What have they done? Group A and B. How did they present this? Hmm? They read, summarized and presented it, without reading.
Class:	Yes.
Teacher:	Because we also wanted to know if they still remembered, what they ...read. Now, are we sure that Mr N read this chapter?
Class:	No.
Teacher:	Mr N, is that what you are going to do when you have examinations, when you are asked our test, are you going to bring the summary and copy it, ne? Because it is very important that you have learnt, that the book is right in your head. Suppose you are going to put this down, and then write down ... summaries, you are going to bring summaries. Ha? I don't think you do open book examinations, do you?
Class:	No.
Teacher:	Is it open book? Are you allowed to page back and see what you have forgotten, just forgotten?
Class:	No.
Teacher:	That's the thing. Right. So if you are not allowed during the examination we are really doing these books, at the same time we are also preparing for the exams. You can't run away from that, right? You can't run away from the fact that you are also preparing for examinations. We've accepted, it's just for fun. But now the exams require that you must know it all by heart, all the facts, you are not allowed to have an open book test prepared, on things like that, that's why therefore you read, summarise and you come to class, you tell us all about what had happened in that particular chapter. Alright, OK? Mr N, are you satisfied?
Class:	No.
Teacher:	Hmmm? You feel robbed.
Class:	Yes.
Teacher:	Hmm? Yes, I thought something wrong. Mr N. I said he should summarise or write and then he should study, and then come and tell us the important events. What are the important events in this chapter? Can you tell us? OK, you have given us a summary of all these, now tell us the important events, Mr N. Or one of the group.... What is the event that you feel that's important in your summary. Come on, you read the summary, thank you for that, now just tell us what is important.

Within the traditional literature teaching programme presented in the transcript, pupils are passive recipients of knowledge that is pre-determined by others. Macdonald (1988: 120) notes that the rote-learning model that describes fairly well what happens in most 'black' classrooms, may actually inhibit the full development of higher mental processes in the individual. In the transmission model, reflexivity of thought is not developed to the fullest. The main cognitive activity for the learner is listening, memorising and recalling. The child is not actually called upon to participate in the construction of his own world picture, or in critically reflecting on his perspective and

those of others (120). The extent to which teachers in black high schools reproduce a rote-learning, transmission teaching style may continue the underdevelopment of their pupils' higher mental operations (Walters and England in Wright: 1990: 211).

Historically, literature teaching in South Africa has followed, by and large, a traditional approach. Within this, there have been a variety of methodologies and approaches ranging from thematic studies to literature appreciation to decoding of textual content to a life-skills approach. The syllabus for literature teaching is drawn largely from the Bullock report (1975) on language in the curriculum in Britain. Closer scrutiny reveals a heavy reliance by South African departmental authorities on standards and methods applicable to teaching situations based on the reports, which are divorced from the teaching context in South Africa.

Michael Chapman (in Wright: 1990: 17), in a review of syllabuses and examination papers used in South Africa, concluded that a wide-spread assumption is that English Departments are concerned with the great literature of the dominant paradigm still derived from Arnold, Saintsbury and Leavis. The English Core Syllabus for South African schools prior to 1996 bears testimony to this. Many of the goals for literature teaching and learning, which are discussed below, are based on a traditional and conservative understanding of the function that literature should serve within the context of schooling.

Goal 4.2.4. That pupils expand their experience of life, gain empathetic understanding of other people and develop moral awareness.

The idea that literature can be the moral guardian of young minds points to a conservative pedagogy that is subtly manipulative and disempowering. If literature is to answer to the moral dictates of the youth's conscience, the implication is that the printed word is the keeper of acceptable social values. If morality is seen to reside in texts and not with pupils or readers themselves, then the pupil meets with the text in a relationship of text as empowered, preventing the pupil from interacting with it in a truly critical way.

The perception that texts can act as moral teachers brings into question the aspect of textbook selection. Perhaps what the education departments in the past have meant by high-moral texts is actually high-culture texts. High-culture or cultural capital assumes that literature should be enjoyed for its own sake. The French social theorist, Pierre Bourdieu has written extensively on the subject of 'Cultural Habitus' which I do not wish to discuss here; suffice to say that literature texts, as they were prescribed in the

past, reflected the cultural values and aspirations of the dominant class (Reid: 1982: 45). By teaching in the traditional mode, teachers consciously or not, legitimise the textual content and middle class values of the text, presenting them as if they were universally good for all. Middle class pupils, according to Bordieu, have the 'cultural habitus' to ensure success at school. These pupils acquire the high culture through socialisation in schools and families. Social order is reproduced when schools, through middle class teachers and literature texts for example, legitimise the cultural values of the dominant classes.

The terrain of high culture has been duly contested by the radicals who argued that class distinctions, and not the difference between high and low culture was the real line of difference in South African literature teaching. Kelwyn Sole (in Wright: 1990: 61) suggested that the class dynamics of the 'black' society was the real reason for the aesthetic 'mediocrity' of South African black literature, which could be attributed to political factors. According to his model, 'black' writers should be situated in relation to a class ideology and then evaluated according to their relationship to the interests of the working class at that point in history. He added that the problem with literary critics is that very few of them pay attention to the position of 'black' writers in their society.

Goal 4.2.7. That pupils should develop some understanding and appreciation of their cultural heritage. British literature is a valued part of the culture of the educated person in South Africa, whatever racial or linguistic origins. From it many other literatures have developed, all of them conscious to some extent of their source.

Clearly this explains why for so many years, prescribed networks have borne authorship from abroad, specifically from Britain. Previously, most education authorities in South Africa have been circumspect in prescribing literature of their own country or continent (Janks & Paton 1990: 241).

The study of elitist British high culture protects us from having to focus on the terrifying problems of the world in which we live, in light of which Wordsworth's 'Daffodils' is a 'safe' poem; Serote's 'What's in this Black Shit?' is not

(Janks and Paton 1990: 241).

Jane Reid (1982) points out that South African pupils have been presented with models of a way of living from a far-off unknown country, instead of their own familiar world. As a result, pupils tend to think of the exotic milieu as more acceptable than South Africa (48).

In an experiment in her English class, Arlene Walsh (in Wright: 1990: 183) asked her pupils to write dialogues in different dialects after having introduced them to the whole concept of dialects, using several David Kramer songs as the basis for the exercise. Although no restriction had been placed on the dialect to be used, Walsh found that the dialects that were used were imitations of mostly American dialects, with the strongest emphasis on gang or black American language. Pupils rejected the local and familiar with embarrassment yet embraced the exotic with enjoyment and fluency. The apparent influence of the American culture, through the visual media, occupies the pupils' imaginations to such an extent that they have assimilated it and are able to reproduce the accents, rap and mannerisms at will. I am certain that most teachers will testify to the fact that Walsh's experiences are not unique; that most South African pupils today have imbibed cultures, mind-sets and value systems from abroad.

South African work is not seen as valuable, hence it is usually treated with little regard. Janks & Paton describe this as 'cultural imperialism' (1990: 243). Michael Chapman urges that we should not

...take flight from the immediacies of our surroundings but to accept the challenges and responsibilities of responding to the specifics of our place and our time, with a variety of texts and theoretical positions

(1985: 149).

Pupils need to learn that they are living in South Africa - a land vastly different from England or other countries in Europe (Janks & Paton: 1990: 243). They need to develop a pride in their heritage as South Africans; an aspect to be encouraged by teachers through literature, for example. Michael Vaughan (1982: 43) recommends that we should identify with the literary forms and forces that are specific to the southern African context.

One researcher (in Wright: 1990: 215) observing a teaching of Tess of the d'Urbervilles in a 'black' high school, noted that nearly an entire period was spent on paragraph one in chapter one on British class history. The teacher struggled painfully to understand the footnotes (devised in Britain for L1 pupils) and explain them to the class. The researcher concluded that this difficulty in a prescribed text, encourages pupils' passivity and reinforces the transmissive role of the teacher as the only person in the class who knows anything of value.

Goal 4.2.3. ...personal responses and interpretations should be encouraged, provided that opinions are substantiated by valid evidence from the text.

The underlying assumption here is that the real or valid meaning resides in the text. If one wants to approximate the truth, then the text must provide the basis for this truth. The role of the reader is immediately limited by notions of textual authority. The reader or pupil learns that his or her opinions and knowledge are only significant if they are verifiable through a factual analysis.

Goal 4.2.1. developing the comprehension, study skills and vocabulary ... to read more effectively.

The instructional level of the text, through the 'Development of Skill', is made explicit in the above goal. This process of reading, known as the **Personal-Response** approach to reading (Carter: 1988: 189), is seen as a uni-directional one, which advocates that the role of the reader is merely to uncover the writer's encoded message through an intensive interrogation of the text, to arrive at uniform interpretations of the given text. An oversimplified theory suggests that reading is primarily concerned with the translation of the written graphic symbol (the word) to a phonological unit (the spoken word). As learners develop the ability to recognise letters as words, they move through stages of reading skill that allow for literacy. This skill is simply a recoding of information from one code to another. Often readers are able to read aloud successfully yet they are unable to show any understanding or comprehension of what they have read. Frank Smith calls this 'barking at print' (1975: 92) - a process that does not necessarily involve meaning-making.

This dominant approach which characterises most reading lessons in English is based on a "bottom-up approach" which is largely "data-driven" (Carrell and Eisterhold: 1983: 73-88). Reading is seen as a process of acquiring an understanding firstly of graphemes which form words; then words which form phrases; phrases which form sentences; sentences which form paragraphs. The learners have to understand the lexical items in the text in order to make meaning. The learner thus plays a secondary or dependent role to the text in the response process (Hirvela: 1996: 130). This view of the reading skill assumes a heavy reliance on the text and presumes that reading is a passive, linguistic-decoding process.

1.2. THE PARADIGM SHIFT

Thomas Kuhn's "The Structure of Scientific Revolutions" in 1962 is an analysis of paradigmatic changes or shifts within the natural sciences. The essence of this work is adequately described by Aidan Foster-Carter (1976) which I shall attempt to summarise here. The study of paradigm shifts is extremely important as the basis for understanding the break-away from the dominant or traditional paradigm of curriculum theory. Marilyn Ferguson also describes at length the nature and impact of scientific revolutions in her book "The Aquarian Conspiracy" (1982).

Foster-Carter (1976) explains that Kuhn observes that from time to time normal science breaks down. There is never a complete fit between the facts and a dominant paradigm. Later anomalies develop which cannot be reconciled within the paradigm. There is a decreasing confidence that anomalies will be soluble within the paradigm. This heralds the emergence of a 'scientific crisis', which places the paradigm itself on trial. There is need for another paradigm to be embraced and articulated. The new paradigm is not merely additive. It involves a change of total world-view: it explains the new anomaly and also re-interprets previously known phenomena, leading to a whole new set of puzzles. It involves a re-explaining; a different being known. Thus one scientific revolution is completed until another emerges (169).

The paradigm of traditional teaching in South Africa is not an uncontested terrain. There have been successful attempts to shift the paradigm by various liberation and anti-establishment movements in the highly politicised era of pre-1990. In the 1960s and 1970s, high school pupils themselves took to the streets to express their discontent over instructional materials and instructional language within the Bantu education system. The People's Education Movement, which started in 1985, was another such attempt to shift the paradigm through resistance to the apartheid government. The success or otherwise of People's Education was determined to a large extent on the discrepancy between the policy of People's Education and its actual implementation (Wolpe & Unterhalter: 1991: 15).

The mobilisation and conscientisation of workers and people at grassroots level attempted to put into motion the 'revolution' from the old paradigm to the new. However it was soon acknowledged that attempts to shift the paradigm had to be effected at all levels through the greater structures of society such as the economy. Hence the development of unions to mobilise the skilled and unskilled labour forces in the country. In the process of moving from the old to the new, there developed a

refreshed outlook and renewed faith in human rights and values. These were reflected in education through the development of student representative councils. Teachers themselves became more militant and prepared to enter into the protestation in education in a concrete way. They took to the chalkboards, reorganised and revamped teaching materials and methodology and content. Subject Committees were set up in English, Mathematics and History to produce new written materials (Pam Christie: 1991: 287).

However, the state of emergency, declared in the 1980s, applied a great deal of pressure on would-be radicals. Black teachers in the Department of Education and Training schools, fearing loss of jobs and victimisation, and the reality that many were underqualified, appeared to have surrendered to the coercive forces at play. Once again the traditional paradigm of teaching reared its head.

1.3. THE LIBERAL-HUMANIST PARADIGM

The liberal-humanist or practical paradigm reflects beliefs and practices associated with objectivist theory but also with constructivist theory advocated by Bruner, Piaget and Vygotsky (Heald -Taylor: 1996: 458). According to these theorists, learners are more than passive receivers of knowledge. They construct their own meaning through interaction with knowledgeable adults and peers in a stimulating environment. The main thrust of the practical paradigm is to consider pupils' interests, their cultural habitus and their background. The development of the individual is given importance. Teaching is re-conceived as a two-way process between teacher and learner. However learners still rely on the teacher's authority for interpreting their literary development.

The key concepts here include intersubjectivity, meaning making, individuality and social interaction. The emphasis is on the active role of participants in interpreting, negotiating and defining possibilities and limitations. Each pupil is seen as an autonomous subject, bearing valued opinions and individual responses (Peim: 1993: 16).

1.3.1. Literature Teaching in the Liberal- Humanist Paradigm

The liberal-humanist approach has implications for educational practice and literature teaching. The focus changes to learner-centered where personal knowledge and lived experience are foregrounded instead of expert knowledge. The liberal-humanist paradigm acknowledges the individuality and humanity of the learner, taking cognisance of his or her right to self-expression and creativity. It accredits the uniqueness of different personalities and characteristics, placing the learner on the map, as it were. Compared to the traditional paradigm, learners are given greater freedom to make meaning and express their innermost selves through interaction. For both teacher and learner, the emphasis is on personal growth and self-reflection. The teacher focuses on developing the unique creativity of each pupil. Making sense of literature is a shared process of exchanging different, intersubjective realities, which is more important than the product. Each literature lesson is seen as attempting to extend the life-world of the pupil by presenting several ways of interpreting reality. The teacher develops novel ideas and thematic units so that learners may complete many interesting activities to demonstrate their interpretation of literature. Although pupils still

rely on teachers to interpret their development, they become more connected to their literary experiences, as they gain respect for their personal interpretations and those of others (Heald-Taylor: 1996: 460). However, teachers still supply the topics, give information and provide activities but in far more interesting and exciting ways (Burke and Short in Heald-Taylor: 1996: 459)

Peim cautions however, that this approach neither guides nor inhibits; it closes nothing off; asks for no particular reaction - yet we know that only certain responses will be allowed (1993: 16). The limits and constraints exist as a result of already established procedures of reading and responding at work.

It is within this phase that the Critics of Consciousness emerged. They suggested that a text cannot be divorced from human experience, nor can it be dealt with objectively as an autonomous artifact. Texts are written within a scheme of values; a social framework and a cosmic pattern (Rosenblatt: 1985 – check year: 6). I shall now look briefly at the experience invoked by the reading process, within the broad context of the reconceptualised notion of the reader and text.

1.3.2. The Reconceptualisation of the Reading Process

The process of reading, as suggested by Frank Smith (1975), has a multiplicity of meanings (100). Since contexts differ so much, there can never be one definition for 'reading' for all time. Reading has to do with how readers understand print and receive communication. The fluent readers are those who pay attention to that information in the print that is most relevant to their purposes. Visual information that lies in the surface structure of print is not as important as the non-visual information that we supply from inside our head. Reading is asking specific questions of printed text and 'getting these questions answered' (Smith: 1975: 102). Often these questions are implicit as we are not aware that we are asking questions. In this way, reading for meaning occurs. Once a reader's questions are answered, comprehension takes place. Most important of all is making sense of the text in terms of the context provided.

The **Reader-Response** approach is another theory that champions the role of the reader in the meaning-making process. Its origins are in the field of literary criticism (Hirvela 1996: 128). One of the chief exponents of this approach is Stanley Fish who challenges the emphases on authorial intention in a text, and on the text itself. It asserts instead that the reader plays an equal role in the interpretative process. According to this theory, authorial intention and personal background are irrelevant to

interpretation. It focuses on the active participation in the creation of meaning while reading a text, and describes the intricacies of the reader's involvement with the text. The interpretations or reactions described by readers are a reflection of themselves as well as the text. The text is secondary to the reader.

The literature on reading skills points to the value in applying Reader-Response theory to reading since it reveals important assumptions about how a reader decodes a text. Hirvela (1996: 129) compares the Personal-Response (See 1.1.1.: 5) and Reader-Response approaches using a classroom application. The task is for a group of learners to respond to a poem by William Carlos Williams by responding to questions on it. The exercise reveals implicit notions about textual authority that are encouraged, showing how learners may be dominated by or served by the text.

Figure 2. This is just to say (cited in Hirvela: 1996: 132)

This is just to say

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

forgive me
they were delicious
so sweet
and so cold

Table 1. Comparison of Classroom Applications (cited in Hirvela:1996:133)

Personal-response approach	Reader-response approach
1. The title of the poem is also its first line. What do you think the author intended by starting the poem in this way and with the first line?	1. As you move from one reading of the poem to another, how did you approach to reading a change? What did you do differently? And what did these changes in approach contribute to your understanding of the poem?
2. What do you think the author intended by including the second stanza in the poem?	2. Did you interpretations and/or reactions to the poem change in each of your readings of it? If so, in what ways? Why?
3. What do you think were the author's intentions in his apology in the final stanza? Was it meant to be read as a sincere apology? Why or why not?	3. In your readings of the poem, what circumstances did you picture? Example, what do you think caused this situation? What relationship between the writer and the plums' owner did you picture? Why?
4. Why did the author emphasise the taste of the plums in the final stanza? And what is the intended effect of the word 'so' in the final two lines?	4. Based on your interpretation of the poem which of its three stanzas do you think would most upset the owner of the plums? Why?

The Personal-Response questions focus on authorial intentions; the Reader-Response questions focus on how learners read and re-create the text. The latter allows for the production of a more meaningful discourse. The questions are a logical flow from one to the next, allowing the learner to generate connected pieces of discourse. The Reader-Response questions elicit answers that tell a story of the learner's reading. By contrast, the Personal-Response approach fails to produce a coherent story of reading. It is interesting to note that within the traditional paradigm of literature teaching in South Africa, many literature examination papers show a tendency towards the Personal-Response approach, which reinforces the notion that literature teaching within the traditional paradigm is subservient to the facts and truth encoded by the authority: the writer.

The field of psycholinguistics has offered much to our understanding of the reading process. Unlike the message-sending model which places emphasis on recoding and decoding during reading, the psycholinguistic model of reading emphasises the active role of the reader in the process of meaning-making, by considering the relationship between language and our mental representations of the world. At the basis of this model is **Schema Theory**, which shall be discussed in detail in Chapter Two.

We also note that the text functions on a shared terrain between art and social concerns (Rosenblatt: 1970: 24). Literature touches on psychology, sociology, politics, ethics, anthropology, values, history and economy (5). According to Rosenblatt, literature teaching needs a philosophy of teaching based on a balanced recognition of the text's interrelatedness: its aesthetic value as well as its social origin and meaning

(24). Rosenblatt: (1978) sees an equal role for the reader and the text which she formulated as the 'transactional theory of literature' under such circumstances the poem comes into being in the live circuit setup between the reader and the text (14).

We see that the reconceptualised notion of reading is compatible with the central tenets of the liberal-humanist paradigm. With the focus on the active role of the reader where the reader actively engages with the text to create meaning, which is negotiated on an exchange between the text's meaning and the reader's socio-cultural experience that he or she brings to bear on the text, reading takes on new shape. It is no longer a sterile, empty exercise of decoding words on a page. It is the active process of inferencing, sampling information, hypothesizing, evaluating and reflecting. It acknowledges the interactive role of the reader. In a very basic sense, the text does not have meaning without the reader.

Reading a biology text is very different to reading a poem. No one can read a poem for us. The reader must have the experience himself

(Rosenblatt: 1970: 33).

1.4. THE CRITICAL-INQUIRY PARADIGM

The curriculum as inquiry is based on constructivist theory and theories of inductive learning, reflective thinking and literature response. This model is sometimes referred to as discovery learning or student-centered learning. Teachers and learners are seen as active creators of knowledge, which is constructed through social interactions with others in dynamic learning environments. Proponents of this perspective suggest that language learning is personal and social and is underscored by learners' need to make sense of the world. Learners and teachers together pose problems, discuss, consider sources of information and make evaluations.

Meaning is frequently transformed as learners and teachers seek answers to the literature that they read, consensually constructing meaning in a process that is contextualised within a wider societal setting (Tanner and Tanner: 1980: 13). The process is rooted in personal meaning that cannot be separated from the learning environment, empowering pupils and teachers to transcend the constraints of race, gender and social class (Giroux: 1987: 8). The individual is seen as having a dialectic relationship with the society from which he or she emanates (Schubert: 1987: 32). A central feature is to equip learners to develop critical thinking about their values, beliefs, customs, attitudes and thoughts about other members of the society within which they live.

1.4.1. Literature Teaching in the Critical Paradigm

Literature is seen as a product of interrelations of a given society at a given moment in time. The text is always regarded as problematic rather than containing a fixed meaning to be decoded by the reader. Furthermore, the text encapsulates the contradictions and ideological tensions of a given society. A goal of critical inquiry is to lead learners to consider critically the information they receive on the world around them through texts.

We want them to recognise the difference between the map (representation) and the terrain (experience) for which it stands"

(Cioffi: 1992: 48).

One of the most important aspects of this paradigm is the appreciation of diverse interpretations. One of the central tenets of the critical paradigm is the 'language of possibility' (Kanpol: 1996: 4) which allows learners and teachers to share and understand their respective voices in light of race, gender, class and age. A person may have, at any given moment in time, multiple identities: sister, friend, oppressed, child and bully. "The language of possibility presupposes that through understanding one's own and the Other's voice, teachers and students can begin to act as 'change agents' to alter present oppressive social and cultural conditions that shape, constitute and restrain different voices" (4).

In his book, Border Crossings (1992), Giroux outlines how multiple formations inform the everyday life experiences of people. A 'border crosser' according to Giroux is a theorist or practitioner (transformative intellectual) who is able to understand and move between the borders of difference (75).

...student experience should not be limited ... but opened up as a race, gender and class-specific construct to include the diverse ways in which students' experiences and identities have been constituted in different historical and social formations

(75).

Teachers constantly monitor the development of learners in the literature classroom, paying attention to behaviour, change in perceptions, journal reflections and discussions. Teachers collect data as they listen to pupils' conversations and discussions about literature. The teacher's role is that of facilitator rather than technician or activity-maker. The teacher prompts learners to interpret literature in alternate ways and to respond to problems and issues that literature raises for them.

Raymond Doubell (in Wright: 1990: 102) believes that the teacher should declare his or her ideological stances and intentions in teaching. The teacher's role is never neutral since social relations are multi-layered and inextricably linked to the structures of power in school and wider society. This critical pedagogical view runs somewhat counter to the liberal education theory that a teacher ought to maintain a neutral stance, keeping his or her own biases out of the discourse, enabling pupils to be aware of as wide a range of possible approaches to the text as possible. The teacher's declaration does not eliminate the danger of covert, unintentional conditioning. What it does is that it prevents the neutral teacher from being a co-producer of meanings that could be oppressive and disempowering. A teacher who says nothing runs the risk of his or her silence being interpreted as ideological condonation of a particular position.

The critical teacher should make his or her pupils aware of other ideological positions as well, so that the learner is in a position to make an informed judgement.

Pupil activity is open-ended, providing high-level thinking. A variety of activities is decided upon with the class, such as responding to literature through art, drama, speaking and writing activities and these are available for learners use as needed. There is an increased emphasis on responding to the text, in terms of interpretation, reflection and inquiry. Issues are explored collaboratively through problem-solving. Decisions are made together by learners and teachers.

Critical pedagogy sees schools as cultural and political arenas where different cultural, ideological and social forms are in constant struggle and aims to change both schooling and society, to the mutual benefit of both (Giroux: 1992: 76). The exploration of social issues in the classroom and the raising of critical awareness constitute the central aims of critical pedagogy, interested in developing minds that can counter the limitations of their own conditioning, as well as of others.

The danger however, as pointed out by many critics of critical teaching is the overstatement of the role of teaching in social change. By overemphasizing the social value of critical pedagogy, the critical teacher runs the risk of coming full circle himself and limiting his world to the classroom (Pennycook: 1994: 325).

In the restructuring of society, one must recognise that the individual is an integral part of the structure. In order to reshape the society in which we live, we must begin first to extend the individual to the limits of his or her potential. The critical paradigm, with its engagement in the process of first self- then social-empowerment and liberation, is concerned with power relations in a society and how this power manifests itself in daily life. The extent to which social power is inhibiting and delimiting is the central thrust of the critical paradigm. The main aim, as it were, is to provide learners with the skills to enable them to live critically in such a society and not fall prey to the persuasive forces that be.

There appears to be a great deal of overlap between the paradigm as liberal-humanist and the critical paradigm. The most important difference for me is that the critical paradigm sees the learner as a product of a society, and acknowledges that the learners history is as a result of various processes, experiences and circumstances. The learner does not act solely of his or her own volition. The social structure, with its differences in race, gender, class, values, attitudes, economy and culture, has contributed to the learners make-up. Any understanding of the learner's abilities or baggage, must be tied inextricably to the pattern set up by the social milieu. The liberal paradigm's inability to see the learner as an accumulation of conditioning and learnt

actions and responses acquired through the socialisation process in society's nurturing arms, limits the ability of the paradigm to address aspects of a social concern.

The critical perspective is distinguished from the liberal paradigm in other ways. In the latter, learners acquire skill, content and concepts through pre-planned teacher activities. In the critical paradigm, this learning is an outgrowth of the inquiry process itself. Also, the teacher in the liberal paradigm makes the decisions regarding source of topics, information and activities whereas the critical teacher invites pupils to make decisions for themselves. Critical teaching has valuable contributions to make to the reconceptualising of literature education as a whole. Since the text is bound in a socio-political context itself, it is well poised to raise salient issues about the text-world as well as the social-world of the learner, making it possible to be used as the way-in. Instead of merely developing wide and varied responses to the text, important as they are, as is done in the liberal paradigm, literature education in the critical paradigm seeks to equip learners to reflect on their interpretations and responses in terms of the wider society in which they live; to act on them; then to change them if so needed. Examples of these curriculum paradigms are prevalent in all our schools today, to varying degrees, for different purposes. Latest research tends to support a shift from the traditional towards the liberal-humanist and critical paradigms of curriculum inquiry.

Making a paradigmatic shift in literature teaching implies a change in our beliefs concerning learning and teaching; knowledge and meaning; power and authority. As Foster-Carter (1976) explains in describing Kuhn's theory, the old does not simply disappear, being replaced by the new. The emergent paradigm evolves out of the old and involves re-explaining and reconceptualisation of phenomena of old paradigms. There is an interchange until the old is completely either assimilated or annihilated (169).

This theory, with reference to assimilation, may hold true for the development and phasing in of the new pre-higher education and training curriculum for South African education for 1998. In a report entitled "Contextualisation", compiled by the Council of Education Ministers (CEM) in February 1996 for the launch of a collaborative process of curriculum development under the auspices of the Heads of Education Departments Committee, it was noted that eight Areas of Learning would form the basis of the new outcomes-based learning programmes for all pre-higher education.

Of particular interest to this dissertation, and the concept of paradigm shifts, is the Language, Literacy and Communication Learning Area which is based on the broad outcomes that focus on the capacity to apply knowledge, skills and attitudes within the context of the Learning Area itself. The learning outcomes for literature study cited in

the report, identify the following goals as specific outcomes. I have identified those goals that are of particular interest to the concept of the old being assimilated into the new. Under each heading are the relevant sub-goals, that I have chosen, that offer detail on the objectives of the specific goal.

Goal 3: *Learners will be able to experience and appreciate aesthetic, affective, cultural and social values of language.*

- 3.1. *experience, respond to and enjoy the artistic effects of a wide range of texts with reference to their cultural and social contexts.*
- 3.2. *critically relate experiences based on texts to their personal lives.*
- 3.3. *interpret, give and justify opinions on the text.*
- 3.4. *evaluate critically and appreciate texts.*
- 3.5. *learn from and value different cultures through language.*
- 3.6. *create personal texts from knowledge and experience.*

Goal 4: *Learners will be able to show a critical awareness of language.*

- 4.5. *identify and understand the implicit meanings of texts*

Goal 7: *Learners will be able to control and reflect on the language knowing conventions in context*

- 7.1. *understand literal meanings of texts*
- 7.3. *structure the content of a text or communication logically*

Goal 10: *Learners will be able to speak, listen, read and write with purpose, sensitivity, effect and confidence ...*

- 10.13. *evaluate the accuracy of text and the reliability of its source.*
 - 10.16. *logically formulate and express their own responses and feelings to a given text*
-

It is of significant concern to me that the new outcomes-based syllabuses for language and text teaching appear to lack a sound theoretical basis for understanding why certain aspects of the syllabus have changed, if at all. In some parts of the document, the specific outcomes pertaining to texts are not in tandem with the most recent literary theory on textual analysis and textual reading (see 7.1. and 10.13). One would have expected that the new document would be well informed about the reconceptualised process of reading that acknowledges the invaluable role of the reader in the meaning-making process, without whom the texts meaning would not exist. No attention has been given to this aspect (see 10.16.), and no accreditation has been awarded to the pupil as the most important cog in the meaning-making machine (see 7.3). On

examining the goals, it becomes evident that the conception of the text as authority (see 4.5), where it is believed that meaning may be achieved through linguistic decoding, dominates many of the sub-goals on the study of texts.

It is interesting to note that many of the goals that appear in the document mentioned above are reminiscent of the broad objectives and goals of the language education departments prior to the establishment of the revised curricula committees. Similar language has been couched to describe similar goals? What exactly differentiates the specific goal in 3.4. for example, from the traditional goals in the past expressing the same objective? If one revisits the goals discussed in Chapter 1.1.1., would one be in a position to clearly identify the differences between the old and new education initiatives?

I raise this point with much hindsight. The baggage of our past conditioning, may not be eliminated in one fell swoop. We can 'dress-up' old syllabuses, couch them in progressive language and believe that we have changed. If we are truly committed to shifting the paradigm from the traditional to the liberal-critical, then it is important that we begin to think, feel and act in terms of change. Transformation is a gradual process of changing from the core outward. It is an overhauling; an internal revolution; the birth of the new.

It is hoped that this chapter, based on the paradigmatic analysis of literature teaching, creates the framework of reference to reflect on present teaching practices in literature education in our country. A summary of the salient points follows (See Table 2) offering a consolidation of all the comparative aspects on the three paradigm fields discussed in this chapter.

It is envisaged that the restructuring of our literature teaching will lead us towards facilitating social and self-transformation in pupils through the development of critical minds and responsible citizens.

Table 2. Adapted from Heald-Taylor's Three Paradigms for Literature Instruction in Grades 3 to 6 (Cited in *The Reading Teacher*. Vol. 49, No. 6: March 1996: 457)

	Curriculum as fact	Curriculum as activity	Curriculum as inquiry
Role of the teachers	<ul style="list-style-type: none"> • Act as technicians 	<ul style="list-style-type: none"> • Observe and respond to pupils' needs. 	<ul style="list-style-type: none"> • Facilitate, guide, and encourage response to issues raised in literature.
Role of the Pupils	<ul style="list-style-type: none"> • Read the same text • Make few decisions 	<ul style="list-style-type: none"> • Interact with text in a variety of ways. • Make some choices regarding activities. 	<ul style="list-style-type: none"> • Inquire about issues; meaning within literature. • Develop responsibility for their own learning.
Pupil Activity	<ul style="list-style-type: none"> • Focus on factual and literal information. • Focus on right or wrong answers. 	<ul style="list-style-type: none"> • Promote high-level thinking. • Promote interpretation through speaking, drama, listening, writing and art. 	<ul style="list-style-type: none"> • Promote high-level thinking. • Promote interpretation, reflection and critical inquiry. • Involves problem solving. • Explore issues in literature.
Decisions	<ul style="list-style-type: none"> • Made by outside experts. 	<ul style="list-style-type: none"> • Mainly made by teachers, sometimes by pupils. 	<ul style="list-style-type: none"> • Made by pupils and teachers collaboratively.
Meaning	<ul style="list-style-type: none"> • Resides in the text or with some outside expert. 	<ul style="list-style-type: none"> • Is guided by teachers. • Constructed through interpretive activities. 	<ul style="list-style-type: none"> • Derived from interaction with pupils with the text. • Involves collaborating with others.

In Chapter Two, I shall explore in detail, an example of a theory of literature learning and teaching that is based on the reconceptualised notion of the text and the reader: **Schema Theory**. This exploration is conducted within the broad framework of a critical pedagogy, discussed in Chapter One, with a specific focus on the transformative potential of the literature text.

CHAPTER TWO: SCHEMA THEORY

It has been established that reading is an interactive process between text and reader. The critics of consciousness have helped us to reconceptualise our pre-conceived notions of reading as a linguistic-decoding process. The emphasis has moved from text as meaning-provider to the reader as meaning-maker. What the learner brings to the text by way of background information impacts on the depth and quality of what is read (Rosenblatt: 1970: 30). The more one brings to the text, the more one sees or reads.

The background knowledge that a reader possesses depends on numerous factors such as cultural leanings, race, class, gender, life-experiences and world view. This knowledge is triggered off by the printed word, which then leads to a series of vertical and horizontal processing to embed the word within the field of understanding of the learner. This background knowledge is at the heart of critical literature teaching and learning. While the learner activates the representation of the word within his or her own mental images, the context of the learner's world is brought to the fore. All that has contributed to the resources of the learner is consciously or not, activated in the process of meaning-making.

It is here that there exists a potential to effect transformation. If the literature teacher can tap into this rich resource of knowledge, then he or she can put into motion the critical processes required for change, if so needed. It is very important to realise that change can only occur, democratically and deservedly if the learner recognises the need for it. If change is not perceived to be needed, then the 'change' that does occur is merely cosmetic - a brainwashing and conditioning of the mind; an act of compulsion rather than creative, free will.

The rich source of information that the reader brings to the text, is the mirror into which the learner and teacher both look to find the answers that the learner seeks. This rich source is often glossed over or totally ignored by traditional teaching, deemed unnecessary detail in the course of acquiring facts and knowledge. Within a reconceptualised idea of the reader and his or her pivotal role in the meaning-making process, background knowledge is valuable and can be made explicit in a climate of respect and deep trust between teacher and learner alike. It need not be judged or ridiculed or praised. Learners should be led to moments of insight into their raced, classed and gendered histories and quietly nudged (critically and democratically) into a consideration of transformation, if it is warranted.

In this Chapter, I shall look at how this background information may be made transparent to the learner so that he or she may activate the processes needed to observe, evaluate and alter the mental images or representations that he or she possesses. At the centre of this research, is **Schema Theory** to which I shall now turn.

2.1. SCHEMA THEORY

Schema Theory has its origins in the Gestalt psychology of the 1920s and 1930s. Its basic tenet is that a new experience is understood by comparison with a stereotypical version of a similar experience held in memory. The new experience is processed in terms of its deviation or conformity to the mental structures already held. The previously acquired knowledge is called 'background knowledge' and the previously acquired knowledge structures are called 'Schemata'. British psychologist, Frederick Bartlett working within the Gestalt tradition, shared the existing Gestalt emphasis on 'top-down' (concept-driven) approach to understanding, and belief that perception creates a whole from otherwise disparate parts (1932: 202).

The role of background information in language comprehension has been formalised as **Schema Theory** (Bartlett: 1932: 200). The premise is that the text, whether written or spoken, does not carry meaning by itself. Efficient comprehension requires the ability to relate the textual material to one's own knowledge. This goes beyond relying on one's linguistic knowledge. Schema theory is guided by the principle that every input is mapped against some existing schema and that all aspects of that schema must be compatible with the input information (Carrell and Eisterhold: 1983: 76). Reading involves a process of active interrogation of the reader's stored mental structures or schemata or revising those predictions, and sampling further (Goodman: 1973: 163). Goodman describes reading as a 'psychological guessing game' (1967: 118) in which the reader constructs a message which has been encoded by a writer as a graphic display. This act of meaning making is an ongoing sampling from the input text, predicting, testing, confirming and sampling further. Readers are constantly engaging in the process of 'elaboration, alteration and adjustments' (1973: 165) of their mental structures through the interaction with a written text.

While the psycholinguistic model is seen as an interaction of factors, its critics note that it has failed to give sufficient emphasis to the role of background knowledge. What the reader brings to the text, is more pervasive and powerful than the psycholinguistic model suggests

(Carrell and Eisterhold: 1983: 75).

Two types of prior knowledge are evoked when readers make meaning: cultural and intertextual knowledge (Carrell and Eisterhold: 1983: 82). The former is drawn from our specific social experience. The background information that a reader brings

to the text is socially patterned. Social insights may arise that tap on the sensuous, intellectual and emotional resources in the reader. Cultural knowledge is evoked when texts tap on personality traits, memory, needs and moods of the reader. The more equipped the reader (intellectually, emotionally and experientially), the more the text has to offer. The same text will have a different meaning and value to us at different times or under different circumstances.

The reader is seen to be actively making hypotheses concerning the written word based on his or her prior experiences with the world. Schema theory emphasises continuous focus on meaning, legitimising of risk-taking and continuous involvement of learners (Goodman: 1979: 660). Schema Theory provides useful insight into 'coherence' that is how texts take on meaning and unity for their receivers (Cook: 1994: 9).

Rumelhart (1980) argues that reading should be seen as a complex interaction between two kinds of processing: bottom-up (semantic, lexical level) and top-down (concept-driven) processing (42). When the reader interacts with the text, the printed word acts as a trigger for mental representations associated with the word. At first it is linguistically driven, that is the semantic level is triggered. The reader attaches meaning to the word as a lexical item. Then concepts or ideas about the word are aroused. When there is a compatibility between the two processes, it can be accepted that a fair level of comprehension has taken place. In certain cases, the concept-driven process does not fit the lexical level. The reader struggles to adjust schemata to provide a logical basis for understanding. Often one's culture-specific schemata affects one's processing at top-down level (Carrell and Eisterhold: 1983: 80). The culture assumed by the writer of the text does not co-exist with the cultural background of the reader. In this case a degree of difficulty is experienced with comprehensibility or non-comprehension occurs. If readers do not possess similar cultural assumptions to the writer, it is likely that they will resort to interpreting the text in terms of the closest schemata they possess and they will try to relate the textual information to this schemata. Failing to activate any close schemata, readers may resort to relying only on a linguistic decoding of the text. In either case, comprehension and recall suffer. Misinterpretations of the text are more likely to occur (1983: 80).

Schemata are hierarchically organised from most general at the top to most specific at the bottom. Bottom-up processing is evoked by the incoming data, the features of which enter the system through the best-fitting, bottom level schemata. As these bottom level schemata converge into higher level, more general schemata, these too

become activated. Bottom-up processing is therefore called data-driven. Top-down processing, which is called conceptually-driven occurs as the system makes general predictions based on the general schemata, searching the input for information to fit into these partially satisfied, higher-order schemata (1983: 76, 77).

To illustrate the effects of background knowledge, schematic interpretation and top-down and bottom-up processing, Rumelhart (in Carrell & Eisterhold 1983: 78) offers the following example:

- 1 Mary heard the ice-cream man coming**
- 2 She remembered her pocket money**
- 3 She rushed into the house**

It is fairly likely that a fairly stable interpretation of this text is achieved amongst readers. However when one examines the interpretation derived, one realises that it is not the text per se which offers all the information, but the reader's schematic knowledge. What is understood from a text is a function of the particular schema that is activated at the time of processing or reading of the text. These are some of the assumptions that Rumelhart offers:

- 1 Mary is a little girl**
- 2 Mary likes ice-cream**
- 3 Mary keeps her pocket money in the house**
- 4 Mary is going to buy ice-cream**

The printed word acts as a trigger to activate appropriate schema in relation to the concept being requested. The linguistic decoding (bottom-up processing) is necessary but in order to arrive at the interpretation, the reader has to activate the schemata concerning his or her prior experiences with concepts (top-down processing) such as acts relating to an ice-cream man. Thus it is said that processing is both conceptually and linguistically driven. Rumelhart points to the effect when the following phrase is added to the above text:

- 4 and locked the door.**

The reader is forced to make a revised interpretation in order to make the new information compatible with the previous information. The reader will have to supply interpretations about why Mary locked the door. A new hypothesis may be offered:

Mary has had a previous nasty experience with the ice-cream man and she believes that he is going to steal her money (Carrell and Eisterhold: 1983: 78).

Guy Cook (1994) extends the parameters of schema theory even further. He acknowledges that one's mental schemata are brought to bear on the text during one's interaction with it (182). Mental representations interact with textual representations to provide or make meaning. Cook explains that schemata have been represented as relatively fixed structures acting upon texts but interaction may not be one-way (183). Textual schemata and mental schemata may be used simultaneously and dynamically so that one may alter the other (182).

Bartlett in his work 'Remembering' (1932) points to the awareness of the need to describe schemata as dynamic. "An organism should be able to 'turn round upon' its own schemata and to construct them afresh. It is what gives consciousness its most prominent function" (206).

Schank (1982) in his 'Dynamic Memory' theory describes how schemata may be constructed and changed (19). In Schank's view schema and memory are one and the same thing (Cook: 1994: 188) In a subsequent work, 'Explanation Patterns' (Schank 1986) introduces two new ideas to schema theory: (a) re-membered experiences are dis-membered in the mind and (b) parts are stored separately in Memory Organisation Packets (MOPs) (15). Sometimes people remember in parts, in smaller schematic units called 'scenes'. Different scenes link up or breakdown to aid or hinder understanding (15). Each new experience creates new scenes or combinations by bringing together different MOPs. This in turn creates new scenes which then lead to development of new MOPs. One scene may belong to many MOPs. This explains odd instances of remembering. The elements of schemata are constantly being broken down and re-formed into new schemata (16).

Adding to this, Widdowson (1984) argues that actuality does not always fit into anticipation and predictions are not always confirmed. If this were the case, schemata would fossilise into fixed stereotypes and nothing would be learned from reading or visual material. Allowance must be made for information to modify existing schemata. In order for reading to be a truly communicative activity, the reader applies a schematic frame to the textual object, samples the information it represents and makes whatever modification is needed to incorporate information not previously accounted for into this structure of his knowledge (224).

Cook (1994) suggests that texts can radically alter a person's mental schemata (192). The reorganisation of schemata may have social and practical consequences

(191). However for individuals to adapt to new situations, one needs flexible schemata. Cook sees changes in schemata as having three components:

- *existing schemata may be destroyed*
- *new schemata may be constructed*
- *new connections may be established between existing schemata*

(192).

He refers to the three processes as Schema Refreshment, which is based on the Russian formalist concept of 'defamiliarisation' (191). Certain topics bring about ready-made, fixed attitudes and automatic emotional reflexes (Rosenblatt: 1970: 98). In this case, discourse may also be schema-preserving, leaving existing schemata as they were, stronger than before. A pupil has to learn to dissociate his or her own pre-occupations, attitudes and emotional responses from his or her judgement on the effectiveness of the work. A critical reading of the text should help to break the stock responses. To help to develop flexibility in a reader is to gain from art.

Rosenblatt (1968) identifies a number of elements that a reader brings to the text. These include past literary and life experiences, relevant memories, present interests, pre-occupations, personal source from family and significant others, needs, emotions, concepts, relationships, circumstances, community background, moral and religious code and social philosophy from family and community background (30). Teenagers especially bring a great deal of baggage to literature. Adolescent traumas such as feelings about one's physical appearance, general social attitudes, habits, expectations and mass media representations can all affect one's reading of a particular text, thereby affecting interpretation. A literature education programme that does not take the above into account, or does not allow the reader or pupil or teenager to become critical of his or her responses to the text, individuals and society at large, I believe, delimits the total experience that the learner can have through the text, and robs the learner of the potential for transformation that the text offers.

Rosenblatt (1968) explains that inadequate responses should also be studied to see what the learner is lacking in background or personality, as these limitations will be transferred to the interpretation of the text (104). It is precisely to these 'limitations' that I wish to now turn. If it is accepted that the reader brings to bear a range of emotions, attitudes and experiences, previously imbibed through socialisation and life experiences to the text, it should also be agreed that the reader also brings to bear on the text a lack of understanding, irrelevant memory, biased or prejudiced views, indoctrination, conditioned mind-sets and other limitations that decrease the reader's or

learner's opportunity to have a full experience with the text. The learner will be cheated of reaching important points of reflection and insight, since inflexible existing schemata will prevent an honest and open reading of the text. A pupil's limitations must be seen against a plethora of contextual and intertextual variables that have guided the pupil's experience in past literary and life events. These limitations should not be judged or labeled as this will only create fear, a lack of self-esteem and an inadequacy, which will further impact on the reading in a possibly negative way. What I am proposing instead is the introduction of **background information** or **Additive Schemata** through class activities, to counter the limiting schemata already possessed.

2.2. ADDITIVE SCHEMATA

Additive Schemata refers to the additional information that a learner is provided with in a pre-reading activity or in an activity alongside textual reading to increase knowledge about specific aspects in the text. It is not directly related to the world of the text itself. It is not specific to the fictional characters and events in the text. The information provided as Additive Schemata is linked to the non-fictional aspects of the text which include the historical, social, cultural and political events and issues that are embraced by the text but which also have a lived history themselves. By providing this information, the teacher and class are providing the learner with the opportunity to become aware of his or her lack of information concerning specific issues. In this way, the learner will gain consciousness of his or her ability to interact with the text on equal terms. The learner will come to view previously held views in light of new ways of thinking provided by the Additive Schemata. Together with personal and Additive Schemata, the learner will begin to interact with aspects of the text's world in a truly critical way. The learner may allow the textual schemata (perspectives and values in the text) to dynamically affect, alter, shape, confirm, re-affirm or change his or her own mental schema (Cook: 1994: 188). The learner's framework of values may be radically altered, if so needed.

This concept may become clearer in the following example. The Elizabethan tradition of courtship may be made clear in the text's world of Shakespeare's Twelfth Night on a fictional level. However the practice of courtship in Elizabethan times has a lived history that exists outside the text's world. No doubt, the text represents aspects of courtship through the characters of Duke Orsino and Viola and Olivia but the ideology underpinning the practice can only be truly assessed, I believe, if one knows the history and if one processes this information in relation to one's interaction with the text and one's personal attitudes and views on the subject. This, for me, is what is meant by a full experience initiated by the text. The background information on Courtship is provided as Additive Schemata in the form of class discussions, debates or research projects. Similarly if one is reading a text set in the Russian revolution with little or no information or schemata about the revolution, then one's involvement, I would argue, is at level of characterisation and thematic representation. The potential to reach moments of critical insight is limited, being trapped at fictional or ideational level.

This is not to suggest that all texts should be treated as historical documents or sociological case studies. What I am suggesting is that Additive Schemata will allow for a deeper understanding of all issues raised by the text. It will empower the learner to make an informed assessment. By being honest and open about the whole picture, learners may be urged to re-visit their own raced, classed and gendered histories in an attempt to affirm, re-affirm or transform them.

To elucidate this point, I would like to now turn to an action research project conducted in a standard eight literature class based on Alan Paton's novel Cry, the Beloved Country (the details of which are discussed in Chapter Three). It is permissible to assume that learners have developed certain automatic intellectual and emotional reflexes to issues such as race, crime, prostitution, murder, religion, urbanisation and westernisation, which are a few of the main concerns of the novel itself, that also form part of the pupils' personal-mental schemata arrived at through an accumulation of values and attitudes acquired through socialisation at various levels. More significantly, it is quite permissible to assume that South African pupils share and identify with Cry, the Beloved Country's world in a fundamental way, since in this text, pupils' histories and the text's history have the potential to merge and overlap, irrespective of which side of the racial line they are located.

My contention is that whatever the 'baggage' is that learners bring to the text Cry, the Beloved Country - be it negative, positive, indifferent, liberal or progressive - the reading and interpretation of the text will be as a result of, and not the reason for, learners' personal-mental schemata, which in turn will determine the extent to which learners engage critically and fully with textual detail.

The research project in Chapter Three revealed that most pupils had engaged in a 'traditional' or 'conservative' reading of the character of Gertrude (Stephen Kumalo's sister) who works in Johannesburg as a prostitute. This resulted in a moralistic, paternalistic judgement of Gertrude's character, triggered by the learner's personal-mental schemata on 'Prostitution'. Such a reading is no doubt a uni-dimensional understanding of the symbolic nature of Gertrude's role and character in the text, that fails to grasp the nuances that Gertrude's role as prostitute offers to a socio-economic analysis of the text's world. Pupils' automatic responses, however unchallenging and uncritical, may not be altered or changed by merely telling them that stereotyped responses should be avoided.

Suppose the learner's mental schemata, with its limitations, are to be counter-balanced by the introduction of a different set of opinions and views about the same issues, except that these perspectives are presented as background information or

Additive Schemata on what actually happened at given points in the text's history. This information would be introduced at appropriate points in the textual study to **add to**, subtract from or to extend the mental schemata that learners already have. I am suggesting that if Additive Schemata were provided before an 'analysis' of Gertrude's character was done, the chances of a uni-dimensional reading of her character would have been minimised. The potential for transformation would be maximised. The natural progression is for the learner to consider all the facts before making a judgement. Even if a fundamental change does not occur, (since one cannot guarantee the change but only provide the opportunity for it to occur), the learner has been exposed to the fuller picture, enabling the change to occur in pupils' attitudes to various phenomena in the world such as murder, religion, prostitution or poverty.

The Additive Schemata in the above example may be introduced in a class-based activity which may take the form of small group discussions, panel discussions, role play, debates, dramatisation or photo-stories, to name but a few, based on research projects on themes such as socio-economic conditions in Shanty Town, socio-cultural values of migrant labour families, the effect of urbanisation on black youth, amongst others. These activities are separate to the textual study and are conducted alongside the reading of the novel. Time may be set aside for Additive Schemata activities once a week, while the textual study continues during the rest of the time. These inputs become added to learners' personal schemata, to enable the learner to engage with the text in a deeper, fundamental way. The reader's or learner's intra-text experience is enhanced by the combined input gained from Additive Schemata and personal-mental Schemata.

The function of the Additive Schemata is to act as a foil against which one's personal biases may be viewed. When the reader meets the character in the text, the experience is critically engaging since the character is seen as an individual within a socio-cultural structure, embedded in the constraints and freedom of his or her local and global structures. The reader is not trapped at characterisation level within the cushioned parameters of the text. Depending on the need and flexibility of the learner, he or she may be moved to a point of awakening. These points known as Transformative Potential points, are engaged in as an out-of-text experience, where the learner may choose to activate the re-structuring of his or her mental-schemata. Establishment of the new schemata then allows the reader to engage with the text on the basis of the newly acquired schema, until the next Transformative Potential point is reached. And so the cycle continues.

2.3. TRANSFORMATION

In its most basic sense, **transformation** refers to a deep, fundamental change in the way one perceives one's personal and objective reality within the context of cultural, social, religious, gender, class, racial and political conditioning and socialisation. The individual is juxtaposed against the society or culture from which he or she emanates, which in turn is viewed against the macro level of global reality and world-view.

Transformation through the text refers to the ability to synthesise and reorganise information given in relation to previously-held schemata at each of the three levels mentioned above: individual, society and world. A shift to the left or right of a pupil's personal reality occurs in an attempt to fuse personal with objective reality. A re-shaping (positive or negative) of one's world view occurs, inviting one to reflect on one's perceptions of representations of class, culture, sex and race within the larger socio-political contexts.

Transformation, according to Giroux (1987), is about critical praxis: critical reflection as well as the appropriate action (8). It provides pupils with vantage points to look at their conditioning critically and to assess the need to change.

It is the ability to 'cross the borders' and to transcend the 'barriers' of one's understanding - to fuse, to exchange, to add to and subtract from that understanding

(Giroux: 1992: 82).

2.3.1. Transformative Potential

Transformative Potential refers to those moments during the textual study when the potential for a shift is maximised as a result of the input or Additive Schemata provided by a class-based activity. In more concrete terms, Transformative Potential is a result of the learner interacting with the following: Additive Schemata, personal mental schemata and textual schemata. At this particular point, the learner is faced with significant schemata at different levels. The personal is juxtaposed against the Additive Schemata - both of which are viewed in the light of textual schemata. Transformative Potential points provide the learner with as full a picture as is objectively possible, facilitating the opportunity for the shift to occur (if necessary).

Transformative Potential points lead to the creation of the setting for the learner to have spontaneous reactions to literature. At such points, the process of personal

growth may be initiated, allowing the learner to look at personal factors that enter into his or her reactions to the text. Through this process, hopefully, the learner can and will gain critical consciousness of the strength and weaknesses of his or her emotional and intellectual abilities to approach literature and life (Rosenblatt: 1970: 108). Through this experience, the learner will understand his or her personal attitudes and decide to change them, if change is needed. Given the difficulty of measurement of such a process, I wish to clarify that the central thrust of this thesis is to provide the possibility or potential for change to occur after increased pre-reading, textual, and background activities known as Additive Schemata are provided. This does not ensure by any means that each pupil receiving the additional information is going to be radically altered in terms of perspectives about texts or life, after having interacted with the text in this process. Actual transformation is not guaranteed. It depends largely on the learner's flexibility, logical reasoning and need to be moved.

One of my concerns in this thesis is to identify alternate ways for literature education to become an agent for personal and social transformation. The transformation process should start with a critique of dominant structures in education, society and community that have led to stereotyped attitudes, developed from childhood and reinforced by family, books, media and school, which are difficult to alter. Barriers of prejudice are not always broken down by only 'telling' children what the correct way is.

Literature education is well poised to be an agent for transformation since it deals with life-issues of the past, present and future. It is a microcosm of society at large. Through literature, children can begin to respect and appreciate those who are not like them. Through texts we share the lives of characters with their experiences and challenges. Through a critical teaching of the text, literature may be used as an agent for challenging old perceptions and introducing new concepts. The literature text can become the catalyst for the 'scientific revolution' that will allow learners to cross the barriers of their understanding.

CHAPTER THREE: RESEARCH PROJECT

This Chapter takes a look at a project conducted in a literature class where Additive Schemata inputs were used to lead to Transformative Potential points, in order to explore, in practical terms, many of the concepts discussed in Chapter Two.

The reconceptualised role of the reader re-defines the reading process as an interactive one between the reader and the text, where the level of the reader's interaction is determined by the nature of the **background knowledge** that a reader brings to his or her reading.

At the basis of the theory on background knowledge is **Schema theory**, which has provided a sound theoretical base with which to analyse the interactive reading process and the host of variables that impact on background knowledge itself. The literature on Schema Theory is clear that readers, consciously or not, bring to bear on the text, a range of emotions, attitudes and experiences acquired through various processes in socialisation. In tandem with this, is the notion that the reader has many limitations in this regard. He or she also brings to bear a certain amount of misunderstanding, biased views, conditioning, stereotyped images and irrelevant memory that in turn affect a reader's interpretation of the text, thereby reducing the chance of honest and critical interaction with the text.

In order to counter this, the theory of **Additive Schemata** was proposed as a means of supplementing the interactive reading process by way of providing a set of alternate schemata to counter (if so needed) the existing personal-mental schemata of the reader, or to add to a reader's knowledge about certain textual and extra-textual issues that otherwise would have been a gap in the reader's understanding. The Additive Schemata also provide the foil against which the pupil views his or her lack of information concerning specific issues, allowing the learner to gain consciousness of his or her ability to interact with the text openly and honestly.

The effect of this would be to facilitate the process of self and social transformation. The learner's framework of values may be dynamically altered if so needed. The learner would be led progressively to points of **Transformative Potential** where he or she would decide, on the basis of all information received by that stage, whether he or she should activate one or more of the following:

- ***Schema Refreshment***
- ***Schema Alteration***
- ***Schema Rejection***

(Cook : 1994: 192)

3.1. NATURE OF THE PROJECT

In order to ascertain the effectiveness or otherwise of the theory on Schema, Background Knowledge, Additive Schemata and Transformative Potential, I carried out a research project with two of my English Literature classes within the teaching of the text, Cry, the Beloved Country by Alan Paton, which is the prescribed literature text at the High School for the standard eight pupils every year.

I set out to observe the impact that the introduction of Additive Schemata would have on the teaching of the text as well as the effect it would have on pupils' understanding and perceptions of crucial textual and extra-textual issues. I wanted to assess the extent to which the Transformative Potential point would be maximised as a result of the introduction of the Additive Schemata. I must stress here that the aim of the project did not seek to prove whether pupils would be transformed or not. The focus, as emphasised in Chapter Two, was to observe the extent to which the Additive Schemata provided the **opportunity** for Transformation. The premise that is assumed here is that the point of entry into the textual study is not the same as the point of departure for learners who have engaged in Additive Schemata. However, the shift that is to occur, if at all, is a cumulative effort by pupil and teacher after a learner's previously-held beliefs on fundamental issues raised by the text are synthesised with the Additive Schemata inputs. Such a shift is dependent on a number of variables such as the learner's flexibility and desire to change, which are brought to bear on the learner during a textual study of this specific nature.

Another factor, significant to the above, soon became apparent. The majority of the pupils at the school and in the two classes in particular, hail from historically 'disadvantaged' communities, both economically and linguistically. In this sense, they share the world-view of the text on many levels, even if they are not aware of doing so. This is significant since their particular reading of the text, premised by their specific classed, raced and gendered backgrounds would hopefully impact on the teaching in a valuable way.

Lastly, the project gave me the opportunity to carry out an action research project with my English classes to determine, among other issues, the impact of a critical, liberatory teaching style on pupils as well as myself, as an emerging critical pedagogue.

3.2. THE PROJECT OUTLINE

The project had to be incorporated into my own teaching programme so as to coincide with departmental teaching objectives for the term. I set aside five weeks for an intensive study of the prescribed novel, as part of a 'module' teaching plan that I have been using since the beginning of the year. By this it is meant that a time frame would be allocated for an intense study of one or two aspects of the English Language Syllabus, (in this case it was the Novel genre), during which other aspects of the English syllabus such as Orals and Writing would not be taught in the formal sense but would be incorporated into the teaching of the novel using the modular approach. For five weeks, pupils engaged in a daily dose of Cry, the Beloved Country, at the same time using their skill in other aspects of English as well. In addition, term assessments were ongoing in the areas of oral work, comprehension and writing. I had to be certain that the project did not compromise my class's position in terms of meeting end of term and controlled test deadlines. The bigger system had to be adhered to.

For purposes of progress and comparative study, I decided to use the Std. 8A class as the control and the Std. 8F as the experiment. This random choice simply meant that the experiment class was introduced to the Additive Schemata and led to Transformative Potential points while the control group was involved in the study of the text in the traditional mode of literature teaching where the focus was clearly on plot, theme and character study for purposes of assessment. In the experiment class, the study of the text was based on critical-humanist teaching tenets, with specific focus on Additive Schemata and Transformative Potential points. Class-based activities such as role play, interviews, seminars, journal entries, literary essays and photo-stories were engaged in to activate pupils' mental schemata in relation to Additive Schemata and Textual schemata. At the end of the study, both classes were assessed on a mini-project (See 3.7.5), which was set as a culmination of all work done. This served as a final assessment mark for all pupils in the Novel genre for the final literature examination. Task seven revealed, through a comparison of the contributions of the control and the experiment groups, the effect of the introduction of Additive Schemata in the experiment group, in terms of its impact on pupils' perspectives concerning textual and extra-textual issues.

In accordance with the main principles of the critical-humanist paradigm, pupils had the freedom to decide on the form and shape of the lessons, as well as the nature of their involvement on different levels. I was convinced that pupils had to be a major part

of the decision-making processes if they were to gain maximum benefit from the exercise. They needed to feel empowered to take brave steps, so that they would feel equally brave about revealing, openly and honestly, their previously held beliefs concerning many issues in the text.

Pupils were involved in the establishment of work groups and the appointment of group facilitators. They decided on the due dates and deadlines for tasks and activities. The class as a whole was involved in a brain-storming session in order to select the appropriate themes and issues and to identify the preferred types of activities for the exploration of the themes and issues.

3.3. AN OVERVIEW OF THE TEACHING PROGRAMME

The teaching programme unfolded as follows. Introductory aspects such as the novel as a genre; the structure of the novel; a brief background history on Paton as novelist and the novel as a form of South African protest literature were some of the points that were discussed with both classes before the actual text study began in order to frame pupils' reference points in terms of the study of the novel as a genre. A theme study then led the teaching through the text, following closely on the structure of the novel as set out by Paton, to a consideration of characters, motivation, consequence and development. At appropriate points, the theme study was suspended to allow for work-groups to provide input containing Additive Schemata that were researched thoroughly by the groups themselves. Groups then made their presentations, using a chosen activity from the list decided upon by the class as a whole. Each group presented its findings. This material was not directly linked to the text, even though the parallels with the text were apparent.

Pupils' participation in the presentation was assessed by me for my own records on pupil development. After the Additive Schemata input, a focused discussion linked the Additive Schemata to the Textual Schemata. It was at these points that the Transformative Potential points became most significant. It was here that pupils were in a position to decide whether they should include the new schemata to replace existing ones, alter existing schemata, re-affirm existing schemata or reject, in total, the new schemata presented. This particular aspect of the project will become clearer when we look at actual incidents of this as they occurred in the experiment class. Assessments of movements or shifts in perspectives were done through assessments of writing tasks given to pupils on specific areas that had been completed. The shift was assessed against the background knowledge established in the first task, which will be discussed shortly.

As facilitator of the process, I was clear about the direction and the broad framework of the project as well as the tasks that needed to be completed in order to see the project through to its logical conclusion. The tasks as well as their main objectives are listed in the following table:

Table 3. Tasks

Task 1 A	To establish the nature of pupils' background knowledge
Task 1 B	Group research and presentation, using class-based activities. Additive Schemata, which would be interspersed with, the textual study for background information.
Task 2	To assess pupils' understanding of themes presented during Additive Schemata inputs.
Task 3	To assess pupils' analysis of characters in relation to textual context and the socio-political milieu of the text, after Additive Schemata inputs.
Task 4	Pupils to complete poster design for 'book launch of the text' to persuade or dissuade potential buyers of its literary value. To enable pupils to express themselves in a mode other than formal writing.
Task 5	To understand pupil perception of issues and synthesis of information surrounding Absalom's trial.
Task 6	Departmental Test on the text - set by head of department - not included in this chapter.
Task 7	To enable pupils to consolidate all aspects of text study and class activity through a creative mini-project: Biography of Absalom Kumalo.

3.4. BACKGROUND KNOWLEDGE

CRY, THE BELOVED COUNTRY

Task 1A

You have read the novel Cry, the Beloved Country by Alan Paton. You are required to write an account of your personal impressions of the text. Your answer may take the form of an essay or short notes and shall be given an overall assessment out of 50 marks.

Task 1A was designed to establish the nature of the background knowledge that pupils brought to the text, based on their raced, classed and gendered backgrounds and their specific reception of the text, outside of the actual study of the text. This is at the centre of the theory on Schema (stored mental structures), which is guided by the principle that every input is mapped against some existing mental schema within the reader (See 2.1: 29). Above all, Schema theory provides insight into 'coherence': how texts take on meaning and unity for their receivers (Cook: 1994: 9).

Let us now look at a few excerpts from pupils' writings based on Task 1A to ascertain the nature of the background knowledge that is brought to bear on the text. The task assumed a pre-reading of the text by all pupils, albeit at surface structure of the text. The task revealed important assumptions, presumptions and preconceived ideas that pupils have about the following:

- **Textual issues**
- **Intertextual issues/ writing styles/ authorial intention**
- **Socio-political issues related to text**

3.4.1. Textual Issues

It is clear that pupils have started to relate aspects of the text with matters relating to their own lives. The following themes have emerged as the most common and significant in pupils' writings in Task 1A.

Theme: Family Relationships

Extract 1

As Stephen grieved over his son, one should bring into consideration the father-son relationship he and his son might have had. The time they spent together had to be minimal. The state of Stephen's mind could be felt through the novel as he sat on the hill summit. It shows what amount of grief he embraced. This brings about an issue to us, due to his grief being silent, silent, and very strong. The issue of family relationships. On earth, there are many distractions, especially materialistic things. We spend much of our time spending for our desires and neglecting that which is most precious, -our families. GOD does not give us much time of on this planet. We should use the given time to love and come closer to those we love and those that love us. One's life is then blossomed with joy and love. One's life is magnified to a climax of happiness and vitality.

Extract 2

I think the father-son issue has affected me the most. All fathers want to see their sons grow up and make something of their lives; but to lose a son in such an awkward circumstance really can break a father's heart.

Extract 3

The way Steven Kumalo overcomes his problems has made a great impact on the way I look at life. I feel that he is a strong-willed person. He has made me come to the realization that it is not the end of the world if something terrible happens to you. By running away from your problems, you're not solving anything and you are not getting any wiser. And by experience you become wiser, and a better person.

In Extracts 1 and 2 we see that the writers have foregrounded the theme of **family relationships** and **father-son bonds**. It is possible that this matter is at the heart of these pupils' concerns at this particular point in their lives. Extract 2 also focuses on father-son relationships but makes a generalisation about all fathers and their expectations of their sons. In Extract 3 the writer highlights the lessons learned from Kumalo's facing of his life challenges head-on. The extracts on textual issues as a whole reveal that pupils are able to synthesise aspects of the text with their own lives, linking the relevant aspects from the text with personal sources from family and significant others. Certainly, it becomes evident that pupils bring to the text a valuable source of social philosophy and moral and religious codes from family and community backgrounds. (Rosenblatt : 1968: 30)

Theme: Racism

Extract 4

The issue of racism is also a big part because he was "Black" and his son killed a white man and because of racism he was hung; but I am sure if a white man had committed that crime, he would not have been hung. He was also convicted by a "white" jury and judge and that also had a big effect on the sentence.

Extract 5

The issue which has affected me most is the issue of white is superior; black inferior. It was and I personally feel still is prevalent in our population of the Cape Flats. Apartheid was a social evil which had tremendous influence on Stephen's and our lives.

Extract 6

THE CHARACTER THAT I SYMPATHIZE WITH IS SETON SON
 ABSALON. THE REASON FOR THAT IS I UNDERSTAND
 BEING A BLACK IN SOUTH AFRICA AT THAT TIME WAS A HARD
 WAY TO LIVE. LIVING HERE IN SOUTH AFRICA ABSALON HAD TO
 STRUGGLE TO LIVE HIS WAY ^{OF LIFE} THERE IN JOHANNESBURG. THE REASON
 FOR THAT WAS THE COLOR OF HIS SKIN. ALTHOUGH ABSALON HAD COMMITTED
 A MURDER, I ASKED FOR HIS WORDS FOR DOING THIS IS THAT
 HE LIVED IN A BAD SOCIETY, PEOPLE HERE IN JOHANNESBURG STRUGGLED
 THEIR WAY OF LIFE BY SETTING OR ROBBERIES. THE REASON FOR

Extract 7

The issue
 that really affected me was the
 apartheid system at the time the novel
 was written. It showed how "Blacks"
 who are also human beings were
 treated as though they were inferior
 to whites and did not deserve to
 be treated with respect. This left
 me with a very negative impression
 about the old SA and what
 equality and freedom for man-kind
 was like then.

In the above extracts, racism is highlighted as a central feature of the novel; not reconciliation between black and white. The plight of the 'blacks' in the novel is foregrounded; not the contribution of the 'whites'. One may assume that the pupils have a particular reading of the 'black-white' scenario as it was played out in their lived histories in this country. This knowledge in turn, will affect pupils reading of similar issues raised by the text.

Theme: South African Democracy

Extract 8

Two years have passed since the election and acceptance between people have grown but, we can not expect reconciliation overnight. Maybe by the time I am a parent you would truly be able to say that "Yes! I live in a democratic country!" and be proud because it is not the laws but, because of the hearts of the people. As they chose to treat each other equally because in God's eyes we are all equal

Extract 9

It gave me a very vivid idea about what life was like in the earlier years and made me realise how fortunate I was to live in a new, democratic S.A. C.T.B.C. is a novel which each and every individual understands due to experiences in the past. Due to Alan's clear description of the feelings of Kumalo and Jarvis, we were able to understand it better due to it being feelings many of us have felt not so very long ago, enabling us to understand and sympathise with its characters, their exposure to many negative aspects in life and their feelings

Pupils seem disparate about their views on South Africa's plight as a fledgling democracy. Some are convinced that we live in "Freedom's paradise" while others contend that it will take a long while before this country actually changes. Some pupils believe that all of the oppressive issues in the socio-political history of the text have vanished in present day, thanks to our new democracy.

Theme: Legal System

Extract 10

The brutality of the legal system is also nicely highlighted. The hanging of Absalom Kumalo makes one feel sad and angry at the law. One begins to realise how unfair the legal system is by allowing two men to go free while one must hang for the wrong of three. This hanging has also made me ~~change~~ change my views about capital punishment and whether the death penalty should be imposed.

The South African legal system was identified as being corrupt and unjust; thereby offering an unfair treatment to black citizens. Absalom was seen as a victim of this unfair structure.

General Comment

What emerges from pupils' discussion and consideration of the political situation in South Africa is a reaffirmation of the theory on Schema: the text does not carry meaning by itself. It requires the ability to relate the textual material to one's own knowledge, going beyond relying on one's linguistic knowledge. The reader is seen to be actively making hypotheses concerning the written word based on his or her prior experiences with the world (See 2.1: 30).

3.4.2. Intertextual knowledge / writing styles / author's style:

It is evident that pupils bring to bear a number of elements concerning intertextuality to their reading of the text. These include past literary experiences, expectations of literary styles, relevant memories, author's styles and knowledge of literary concepts gained from past experiences with literary material and expectations of acceptable language use. Pupils have pre-conceived ideas about what constitutes 'a good book' and 'good writing style'. 'Good books' range from slow-moving to full of action to descriptive and detailed. A good writing style entails easy language, easy to understand characters, ability to allow readers to feel what the characters are feeling. In Extracts 11,12,13 and14 pupils applauded Paton's literary style.

Extract 11

Yes, because he uses a version of the English Bible. He shows all its dangers, monotony, which is extremely affective. It has a certain rhythm and also has an emotional impact on the reader.

Extract 12

I like the writer's style and the way in which he portrays scenery in South Africa. I feel as if I am part and parcel of the story as I read it. It is not too far removed from reality, in fact it is very accurate in portraying South Africa in the forties.

I think that the level of understanding Jarvis and Kamala reach is a bit far-fetched. It could not be a real scene, as we know it isn't, and the whole idea seems idiotic on the standard level.

Extract 13

What made me enjoy the novel that extra bit was the fact that Alan Paton wrote in a complete unbiassed manner never favouring one side or the other always allowing the reader to make the choice. Alan Paton had few if any flaws in his writing. Something that appeared to be wrong was the constant repetition of certain lines, but once one begins thinking of daily life it is evident that our own lives are filled with this repetition.

Extract 14

I like Paton's style of writing. One of the first things I noticed was how he showed speech, he did not use the ordinary inverted commas. He used a dash and I found out that this method was called the Joycean Dash. Paton paid great attention to detail especially to the description of landscapes. I suppose as Paton was overseas and homesick that must have been an influence to the detail given to landscapes. He also introduced so many issues in such a way that you really enjoyed the book.

Other pupils considered Paton's style too "boring and monotonous". See Extract 15.

Extract 15

No, the language is boring and monotonous. The story is dragged for a bit too long. Steven Kumalo seems to have only bad things happening to him. There are no happy things in the story. Every story should have good things and bad things. It puts such a heavy cloud over the whole book.

For some, English should not have replaced the original Zulu greetings in the text. See Extracts 16 and 17.

Extract 16

The writer's style was okay except for, when people met each other, they greeted each other by saying, "Go well! Be well!"; if that had been in Zulu, or Xhosa, that would have brought much more effect into the story. Even if he did it this way for the English speaking, they could have made out what they were trying to say by placing it into the context of the story.

Extract 17

The writer's style is okay because he must not have changed the Zulu words into English. The other parts were good. There was a lot of poetry in the book which made it a bit boring because people are not into poetry anymore.

For other pupils the repetition of the translations for the Zulu greetings weighed the text down. See Extracts 18 and 19.

Extract 18

Language
It was poor. Instead of more african
more english was used.

Extract 19

What made me enjoy the novel that extra bit was the fact that Alan Paton wrote in a complete unbiased manner never favouring one side or the other always allowing the reader to make the choice. Alan Paton had few if any flaws in his writing. Something that appeared to be wrong was the constant repetition of certain lines, but once one begins thinking of daily life it is evident that our own lives are filled with this repetition.

The intertextual knowledge that pupils have certainly offers a measure against which this text is judged by pupils themselves. This is in keeping with the theory that 'readers are constantly engaging in the process of elaboration, alteration and adjustments of the mental structures through the interaction with the written text' (Goodman: 1973: 163). However, the stylistic devices, innuendos and deliberate literary techniques in the text go undiscovered in this first impression, left to be discovered by pupils in the actual classroom study of the text, if at all.

3.4.3. Socio-political issues:

The following themes emerged as a central focus of pupils' understanding of the socio-political milieu of the text.

Theme: Urban Life and Crime

Extract 20

Urban life and Crime I think are the 2 main ideas that affected me, because both these things are happening ~~text~~ right here in our society. Crime is growing ~~of~~ everyday and very soon the percent will be so high. there will be nothing anyone can do! Even the topic urban life is a big problem for eg. Johannesburg it is overpopulated. The book cry the beloved country brings out these topics in a manner which is able to understand.

The writer of extract 20 has linked the theme of urban crime to the broader issue of crime as it continues to plague our society today. The textual has merged with the extra-textual, resulting in a insightful understanding by the pupil of the socio-political milieu of the text as well as the socio-political world that the pupil finds himself and herself.

Theme: Discrimination**Extract 21**

Stephen lived in the nineteenth century and we see that in those days racial discrimination was prevalent. It was quite awful for me to read ~~about~~^{what} the white man says when he is "praising" a black man that he has to say "Ja is in goere Kaffer," you are a good Kaffer." (line page 42, line 32). It shows ~~that~~ me how colour and ~~fact~~ factless these white racists were. This most definitely has made a negative impression on me. The ~~more~~ blatant racism provoked black youth to 'fight' the whites. Racism shows that the racists have an inferiority complex and to strengthen their image that they project, they have to say and believe that they are the superiors and others, the inferiors. It is a sick society which accepts racism and one which is itself insecure.

Extract 22

The issue that really affected me was the apartheid system at the time the novel was written. It showed how "Blacks" who are also human beings were treated as though they were inferior to whites and did not deserve to be treated with respect. This left me with a very negative impression about the old SA and what equality and freedom for man-kind was like then.

The theme of racial discrimination was identified by many pupils as central to the concerns of the text as a whole. The writers of extracts 21 and 22 maintain that justice could never be served in a society that was inherently unjust itself. 'Black' citizens who were discriminated against in all aspects of their lives certainly would have to face the wrath of the racists even in a court of law.

Theme: Reconciliation

Extract 23

The issue as well as the central theme of inter-racial conflict and the possibility of reconciliation between the so called 'whites' and 'blacks', has had a positive impression on me. Because as each day goes by a reconciliation is happening. South Africa had its first democratic election on the 27 April 1994 where everyone who was over 18 years could vote no matter what race they were.

Extract 24

It gave me a very vivid idea about what life was like in the earlier years and made me realise how fortunate I was to live in a new, democratic S.A. C.T.B.C. is a novel which each and every individual understands due to experiences in the past. Due to Alan's clear description of the feelings of Kumalo and Jarvis, we were able to understand it better due to it being feelings many of us have felt not so very long ago, enabling us to understand and sympathise with its characters, their exposure to many negative aspects in life and their feelings.

The writers of the previous extracts were hopeful and optimistic about the reconciliatory nature of the relationship between the central characters in the novel. This view reinforces the writers' notion that South Africa in present day is capable of achieving the high moral ground achieved in the novel by Kumalo and Jarvis. The pupils made important links between the political awakening achieved both in the novel and present political South Africa.

Theme: Stereotypes

Extract 24

I sympathize with Stephen Kumalo because he is a priest and you would not expect a man like that sister would sell her body for money and his son facing a death sentence. A person would think because he is a priest his family would be nearly perfect but this book shows us that even the best of families have problems.

Extract 25

Stephen Kumalo : because he is a priest but his sister takes on the path of a prostitute & his son killed a person so in a deeper understanding by being a priest, a person of humility & goodness and although an educated man it was very hard for him because he felt all the pain & bitterness.

Extract 26

love his son although he had committed a crime (murdered someone) and his sister who is a prostitute. He tries to make her believe in herself. (come right in life like everyone else.) He still

Extract 27

When Kumalo finds out that his sister is a prostitute

- Because Gertrude is the sister of a priest and who would expect a priest's sister to sell her body.

- Kumalo is a religious man and his sister is not a religious person. What kind of example is she setting for her son?

What kind of future is he going to have?

She, Gertrude should set an example. She went to

Inhlanhlanh to look for her husband and not to sell her body

If it was my sister I would be so ashamed, I would not even want to be seen with her.

But yet Kumalo went to her and spoke to her, asking her to come home. It just shows how much he cares

Extract 28

If she was respectable she would have found a decent job instead of going into prostitution. Another betrayal is seen Absalom who was in deep water. Kumalo is unhappy he blames himself for his son and sister behaviour.

Stereotypes reigned supreme when pupils assessed the Prostitute, the Priest and the Murderer. It is apparent that pupils are acutely aware of the acceptable moral behaviour and general social attitudes that are perceived by the society in which they are embedded, and many pupils endorse the given norms and conformity that is

prescribed. No doubt, mass media representations, as well as other socialising institutions such as the school and the family, play a significant role in shaping the ideas and images that pupils have on a wide variety of subjects. The general pupil response to Gertrude's status as prostitute is unequivocally a negative one. Gertrude is seen as an immoral woman, irrespective of her circumstance (See Extract 28). Not one of the pupils considered Gertrude's plight in the big city. The understanding is that she opted for the life out of free will (See Extract 27).

Absalom's crime is seen in terms of its implications for his father, the priest, and the impact that the horrendous crime would have on the old man. Absalom is given the villain's title and Stephen Kumalo is subtly allowed to adopt the victim's role.

General Comment

The background knowledge presented above is in keeping with the theory that a new experience is understood by comparison with a stereotypical version of a similar experience held in memory, being processed in terms of its deviation or conformity to the mental structures already held (See 2.1: 29). In addition to this, Task 1 also confirms the theory on prior knowledge that is evoked when readers make meaning, which is cultural knowledge is drawn from our specific social experience. This reinforces the notion that background knowledge is socially patterned (See 2.1: 30). In total, pupils have brought to bear a wealth of background knowledge to their first reading of the text. What is significant for this project is that all of these aspects have affected pupils' interpretation of the text. It is from here that the project can actually take shape. It may also be established through this task that there is in fact need for the introduction of Additive Schemata. The next step is to identify the points at which the Additive Schemata may be introduced through a range of activities chosen by the work-groups themselves.

3.5. INTRODUCTION OF ADDITIVE SCHEMATA – TASK 1B

CRY, THE BELOVED COUNTRY

Task 1B - Group Work

Using a chosen class based activity in conjunction with a relevant theme(s) from the text, present your group's findings that illuminate the particular area of research that your group was involved in. Your input should provide the class with additional information relating to the issues raised by the theme that your group has explored.

In Task 1B, work-groups had to present their Additive Schemata inputs, using an activity decided on by the group from the list that the class had brainstormed. These inputs were to coincide with appropriate points in the text that lent themselves to the specific exploration and discussion. Each group was given a date for presentation, which slotted into a weekly cycle of Additive Schemata inputs.

The information that was researched by each group as Additive Schemata was linked to the non-fictional aspects of the text, namely the historical, social, cultural and political events and issues that are embraced by the text but which have a lived history as well.

3.5.1. Task 1B

Group One

Read 'The Urban Informer' (Addendum 1) in conjunction with the commentary that follows.

Theme : Urbanisation

Sub-themes : Westernisation and Detribalisation

Activity : The Newspaper; the journalist report

The first input of Additive Schemata was designed to coincide with Kumalo's journey to the big city, Johannesburg. The group presented a Newspaper that they had compiled, entitled **The Urban Informer**, dated 15 August 1946, comprising various articles on different aspects of the above themes. Each member of the group was assigned a specific research area. Each pupil obtained information on the particular issue in terms of how it existed in history at about the same time that it did in the life of the text. Having obtained the information, each pupil had to synthesise the information

to relevatise it to suit the lived history of the text. The articles speak for themselves and succeed in providing a great deal of additional information around the theme of Urbanisation, which is not presented by Paton in his epic.

The group then prepared for its activity and was in charge of the session, responsible for the management of time, class and the flow of events. Teacher, together with the class, was in the hands of the capable 'journalists'.

The class was divided into five groups. Each group was presented with a copy of The Urban Informer, from which they had to read one or two articles within a certain time-frame. A 'journalist' was assigned to a group, where he or she facilitated the discussion around the article, preparing the way with leading questions and thought-provoking statements. Thereafter, the group's task was to prepare for a 'Press Conference' (role play) by the Journalists' Society where they would interview the Journalists on their articles. Each group had to prepare a set of questions that the group wished to fire at the reporters, which would be presented by the duly appointed group representative. The groups were briefed that they could be as vicious as they wished in order to ascertain the truth around the reporting.

No doubt the hidden agenda in the task was clear. The role play gave Group One an adequate chance to enter into discussion around the articles, thereby allowing them to share the additional knowledge that they had gained through the research which could not be incorporated in the newspaper. Each reporter was held accountable for what he or she had written and had to offer valid explanations to the class for his or her specific 'media biases'.

Resources and references had to be presented to the class to authenticate the information in the newspaper since any form of fabrication was not to be tolerated by the Journalist Society Board. Each pupil had to record the proceedings as 'evidence' that could be used at a later stage if a discrepancy occurred. Here again the motive becomes apparent: the recording was a form of solidifying the experience, so that pupils may use the Additive Schemata at a later stage, long after the role play had ended. The classroom was a-buzz with activity. I could see that each pupil was gainfully engaged in an interesting activity that was both entertaining (role play) and educative (Additive Schemata). Reading, discussions, arguments, note-taking and clarifications were the order of the day. The pupils' critical faculties were alive. Additive Schemata enmeshed with Personal-Mental schemata to lead the pupil closer to a point of Transformative Potential. But whether pupils were being transformed, even to a slight degree, as a result of the Additive Schemata, only time would tell.

Plenary Session

The following became evident in the report-back session that followed :

- Most pupils felt that traditional wear should be sacrificed for western, modern wear so that the people could change with the times, and identify with other people in a broader sense.
- Traditional wear was seen to carry the stigma of backwardness while Westernisation was advanced.
- Shebeen Raids were seen as oppressive to an already downtrodden mass that had little other entertainment - seen as another orchestration of apartheid regime. If the principle behind it mattered, that is if the act of drinking itself was abhorrent, then all pubs in the metropole should also be shut down.
- The class saw the reasons for moving to the city in Article One as contrived. It was noted that 'black' people were still underpaid in the cities, using the little money they received to survive the high cost of city living standards. It was also noted that the rural areas were far too strict and religious to be able to adapt to the natural changes that were occurring; the rural areas could not contain the people any longer.
- The class acknowledged that crime was symptomatic of the unfair system in which 'black' people lived; not the cause of poor living conditions. Children, it was noted, became involved in crime when they saw through the 'gutter education' that they were receiving. They, the 'black' youth that is, realised that their education would not ensure jobs or chances of further education as these were reserved for their white counterparts. The salient point that was noted here was that the macro - political system of apartheid was seen as the root of all the evil for placing unreasonable demands on only a certain sector of the population.
- The Compound labour system was seen to be the chief reason for the break-up of family life; not the lack of 'moral' values as was thought earlier in Task 1. With the males away at work in the mines, living communally in hostels without their wives and children for long periods of time; the wives working as cheap unskilled labour in the city while the children were left unattended in the townships during the day - all contributed to the break-up of families and the codes of values and ethics that had been previously imbibed in the socialisation process in the rural areas with the whole community.

Group Two

Theme : Rural Life - to coincide with Paton's account of the barren life of people in Ndotsheni

Sub-themes : Geography; Desolation; Ill-treatment; Family and Apartheid

Activity : Role Play - Television Talk Show

The research undertaken by Group Two provided the necessary information to 'flesh out' the characters or personalities that were to be interviewed by Talk-show host J. B. Kook. The Personalities included Professor Allie (Environment Issues), Mr Hoosain (UCT Historian) and residents from rural areas in Natal - Mr Malope, Mr Nkosi, Mrs Jabula, Mr Nombisa and Mrs Dube. The panel was to provide a varied but cohesive input on various aspects of rural life as researched by the group.

Professor Allie provided the first input on the geography of the land, showing clearly the deterioration of the agricultural land, the barren reserves, the poor irrigation methods used by native inhabitants and ineffective housing distribution in the area. He created the impression that the land could not hold the people any longer, and presented the substantial proof for the fleeing of native youth to the city centres for employment. Mr Hoosain, the historian, gave insight into the nature of the lives of rural residents, albeit a contrived and somewhat stereotyped version of the facts. He claimed to have first hand information from observation of 'these people' when he worked in the Township in a store, as well as from interviews that he conducted with people who frequented the store. He stated that the residents did little else than drink their lives away; smoke, gamble and fight. They indulged in drug dealing on a small scale and cared little for the upkeep of their homes and families. This information was met with hostility from the rest of the class, especially when Mr Hoosain called the residents 'those people'. On being questioned, Mr Hoosain replied that he firmly believed that African people were not thankful for the little they received; they did not look after things given to them. Evidence of this he said, could be seen in the vandalism of schools and other buildings of interest.

This was sharply rebuked by a pupil from the class who remarked that vandalism is an act of defiance by people who are not complacent about their sorry lot and who are prepared to initiate a change.

The host then went on to interview the remaining guests. The native residents who included labourers, a housewife and a farmer, contributed the following information:

- The farmer had little time for cultural activities or to spend time with his family, due to the lack of hired help.

- The housewife had ample time, within the daily running of the household to weave, garden, potter and create crafts. The woman, it seemed, were in touch with the traditional cultural and artistic skills passed down from forefathers and ancestors.
- The labourers claimed to live simple, poor but peaceful and religious lives; had little interest in the big city; admitted that rural life could be mundane and lonely since the tribe was breaking up and people were being swallowed up by the metropole. They stated emphatically that they were not prepared o change as the way of their ancestors was the only correct way of life to follow.

The host then opened up the discussion to the studio-audience, that is the class, for further deliberation. The class needed clarification on Mr Hoosain's position on the natives; they questioned Professor Allie's views on the reasons for the breakdown of land maintenance, suggesting that land reform needed to be effected; and they questioned the residents' complacency on the issue of detribalisation, suggesting that the native community was responsible for not holding the people together as a result of antiquated ways of living.

All in all, the entire class had gained valuable insight into the lives of rural people in a way that was conducive to the easy grasp and consumption that might not have been achieved by direct teacher input or a worksheet on the subject. The discussion showed evidence of critical minds at work, reacting to information given to them on the basis of their own codes of morality, philosophy and ethics. These were not imposed on the learners by the figure of authority posed by the teacher. They were views shared by fellow colleagues and accepted with an honesty and authenticity that was appropriate to it.

Group Three

See Photo-Story (Addendum 2) in conjunction with the commentary that follows

Theme : Urban-Township Life

Sub-themes : Compound system; Cheap labour; Living conditions and Forced removals

Activity : Photo-story.

Through the means of a photo-story, Group Three took the class through a type of slide-show, using appropriate photographs as the basis of discussion around the sub-themes. The visuals were adequately backed by lucid and stark commentary by each group member, arising from research done by the group on the specific theme. The actual photographs were met with shock and disbelief from some quarters, as the awakening process was slowly initiated.

Discussion followed on the aspects of the Group Areas Act, the dompas, shacks and shanty towns and raids by police. They were varied views from pupils in general. Some felt that 'blacks' did not belong in the cities as they did not pay for the land. This was countered by the argument that they should not have had to pay for the land seeing that the 'whites' were the imposters, the foreigners. Further, if 'whites' needed workers in the cities they should have provided the infrastructure to sustain the lives of these workers. Provision should have been made for hospitals, schooling and decent, adequate housing. Failure to do so resulted in the tearing at the seams of an ineffective labour plan, placed in effect to exploit the masses with no concern for the basic needs of these people. It was no wonder, pupils maintained, that crime, vandalism and murder were on the increase - the infected system allowed these diseases to flourish and thrive.

It became clear to me from the discussion that pupils were honing in on the significant issues that had a direct bearing to the text. Many of the issues that were glossed over in Task 1 were now receiving the attention that was deserved, within proper context and situation. Pupils were beginning to see that, murder for example, was not a simple case of killing someone; it was now a question of why, how, when, where and most importantly who was really and ultimately responsible? It was becoming clear that Gertrude and Absalom were no longer seen as the one - dimensional characters that they were in Task 1.

They were beginning to be seen against the backdrop of the larger society and system from which they emanate. Pupils' personal-mental schemata were placed in

the spotlight, and pupils had to decide on when and how they were going to activate the adjustments in their perceptions, if at all.

The total impact of the introduction of the Additive Schemata needed to be assessed, to see if any shifts in perspectives were, in fact, occurring. This could only be done by way of assessing pupils' writings in the tasks that were to follow. It is highly unlikely that there would be stark differences in perceptions between Task 1 and the tasks that are to follow. I would describe it rather as a gentle unfolding of pupils' thoughts and ideas that were becoming the focus of their attention as a result of their interaction with the Additive Schemata.

3.6. THE SYNTHESIS OF THE DIFFERENT SCHEMATA: TASKS 2,3,4 and 5

The writing extracts that follow reveal that certain pupils have in fact adjusted their schemata to adapt to the new ideas. These pupils have received the schemata which include textual schemata, the Additive Schemata inputs, class discussion, personal-mental schemata and feedback from the teacher through writing and other tasks, from a wide and varied reservoir of sources, all pitched at different levels within the study of the text. The pupils have evidently synthesised that which they have deemed significant, adding the new schemata to their existing schemata on the same issues. Others have chosen to ignore the clues that were given to them during the Additive Schemata inputs. This proves that shifts in perspectives can only occur if the pupil allows them to occur. In some cases, pupils are unclear of where they are exactly in relation to the new schemata. Their writing reveals a confusion of things old and new. I must reiterate here that possible shifts, if they have occurred, do not indicate that a pupil has changed his or her entire mental framework. What it simply means is that the pupil has maximised his or her potential to change by allowing the Additive Schemata to merge with his or her existing mental schemata in a constructive and developmental way.

In the following tasks, it is clear that the Additive Schemata have impacted on pupils' perspectives and ideas. This is evident in the use of various sections of information gained from the Additive Schemata inputs, class activities and discussions. It is interesting to note that this information has not been merely regurgitated; it has been adapted to suit the level of understanding that the pupils believe themselves to be capable of.

A total change or transformation, it must be pointed out, can only occur as a gradual process, changing the pupil from inside out, in all aspects of his or her life, not just in the literature classroom. Such a change may take years to occur, if at all, and certainly cannot be recorded in a project of such a restricted nature. Furthermore, such a change would need to be recorded over a wide spectrum of the pupils' experiences inside and outside school in order to be truly representative.

The nature of this project, and this dissertation, do not permit an exercise of such magnitude and depth. Instead, all it aims to ascertain is whether pupils are led to these crucial moments of insight and awakening made possible by the Additive Schemata. What pupils choose to do at these points of transformation depends largely on the learner's flexibility, logical reasoning and the pupil's need to be moved. Where they

choose to move from there, is a matter outside the parameters of this thesis, and becomes the subject of a whole new and different study.

3.6.1. Task 2

CRY, THE BELOVED COUNTRY

Task 2

Use two of the following themes to depict Stephen Kumalo's experiences during his stay in Johannesburg. Show clearly how the priest is moved to an awakening. Your answer should occupy a minimum of two pages.

Themes:

1. Urbanisation/Westernisation
2. Poverty
3. Racism
4. Cultural and Spiritual Values
5. Survival of the fittest
6. Other

Total : 50

This task was set subsequent to the first Additive Schemata input on Urbanisation by group one. It attempted to test the impact that the first input had had on pupils' thinking. Many pupils commented on the effect of Westernisation on the people of Ndotsheni. While this was not necessarily the focus of the question set in Task 2, it was highlighted by pupils as one of the causes of the break-up of the tribe. It became apparent that pupils had incorporated information gleaned from one of the articles in the paper submitted by group one as well as the class discussion that ensued.

The second aspect that received attention in this task was the theme of Racism and its accompanying evils such as discrimination, injustice and inequality. Certain views seem to arise from a deep understanding of the various textual issues in relation to personal values and perspectives, as is evident in the following extracts from pupils' responses to Task 2. It must be noted that pupils' writings in tasks 2, 3, 5 and 7 have been transcribed here in their original form and content; no exclusions or edits have been effected.

Extract 1:

Religion and culture does not give them what they want . . .

In this extract, we see that the writer has approached the aspect of religion from a pragmatic angle and finds that religion does not meet the day-to-day needs of the people, suggesting that it is in fact the 'opium of the masses'. Such criticism of religion is out of the ordinary in our almost totally Islamic school community, in the sense that pupils do not openly discuss its inadequacies, irrespective of the religion itself. As observer, I can see that the pupil is operating from a frame of reference that goes beyond the limitations of his or her existence.

There is a greater understanding at work here. The writer has advanced possible reasons for the demise of the once strongly religious and rural tribe that transcend the stereotyped response that the city is the only pervading evil. What is suggested is that there is something inherently wrong with the tribe itself, for it cannot sustain members who are not physically present to sustain its needs themselves. The next extracts elucidate this point :

Extract 2:

John Kumalo shows us how he is in a way more functional in that he has realised not to leave everything in God's hands. He, as a result of the urban life has learnt that people should help themselves.

Extract 3 :

Stephen's brother John too left his religious life and turned to politics. Him turning to politics gave him power and independence.

The above extracts show clearly how pupils have begun to deviate from the accepted and expected norms, venturing into a world of lucid critique which is supported by the interactive nature of these lessons as well as co-operative structure provided by the class. In relation to Schema Theory, pupils have begun to 'test, predict, hypothesise, analyse, confirm, refute and sample further' (Goodman :1973: 163).

The information presented by pupils in these tasks are far from theoretical views gleaned through an academic debate surrounding the different issues. Neither do they appear to have been handed down by the teacher as figure of authority in the class nor the figure of authority that the author, as a persona, represents. What they show is the

evidence of critical minds at work. The spontaneity and candour speak for themselves, as in the next extracts.

Extract 4:

But not all who move to urban areas change their way of life. They still wear their traditional garments and they still follow their cultural ways and attend churches.

Extract 5:

It is important to note that this decline did not occur with everyone in the city. People like Msimangu and Mrs Lithebe showed clearly their strong culture by their generosity.

The writers have given due credit to those individuals who have not fallen prey to the lure of Westernisation, despite their having moved there for employment. The writer makes a sharp comment about the values of a people who have not 'sold out' in their entirety. On closer analysis, the writer's words ring true. Much of the opposition to the evils of apartheid has been fought by the likes of underprivileged 'blacks' in the urban areas, as evidenced by the bus and rent boycotts, to name but a few. The same writer goes on to add :

Extract 6:

Anywhere you went, you would see a white man controlling a business with Blacks working under him. Because of this, they turned to lives of crime, prostitution, etc just to make a living and support their families ...They weren't given the same opportunities as the whites to expand.

Other writers echo similar sentiments, pointing to racism, poverty and the inequality caused by Apartheid as the root cause of the plight of 'urban blacks' :

Extract 7 :

In Johannesburg , the blacks were found guilty on several occasions for the crime factor; rape; drugs. Because of poverty they were forced to become involved in crime; robbery in order to earn money in order for survival. Most of them were left in poverty while parents were to find work to provide for their dependents.

Extract 8:

But as time passes on in JHB Kumalo finds that his people did not choose to live in poverty or that they themselves did not put them there but it is the white man's doings. They live in poverty because they are underpaid. The husbands leave for the mines, they leave their families behind. The women have to look after the children, but some of them leave to work as tea-ladies. So the children are unattended. Thus we have street children . . .turn to crime. So they take the blame for 50% of the crime in the city. ”

Extract 9:

The people no longer worry when they steal because to them it is survival, it does not matter who you are. People, especially women who have to help support their family become prostitutes while the husbands are working to earn money. As a result their children are neglected as we see with Gertrude and her son when Stephen Kumalo finds them. People abandon their religious beliefs because the church says segregation is bad but does nothing to stop it and they want something done about segregation.

The writer of extract 10 identifies 'westernisation' as the chief reason for the decline. Individuals themselves are no longer solely responsible for the breakdown of tribal and cultural values and ways. A greater issue becomes foregrounded. Society, through westernisation, is seen as the underlying reason for the metamorphosis that the tribe was undergoing. The macro issue underpinning urbanisation is exposed as the real evil.

Extract 10 :

With westernisation came the decline of spiritual and cultural ways. People began to lose all cultural and spiritual background as is depicted in the robbing of S.Kumalo at the bus station.

General Comment

The extracts in Task 2 reveal that pupils have begun to make the shifts, however small, towards the restructuring of their personal-mental schemata. The Additive Schemata have been incorporated into their frame of reference. Pupils are slowly initiating the transformation process themselves, the evidence of which is clear in the rich tapestry of understanding that pupils are beginning to display.

3.6.2. TASK 3

CRY, THE BELOVED COUNTRY**Task 3**

Using the character connections below write detailed character-profiles on two related characters in the text. Show how each of these characters affects the other's life through circumstance, coincidence or any other related event. Your profiles should reveal your understanding of the complex nature of the characters' lives within the socio-political context of the text. Total : 50

Stephen Kumalo	James Jarvis
Absalom Kumalo	Arthur Jarvis
Absalom's Wife and Son	Arthur's Wife & Son
Gertrude and John	Mrs James Jarvis
Msimangu	Fr. Vincent
Mrs Lithebe	Mr Carmichael
Agricultural Worker	Reformatory Officer
Chief	Bishop
Tribal Natives	Urban Whites
Christian Natives	Police and Judge

Task 3 was set to gauge the type of perceptions that pupils had formed about the various characters, now that they had begun to see them in their proper context.

The following excerpts were chosen because they were most critical and most risky in their composition. The writers of these extracts have identified aspects that are salient to a critical reading of the text, which become clear through the pupils' association of characters within the macro issues involved.

Extract 1:

In this way John is seen as more realistic because of his approach to life. Stephen Kumalo has been given the unrealistic fantasy life of accepting everything good and well. Although John Kumalo is seen as realistic he is portrayed in an unfavourable light. Alan Paton has painted him as the black sheep. John Kumalo is seen as a person who has lost all religious values and even human values. Alan Paton then further destroys John by showing him as a coward; afraid of the police and being locked in jail.

Comment

Firstly, the writer sees John as a realistic character. This reads against the grain of the text, which clearly portrays him as the villain. Why is he the villain? According to the text, John Kumalo has forsaken his tribe, the church, the chief and his family for the limelight that politics offers him. Such a portrayal does indeed smack of a traditional conservatism that promotes propagation of the establishment and formal social institutions as they are known. Certainly the average reader is not ambivalent about the negative light in which John is cast. The average reader is not challenged by the portrayal to assess John's character in a critical way since the foil set up by Stephen Kumalo's 'holier than thou' personality leaves little room for this. The writer of Extract 1 has seen through the shroud placed on Kumalo, noting that through Stephen Kumalo, the pillars of a safe and complacent society are entrenched through his placid and all accepting role as reverend. The Priest is in fact the hero of the book, inviting readership to elevate those characteristics and qualities espoused by Kumalo as the 'black' reverend of rural Ndotsheni.

It does not take much to realise that the suggestion is that Christianity is no doubt responsible for the development of people of Stephen's 'calibre'. The non-aggressive nature of Kumalo is reinforced, underscoring the liberal notion of non-violence and passive resistance. Viewed against this stereotype, John Kumalo fades in significance. Indeed his inciteful, trouble-rousing nature through his professional work as the Mark Antonio of the struggle does little to improve his status within the text. The writer realises that Paton goes to all lengths to mar John, as we see in John's handling of the charges brought against his son. No doubt John forsakes his brother in his time of need and this may not be excused under any circumstances. But it is not John the brother that is being judged. Who is being put on trial for his character is John the revolutionary. This incident is more significant for John's character as politician than it is for his role as brother, uncle or simply human being. What the unsuspecting reader gleans from this is that all politicians, or revolutionaries like John, are in fact weak in

moral fibre and lack the human values that make them worthy of being effective leaders. Once again the quiet, gentle nature of Kumalo is subtly reinforced, as opposed to the metaphor of the raging bull that is ascribed to John in the text, suggesting that it is the Stephen Kumalo characters of the world that are in fact the morally sound people.

Extract 2:

Although he has been a good follower of the bible, he still cannot do anything to protect his son. And in Absalom's case, I think he shot the white man because of his fear ... I think he thought that if he had not shot, the white man would have taken action against him, maybe even killing him. The court setting was a complete white majority. Because of this, with apartheid being so high in that time, he was accused of murder in the first degree and therefore being sentenced to the death penalty. But, I think, if that murder was a white person, the sentence would be much, much less than a death penalty. ”

Comment

The opening line in this extract echoes the sentiments of another writer in Task 2 who sees religion as superfluous to the reality that many people found themselves in. When he really needed to, Stephen Kumalo could not be a priest to his son; nor could he render him the assistance needed to deliver him from his 'sins'. No matter how pious a life he has led, Stephen is ineffectual as father and priest when it counted the most. Absalom had to face his reckoning on his own. The writer links the character to a greater issue of concern in the text, namely, the implications of an unjust and racial legal system for the average 'black' person in urban Johannesburg. The writer goes on to highlight the injustice that Absalom faced at the hands of a predominantly 'white' and no doubt racist legal and justice system. The writer suggests that Absalom was given the capital punishment because a 'white' life had been taken; therefore the scales had to be balanced. A closed or narrow reading of the text might have yielded an entirely different response. The sentence would not have been judged in terms of the colour issue. It might have been seen purely in terms of whether the punishment fitted the crime. By virtue of the fact that the writer is able to place the legal system within the larger constraints of an unjust society based on unequal power structures, indicates that the writer is aware that there is more at stake here than meets the eye. Justice within an unfair system has to be seen in terms of power agencies and their hegemonic control of institutions such as the Law. This view is in tandem with the central features of critical literature teaching (See 1.4.1.: 20)

Extract 3:

John Kumalo says that the church is much like the Chief. Being under them you are restricted to go to a certain point and not beyond. For this reason he left the church and the rural to be free of the chief. John also said that the church is a waste of time because they 'preach' to make things better for the people, to improve their lives and other things. Instead they 'do' nothing and make things only worse.

Comment

The writer of Extract 3 brings into focus the autocratic and prescriptive nature of the Chief. A traditionally revered symbol of tribal power and order, the chief is seen here as the ogre and obstacle to free, open thinking. The obvious link is made by the pupil between the church as socialising institution and the chieftom as preserver of tribal laws and customs. Perhaps Paton's 'liberal' intention was to afford a certain respect to the practice of tribal customs to balance the importance placed on Christianity throughout the text. Perhaps the intention in highlighting the position of the chief as 'royal and holy leader', was to salvage some significant status for an otherwise dying tradition.

What the writer has done here is to equate the real significance of the chief to the actual role of the church. Both are perceived by the critical reader as superfluous in their function. Their apparent flaw, as pointed out by the writer of Extract 3, lies in their inability to make good their promises of a better day, and are viewed as unable to act with the required authority to bring about a change. Although far from suggested by Paton himself, the writer has identified the real reason that both the chief and church are propped by the unjust government of the day within the capitalist country is to quell the rage of an angry nation that is bursting at the seams as a result of an unfair economy. It is also used to create the illusion that all should be left to the powers that be; and that fighting for one's own rights will only bring bloodshed and violence. Paton's messages, no doubt, ring loudly and clearly in terms of the liberalist view that the ideals of passivity and non-aggression should be upheld.

3.6.3. TASK 4**CRY, THE BELOVED COUNTRY****Task 4**

Using your personal response to the text as a basis, design a full colour poster that will persuade a reader of your like or dislike of the text. You may draw, paint, colour, write or use a computer to complete the task. Choose images, colours, slogans, headlines or a brief text to show your personal assessment of the novel. Imagine that your poster will be submitted to a world book launch of Cry, the Beloved Country. You will not be judged along artistic lines so allow your creativity to flow. Keep it honest and personal. Enjoy the task.

Total : 10

Task 4 required pupils to design posters for the novel for a book launch at a nearby bookstore. Read Addendum 3 in conjunction with the commentary that follows. The illustrations, captions and sub-text had to be designed to either promote or demote the book. The posters submitted by pupils gave me a fair indication of the mental images that pupils had of the novel and its many layers. Also, for those pupils who had been having difficulty with expressing just how they felt, the task tapped into the resources of pupils who were more skilled at representing their ideas in another code or form.

Brief Comment

The posters reinforce much of what has been said already by pupils themselves in respect of the main themes and issues discussed to date. The representations, in some cases revealed a deep understanding of the dichotomous nature of the urban and rural dialectic and all that is brought to bear on the main characters and the populace in general in terms of it.

3.6.4. TASK 5

CRY, THE BELOVED COUNTRY

Task 5

Imagine that you are a journalist for either 'The White Star' or 'Black Freedom' which are two leading newspapers in your city. Report on the verdict against Absalom. Show why you agree or disagree with the state's decision. If you disagree provide an example of an alternate type of justice that should have been administered. Use the trial as a reference to show clearly your understanding of all the details of Absalom's case. Your answer should occupy approximately 3 written pages.

Total : 20

Task 5 aimed to exercise pupils writing skills in two ways. Firstly, the task required that the pupils write in role as journalists reporting on the verdict reached in Absalom's trial. Not only were media skills being tested but pupils had to also be fairly au fait with the South African legal and justice systems as explained in the text and Additive Schemata inputs. Secondly, the task required a complete synthesis of most sections of the novel including independent thought and well-substantiated viewpoints on aspects leading up to Absalom's murder trial.

Here are some excerpts from the pupils' writing. Apart from showing an adequate ability to achieve both of the objectives discussed above, the following extracts show a critical treatment of the text by most pupils.

Extract 1:

I am against the state's decision because I strongly believe that it was not necessary to take a young man's life. Yes, he did kill a man but it was not his intention to harm anyone ... If we look at why he was breaking the law, we shall see that it was his only means of survival in this city. He had to steal in order to support himself and his family. Wouldn't you do that if you were in that situation?"

Comment

The critical literature theory (See 1.4.: 20) is clear that the learner is seen as a product of society, and through its processes of first self then social liberation, the critical paradigm is concerned with the power relations in a society and how this power manifests itself in daily life. The extent to which the power is inhibiting and delimiting (as is the case for Absalom) is the central thrust of the paradigm.

The writer of Extract 1 has utilised the information gained from critical literature teaching and has translated this into his or her personal analysis of the situation that Absalom finds himself in. Furthermore, the writer advances his or her personal assessment of the situation in relation to the textual cues given. Hence the writer has proved that links between literary texts and life cannot and may not go unnoticed, if one is concerned with reviewing, addressing and changing the society in which he or she lives.

Extract 2:

Absalom killed Arthur because he was afraid. That is not murder. Murder is something which is done on purpose and is planned very well. Is that what Absalom has done? Why then should he be charged of murder? Absalom had broken into Arthur's house with an intention of stealing and not murdering anyone! What kind of a justice system is this? Justice has not been done because the other two men, who also broke into Arthur's house, and one of them who struck the housekeeper over the head with an iron bar, causing injury to him, has been set free to walk the streets. They should also be charged with theft and breaking and entering. ”

Extract 3:

I don't think that Absalom should have been hanged because firstly he pleaded guilty and secondly he did not kill Arthur intentionally.

Comment

The extracts reveal a fairly good understanding of the concepts 'murder' and 'homicide'. According to the writers, Absalom was not guilty of first degree murder since murder was not his intent and purpose. The courts maintain that it was a case of justice being served, irrespective of motive. The writer in the second extract challenges this, suggesting that if 'justice' was the real issue, why then was 'justice' not served on the other suspects who were accomplices to the crime. The writer is able to strip the sentence of its supposed punitive intent to the macro issue of racial discrimination. Again, it is revealed here that pupils show the ability to analyse issues within the broader framework and social context. This is also in keeping with the critical literature teaching tenets that maintain that the exploration of social issues in the classroom and the raising of critical awareness constitute the central aims of critical pedagogy. (See 1.4.1.: 22).

Extract 4:

The penalty might have been a little heavy considering he shot out of fear. But our point is if he wasn't there to steal in the first place nobody would have gotten shot. He should face the consequences of his action. But then we need to look at why he would steal. Steal for survival. Not to starve. To have a better life. Considering the circumstances that blacks were never given a fair chance it was difficult for them to come up in life. I don't blame him. For him it was the only way out the only place he could see light.

Comment

The theory on literature teaching in the critical paradigm brings into focus the central characteristics of this paradigm. The above extracts validate the fact that critical literature teaching may be used as transformative points to move pupils to a consideration of issues beyond the concerns of only the text. In Extract five, we see that the pupil has linked the state's decision to the macro issue of survival in an unjust society. This reiterates Cioffi's point that one of the goals of critical inquiry is for pupils to see the difference between the 'map and the terrain'. (See 1.4.1.: 20)

There were other pupils who felt that the verdict rendered in Absalom's case was exactly what he deserved :

Extract 5:

For all of us , the law and justice system is not fair but no-one is to be blamed for our wrong-doings but ourselves. Absalom claims that he did not mean to kill Arthur but he did and no matter how we look at it, he committed a crime and just like the other criminals he has to pay for it. He is as guilty of murder as any other murderer and therefore does not deserve being treated any better. We as human beings are not as superior as God and we therefore have no right to play the role of God by murdering. Regret is a good thing but it always comes too late ... Someone who is brave enough to commit a crime, should be brave enough to suffer the consequences no matter how bad they are.

Comment

The above extract brings into focus an important point concerning the nature of Additive Schemata. The process cannot guarantee that all pupils will be transformed in their thinking. For various reasons, discussed already, many pupils are not willing to allow the Additive Schemata to interfere with their 'old' way of perceiving the world. I see this as a very positive feature of the process itself since it may not be used end-block as a prescription for transformation. The critical nature of the process 'insists'

that pupils or learners are not co-erced into change. They are 'allowed' to develop at their own pace, and will change when and if they are ready. This also points to the dynamic nature of the theory. It may not be used as a blue-print for transformation. What it does, is recognises that each learner is unique; an individual in his or her own right, who must feel empowered to make the shift only at the best possible time in his or her learning curve.

3.6.5. TASK 7

Page 1

See task detail below *

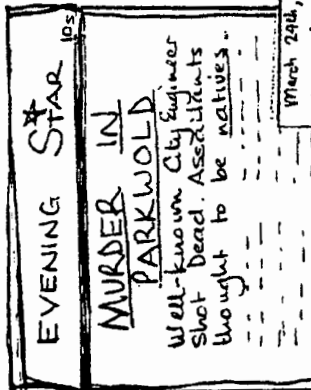
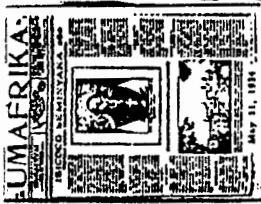


CRY, THE BELOVED COUNTRY

TASK 7 : PROJECT

BIOGRAPHY : + 8 written on typed pages.
for CONTINUOUS ASSESSMENT

MARKS : 100

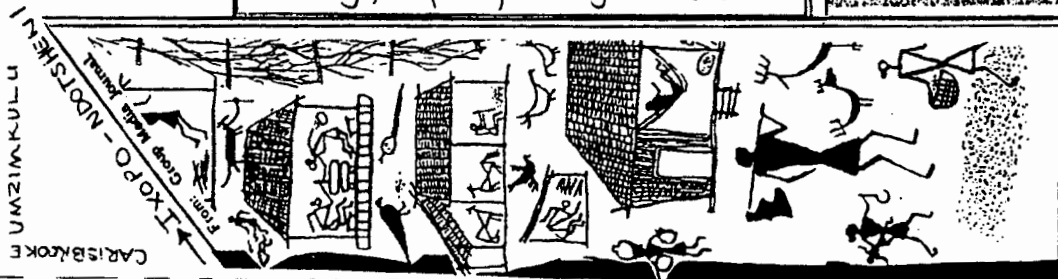


March 24th, 1984
It is twenty days now since I have been put into this cell. As yet I have not been tried. Why is the world so cruel? All I did was to stand up for myself. I was small; I did not want to cause trouble; I only wanted fair pay for the work my friends and I were doing. I am losing my will to live. Death will certainly be better than poverty, low wages, inequality, misery and frustration.

PROJECT * TASK * TASK * PROJECT

You are required to compile a complete BIOGRAPHY for ABSALOM. Use all the information given to trace his life from Ndotsheni to Johannesburg where he meets his death. You may also use your own research; class notes; discussion. The Biography should reveal clearly the political and social context within which Absalom was trapped. You may use pictures, drawings; interviews; etc. to supplement your writing. You will be awarded for presentation, originality, creativity, depth of thought. ENJOY!

December 12th, 1978
P-27 (Library)
I've been in this prison for one month now and don't know whether I can take it any longer. One year of five months still to go - on the London is unbearable. I could not get a job, I had no money, my family is hungry; God forgive me for what I have done.





SWALLOWS SOCCER CLUB
 MEMBER : A. KUMALO
 DATE : 23 April 1932.
 CHAIRMAN'S SIGNATURE
K. A. G.
 NDOTSHENI NATAL

Robbers Snatch R700
 Two men forced their way into a supply store and helped themselves to R700 in cash. A policeman fired a shot and it is believed that one of the robbers has been hit. Police are looking for T Mofokeng who is believed to have been involved in the robbery. Anyone with information must please contact sergeant W Smith.
The Cape Times, 20 October 1938

Afrika - God save

CRY,
THE
BELOVED
COUNTRY



A. KUMALO
 It is with regret that I inform you that your application for a job (1 August 1938) has been unsuccessful. Your application will be filed and you will thereby always be on the application list.
A. B. Smith
 Manager, Ford Motor Company.

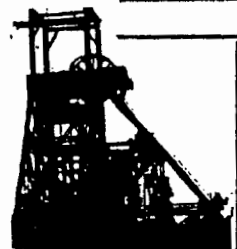
297464
 BIRTH CERTIFICATE
 REPUBLIC OF SOUTH AFRICA
 Certified a true extract from birth register of :
 SURNAME : KUMALO
 FIRST NAMES : ABSALOM
 DATE OF BIRTH : 4 June 1928
 DISTRICT OF BIRTH : NDOTSHENI
 RACE : ZULU
 RELIGION : CHRISTIAN

God

EMPLOYMENT CARD
 Name : A. KUMALO
 Occupation : Miner
 Employment Date : 20 May 1930
 Company : Kilfontein Gold Mines

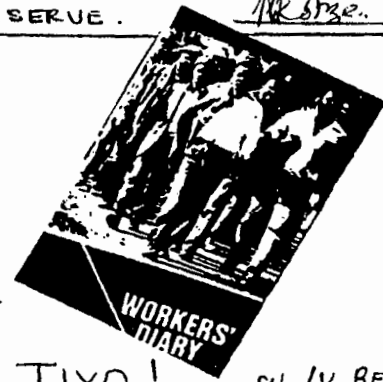
save

RSA WORK PERMIT AT
 PASS for A. KUMALO
 to find work for
 six months. Thereafter
 return to Bantu
 RESERVE. *M. D. D.*



Everyone's talking
 about Boycott!

Strike at Kilfontein Mine
 Work came to a standstill today as miners laid down their tools in protest against what they called "harsh working conditions". The police were called in and they were forced to use teargas to disperse the crowd. T Mofokeng, R Basingo and G Mda were arrested for inciting the other workers.
The Star, 4 March 1938



TIXO! TIXO! TIXO!

96 / K. BEHARI

3.6.5.1. Nature of the Task

Task 7 was designed as a creative and cumulative effort of all work covered in the study of Cry, the Beloved Country. The nature of the task itself, that is, the creation of a biography for Absalom Kumalo, afforded pupils tremendous freedom and depth for the synthesis of all information gleaned from the various sources used in the textual study. Pupils were in a position to use the different sources of information presented on the Task 7 worksheet in a highly individualistic way to show a very thorough personalised understanding of all issues and concepts discussed already.

Pupils could choose to start at a point when Absalom was in jail (see diary entries on Task 7 worksheet) in order to trace or flash back to his life in Ndotsheni. In so doing, all aspects of Absalom's life could be traced chronologically from imprisonment back to his birth. Alternately, pupils could choose to start with the Birth Certificate (See Task 7 worksheet) and trace Absalom's life through various stages of his development leading up to his imprisonment.

The blurbs on the worksheet were deliberately designed to touch on all aspects that had been explored in class, and they served as cues for pupils to tap into the rich source of knowledge gained through Additive Schemata inputs and other class-based activities.

3.6.5.2. Observations

The extracts that follow show the extent to which pupils have in fact entwined textual issues with the socio-political aspects arising from the text. It also shows the incorporation of pupils' personal-mental schemata that had been activated or altered as a result of the Additive Schemata inputs. Much of what is to follow echoes the same or similar sentiments as the previous tasks. However repetitive they may be, the extracts offer a significant comparative base against which the control group (the group who were not introduced to Additive Schemata) contributions may be assessed.

It was clear from pupils' contributions that the information that had been received during the study of the text had been incorporated into the biography in a highly creative and innovative way. Various aspects that had been discussed during class-based activities and Additive Schemata inputs had been synthesised by most pupils in an individualistic manner that showed a deep level of understanding of the major themes/issues that were highlighted during the course of Task 1 to Task 5. It also

became evident that pupils had consolidated many of the critical learning and teaching points that had formed the basis of the textual study within a critical teaching environment.

Both the Control and Experiment groups completed the task that was based on the creation of a biography for Absalom Kumalo. The level and depth of the content of pupils' contributions point to the fact that the experiment (Std. 8F) class did have a more thorough understanding of all issues than the control (Std. 8A) class who tended to be very anecdotal and narrative in their efforts. The main thrust of the 8A responses centered around a description of plot and theme, showing little or no appreciation of the larger socio-political context that the characters found themselves in. The two extracts in Table 4 show clearly the difference in writing style adopted by pupils from each of the classes and is representative of the typical style adopted by the majority of pupils in both of the classes.

Table 4. Writing Style

8A	8F
<p>"Absalom decides that he is going to Johannesburg to find his Aunt Gertrude and Uncle John. Absalom spoke to his parents telling them the way he felt. With the money he saved he bought a train ticket and the father tells him to go well and be careful because he does not know what lays ahead of him. And he tells his father I'll be back with Gertrude and John before you know it. As the train leaves he sees all strange things. And the train stops and he has the feeling that he's in Johannesburg."</p>	<p>"In this novel we bear witness to a boy entering manhood. Absalom, an innocent comes to Joburg in search of his aunt. On arrival, his life takes radical changes as he becomes accustomed to the modern day life. He sees how his aunt and uncle have lost their faith. This revelation must have had an effect on Absalom who did not have any other relatives there to guide him."</p>
<p>"They searched the whole house and went into the study room. Absalom had a gun in his hand. They heard footsteps come to the door. As a man came in Absalom fired the gun. He was in shock to see the white man laying there."</p>	<p>"Absalom feels even more ashamed when he learns that the man he shot was the same man who fought for the equality of all men. It was ironic that he(Arthur) too was from Ndotsheni yet the two never met."</p>

It is clear from the above that the pupils from the control group display a pre-occupation with the plot and the textual issue at a very basic and narrative level. There is a marked absence of individual comment by the writers in 8A. The writers from 8F, by contrast, have ventured further afield, offering commentary on the action and plot. Moreover, the contrast reveals the depth of understanding of basic concepts within the critical framework of the writers' own assumptions and predictions. 8F displays a more

sophisticated use of linguistic structures that may be the result of their interest in the quality of their experience. As a result of their excitement about what they are writing their manipulation of language is positively improved. In contrast there is a dirth of energy in the contributions by 8A. It is possible that the language improvement in 8F is a logical progression after their interaction with Additive Schemata.

I shall attempt to highlight the juxtaposition between the experiment and control efforts by contrasting extracts of a similar orientation to point to the nature of the difference in pupils' perceptions and understanding. I have categorised the responses into themes and issues that best encapsulate the nature of the response that was submitted. The following tables illustrate the differences between the control (Std. 8A) and the experiment (Std. 8F) classes.

Table 5. Crime

Point of Difference: 8A sees the cause of crime as linked to characters such as Matthew, friends and the masses in general while 8F links the cause of native crime to the macro social system that is responsible for the division of classes within the urban structure.

8A	8F
"Since then he decided to join up with his cousin (Matthew Kumalo). Matthew then taught Absalom about crime, drinking and drugs.... Once he got out of the reformatory he went back to crimes."	"Absalom and Matthew then resorted to stealing in order to survive in the city. " "Because of all this apartheid and poverty these people, like Absalom turned to a life of crime."
"Absalom's friends started teaching him how to steal so that they would have extra money."	Peer pressure and a need to be accepted probably paid an important role in Absalom's young life. His shame gets the better of him, which is why he is so reluctant to stay in contact with his parents."
"As people flock to Johannesburg crime and the population increased. This is how Absalom was trapped with the high crime rate. If Absalom had a job none of this would have happened."	"We see Absalom change from innocence into delinquency. He leads a life of crime and corruption in order to stay above water. I am not saying I condone it but we have to take into account the poverty and difference in lifestyles people in Sophiatown led."
"The reason for native crime was because they did not have money because they were not employed."	"As a result of poor living conditions, poverty and racism Absalom and a few of his friends burgled a house and Absalom shot a man out of fear."
"The first worst crime that he did was with Matthew. Absalom thought that the easy way out was committing crimes."	"As a result of his race and poor education Absalom was not considered for anything except hard labour and was turned away even from this."

Table 6. Stereotypes

Point of Difference: 8A has labeled the characters with stereotypical tags that have become a part of their personal-mental schemata through various socialising processes. These stereotypes go unchallenged in 8A's analysis of the text's characters, resulting in uni-dimensional perceptions of characters' motivation and consequence. 8F, on the other hand, has indicated a thorough understanding of characters within the broader framework of the socio-political milieu in which they are embedded.

8A	8F
<p>"John Kumalo wants to get a lawyer while Stephen Kumalo doesn't even think of a lawyer but tells his son to tell the truth. When John gets the lawyer he tells his son to lie. This proves that John Kumalo is cruel and insensitive. Stephen Kumalo finds comfort in Tixo (God)."</p>	<p>"Once again his race would prove to be an important part of the case. This racial factor, together with lies from Matthew and Pafuri allow the court to convict Absalom of murder and sentence him to death."</p>
<p>"Absalom realised how his Uncle John has changed from being a God serving and a church goer into a politician who's only concern was his reputation."</p>	<p>"Kumalo's sister and son are both enmeshed in a web of moral degeneration as they became involved in the conflict with right and wrong conduct."</p>
<p>"He was ashamed of Gertrude because her only reason of living was that she was a prostitute. She sold her body for money. He soon got her out of this and demanded that she come home with him."</p>	<p>"Gertrude did it to make a living after failing to find her husband. She also has a child to support. She felt ashamed when her brother finds her in that state."</p>
<p>"In Johannesburg life seemed so simple. Like all other men Absalom had a girlfriend who fell pregnant, where as in Ndotsheni life is so strict people dare not sleep around until they are married." "Even if you want to sort out a problem you don't need violence to solve anything. You must have understanding. Compassion and tolerance. Don't turn to crime it just gets you into trouble. There are better things to do."</p>	<p>"Prostitutes and drunkards are produced not because that it is their nature to do so but because their simple system of order, tradition and convention was destroyed by the racism of the white man."</p>

Table 7. Justice System

Point of Difference: 8A has interpreted the issue of justice in terms of crime and punishment, without a consideration of cause and effect relating to the aspects that impact on the justice system as a whole. 8F has considered the mitigating circumstances that surround the nature of the crime committed by Absalom, and have offered valid criticism and commentary from a personal frame of reference influenced by Additive Schemata.

8A	8F
<p>"No one can change the justice system. Absalom paid for his crime with his life and every person in his life was affected by it. Many say he did not deserve the punishment he received but one dies the way one lives and what he did to Jarvis was done to him."</p>	<p>"Throughout the book we are introduced to racial discrimination and vile oppression a black person had to contend with. A classic case scenario would be Absalom's case, which in my humble opinion was unjust and typical of our then legal system. Had Absalom been white his first time offense and the circumstances of the shooting would have been taken into account."</p>
<p>"His punishment was valid and I feel that justice was served."</p>	<p>"Absalom to me seemed like the scapegoat because he didn't have an influential father to pull strings for him. He does not come across as an evil man but rather as a man who drifted onto the wrong path and needed some direction instead of the death penalty. So my opinion for what it's worth would have to be that Absalom was unfairly tried and deserved the right to an unbiased trial and a second chance at life. What's the point in taking two live for an occurrence that could have been prevented in the first place. Let's just hope that the Absaloms of tomorrow have a better chance at justice and humanity than the Absaloms of the past."</p>
<p>"I feel Absalom's sentencing was very unfair because a black man killed a white man, that's why the sentencing was so cruel. Indeed the world is cruel, because one is jobless and wants to support one's family by stealing."</p>	<p>"The justice system is definitely corrupt. Absalom was not given a fair trial. The laws were not made democratically. There were only white judges present. The verdict was very harsh. The other accused were set free. He admitted that he had shot accidentally."</p>

Table 8. Employment

Point of Difference: 8A reveals a moralistic, judgmental conception of the issue of crime itself. The phrase 'ugly position' shows a weak substantiation for reason not to steal. The idea of 'clean windows' and 'clean a garden' show clearly that 8A lacks an in-depth understanding of the types of jobs available to urban 'blacks' at the time. Also, the notion of cleaning gardens and windows implies that 'blacks' are cast in the role of servants. Furthermore, the nature of the jobs suggests that it is an easily attainable and most obvious means of earning a living.

8A	8F
<p>"They wrote back and told him that his application for a job was unsuccessful. His application will always be on the waiting list."</p>	<p>"To work in the city required a work permit which was valid for a certain period thereafter you could not work in the city." "I feel that the legal system was unfair. They had to carry passes just to work in the city. The employers made good use of the blacks and when their permits were finished they had to return to Bantu reserves. If their permits had expired and they got caught they were sent to prison. As we can see all the laws were made by the whites for the benefit of the whites."</p>
<p>Q: "To survive in Johannesburg, would you steal to survive?" A: "No, I would rather do something such as clean windows or clean a garden than to steal or beg. By begging where is your self respect and by stealing you are putting yourself in an ugly position. So rather do chores and earn your money than take something that does not belong to you."</p>	<p>"Absalom found a job in the Klipfontein gold mines. There he worked hard and was subject to many harsh conditions. His living conditions together with his pathetic wage left him feeling used and violated."</p>
<p>"Absalom went to get a permit to leave shanty town and get a job. The permit was for six months. He was successful in finding a job at the mines."</p>	<p>"The reason for the mine's strike was because of harsh working conditions and the pay. The mine workers were mistreated and were not getting enough money to live and support their families."</p>

Table 9. City Life

Point of Difference: The 8F contributions clearly indicate how the Additive Schemata have prompted them to take into account various factors linked with urbanisation. They have substantiated their critical view points with valuable insight into extra textual issues such as the Group Areas Act and westernisation. 8A has a weaker vantage point as a result of no interaction with Additive Schemata inputs. As a result, 8A sees city life in a clinical perspective, divorced from the socio-economic structure that urban life must necessarily adhere to.

8A	8F
<p>"Absalom felt that life in Johannesburg is where all the luxury was. In Ndotsheni it was no luxury at all."</p>	<p>"The blacks were only allowed in certain areas at certain times. The blacks and whites lived separately. This was known as the Group Areas Act, which was introduced in 1950. The blacks were sort of trapped politically and if they had gone to court for help they would have had no chance of getting help." "Absalom found out that blacks had to have a pass if they wanted to enter the city. This was invented by the whites to control the amount of blacks entering the city."</p>
<p>"When people flock to Johannesburg, they tend to forget their morals and values and their religious background. Why is this so? Is it because a city as vast as Joburg has no time to cope with the township lifestyle and ways of life."</p>	<p>"Like many others who came to the city Absalom was influenced by Westernisation. He forgot who he really was and the morals he was taught. He was no longer close to God and he neglected his religion." "He adapted to the city life and became more Westernised. He was judged by Western standards. He was in a whole new surrounding and didn't know what to expect until he became familiar with the western style of living."</p>
<p>"Johannesburg is a very modernised place. Most people move from the township to go and live in Joburg. It is a large place and the crime rate is very high. There are boycotting and strikes."</p>	<p>"The city is filled with dirt on the street and thick clouds made from smoke and air pollution. People fight and kill just to get a few cents or rands. The living area is used for building shops and business places." "If we look at it, all these problems are racial related problems causing people to live in tin shanties and to form shanty towns which form health hazards. These people had to suffer which resulted in crime which resulted in an unplanned murder, like in Absalom's case."</p>

Table 10. Education

Point of Difference: It is clear that the 8F class has benefited from the Additive Schemata inputs that have resulted in a strong knowledge base from which they are working. 8A lack an appreciation of issues such as education and its incumbent problems. 8A sees the text in black and white.

8A	8F
<p>"The black people did not have a fair education as the white kids. To the whites they were dogs and just good enough to do the white man's work."</p>	<p>"At the age of six Absalom was introduced to one of the many sub-standard conditions that would become a part of his life - gutter education. This was the main reason for many blacks not attending school. To many, boycotting school was an act of defiance, showing the white government that they would not accept such low standards."</p> <p>"Absalom soon realised that living in the city was tough and that good job opportunities required a good education."</p> <p>"Bare in mind that life in Johannesburg is no easy haven. There is no room for the weak, especially in the places that Absalom found himself. A poor black man without a formal education would find it hard to fend for himself."</p>

Brief Comment

From Task 7 it may be concluded that the Additive Schemata have provided an alternate set of structures which the 8F pupils have incorporated into their perception and interpretation of textual and socio-political factors. The total impact of the Additive Schemata becomes evident in comparison with the one-dimensional traditional and stereotype responses of 8A. While 8F has begun to see the text against the back drop of the larger society and system from which it emanates 8A has reduced their understanding to an analysis based solely on thematic perspectives that are uncritical and unchallenging.

It has already been established in Chapter Two that the role of the reader as meaning-maker places the onus on the individual reader to determine the quality and depth of the reading process, by virtue of the fact that the reader is an active participant and no longer a mere decoder of textual information. The interactive process between reader and text is in keeping with the principles of literature teaching within a critical paradigm, where the learner is an active player in the learning process, and due recognition is given to his or her ability to decode the text in a way that activates the representation of a word within his or her own mental images. This brings

the context of the learner's world and everything that has led to the learner's present position, to the fore.

3.7. FINDINGS

The research project, which was detailed in this chapter, has yielded significant findings and conclusions about the nature of Additive Schemata in relation to textual study. The research project based on the text Cry, the Beloved Country set out to explore the following:

- **Background knowledge**
- **Schema Theory in relation to pupils' practical experience.**
- **The effect of Additive Schemata in relation to personal schemata.**
- **The nature of the Transformative Potential points.**

It must be pointed out here that Std 8A, who formed the Control group, were taught in the more traditional mode of literature teaching, as explained in Chapter One. The experiment group, Std 8F, were introduced to a form of critical pedagogy, within which Additive Schemata were introduced. What follows is a review of all aspects covered in this chapter, with specific reference to the research points listed above, to ascertain the extent to which the research was successful in reaching any conclusive findings concerning the nature of Additive Schemata within the study of a text.

3.7.1. Background Knowledge

The pupil responses to the various research tasks showed clearly that pupils **did** bring a wealth of knowledge to their reading of the text, Cry, the Beloved Country. Pupils' own emotions, attitudes and conditioning impacted on the depth and quality of the reading that took place. Pupils' stored mental-structures, or schemata, interacted with the text to provide the meaning and unity that were needed for a critical reception of textual material. This interactive reading process, encouraged pupils to relate textual matters with their own lives, linking the relevant aspects of the text with personal sources from family and community life. Task 1A has shown clearly that pupils possess a great deal of valuable and relevant information concerning textual, intertextual and socio-political issues that are related to the text and their lives in a fundamental way.

The evidence from Task 1A reaffirms the theory that the text does not carry meaning by itself. The background knowledge that pupils brought to the text offered

the measure against which their responses to Cry, the Beloved Country were judged and determined the level of involvement that pupils had with the text. Further, the background knowledge showed that pupils' mindsets are socially patterned and culturally determined. Pupils' cultural knowledge was drawn from their specific social experience. A case in point was the response to Gertrude, the prostitute. Almost all pupils in Task 1A perceived of Gertrude as an immoral mother and woman. No doubt this perception had been acquired through the socialising process and had been allowed to go unchecked and unchallenged; hence the stereotyped response to the 'prostitute'. Pupils were aware of the code of acceptable behaviour that was permissible in their socio-cultural contexts and transferred these perceptions to their textual analysis.

More importantly though, the task on background knowledge brought to light the fact that many pupils do possess a limited and limiting frame of reference with which to respond to the world afresh and anew. Many pupils are conditioned to churn out the same, mundane responses to major issues in life, which are fashioned after society's prescription. The opportunities for creative and challenging thinking are minimised. The development of pupils into critical citizenry is seriously hampered as a result of the restrictive nature of the personal-mental schemata that many pupils possess.

A traditional teaching pedagogy by virtue of its non-critical nature, has over the years consolidated the limiting and sometimes prejudiced views that many pupils share. Teaching has, under the tenets of traditional teaching, entrenched non-critical views in a cyclical manner, which have affected the way pupils interpret literature and life in general. Traditional teaching must therefore assume the responsibility for a lack of development of pupils' unbiased thinking. Education in general, together with other socialising institutions such as the family, religion and the media, must be held accountable for the dire lack of independent and socially aware thinkers who are themselves transformed and empowered to go into the world and change it.

Pupils' background knowledge pointed to the need for the introduction of Additive Schemata to counter the restricted and limited personal schemata. There was clearly a need, especially after pupil responses to Task 1A, for the provision of an alternate set of structures with which pupils could view and interpret the material given to them, in this case the text. There was also a need to provide pupils with the chance to revise their existing schemata after interaction with the new **Additive Schemata**. If pupils felt the need to, they were in a position to alter or radically transform their previously held beliefs and attitudes.

3.7.2. Schema Theory

All of the extracts in Tasks 2 to 7 support the theory on Schema, reinforcing the notion that the printed word acts as the trigger to activate appropriate schema in relation to the concept being requested. Linguistic and conceptual decoding are set into motion in order to allow the reader to arrive at interpretation. After the linguistic decoding (bottom-up processing) is activated the reader then calls on schema concerning his or her prior experiences with concepts (top-down processing) related to the schemata (Rumelhart: 1980: 42).

The Additive Schemata inputs, I believe, provided the new set of schemata that the pupils had to process in relation to the tasks given above. The pupils had to decode and synthesise their own background knowledge as well as the new pockets of information received and debated in the Additive Schemata activities. Prior experiences with concepts, described by Rumelhart 1980 Carroll and Eisterhold 1983 and others, refers in this case to the experience made possible by the Additive Schemata activities. Pupils' background knowledge (established in Task 1) would have merged with input from the Additive Schemata, giving the pupils a substantive base from where to proceed with further decoding and processing, the results of which have become evident in the writings submitted in Tasks 2 to 7.

3.7.3. Additive Schemata

The **Additive Schemata** inputs which were based on themes and issues researched by groups and introduced during class-based activities that were chosen by the groups themselves, provided the alternate set of structures that was necessary. As a result of the Additive Schemata, many pupils were 'forced' to revise their old ways of thinking. In order to accommodate the new information, pupils had to re-interpret textual and extra-textual matters. It became clear from their responses in tasks 3, 4, 5 and 7 that the Additive Schemata had made a significant difference to the way they were beginning to perceive issues that related to the text. Almost remarkably, pupils were starting to view characters and issues in terms of the larger socio-political contexts in which they were embedded.

Task 7 in particular revealed that pupils were applying a critical treatment to the text. The macro forces of power and dominance were being seriously challenged and targeted as the root cause of many of the social evils that the text's characters faced. Characters were seen as three dimensional, driven by a basic need for survival.

The same pupils, who in Task 1, had perceived characters and issues in a rather closed way, were now starting to extend the parameters of their own understanding. This is in keeping with the theory advanced by Guy Cook (1994) that schemata may be used 'simultaneously and dynamically so that one may alter the other' (182); Bartlett (1932) who points to the need for schemata to be able to be 'turned around' and constructed afresh (206); and Schank (1982) who describes how schemata may be constructed and changed (19).

The Additive Schemata offered the 'other' voice, in the shape of pupils' own research and background work on the issues and aspects that needed 'adding' to, which ordinarily would have been provided by the teacher in the traditional classroom. This approach eliminated the possibility of teacher bias in terms of the nature of the Additive Schemata itself.

Where once the teacher would have provided the additional information in a transmissive mode forcing pupils into quiet passivity, the **Additive Schemata** inputs now fill the gap in pupils' understanding with an authenticity and candour that immediately becomes credible to learners themselves.

The research project on Cry, the Beloved Country revealed that not all pupils were willing to allow the Additive Schemata to 'interfere' with or change their way of thinking. These pupils were unaltered in their perception of the various characters and textual matters after the Additive Schemata inputs, as was evident in Task 5. This raises a salient point about the nature of Additive Schemata within the context of schema theory. One cannot and may not guarantee that schema alteration or transformation will occur. The process itself is not finely tuned to yield results that are all identical and positively conclusive in terms of the research being undertaken. Indeed one should not expect it to be. The learners are in fact the most important factor, without whom the critical process is incomplete. A pupil must learn to break with the stock emotional responses and attitudes imbibed through socialisation, and become open to new, fresh ways of looking at the world. A critical 'reading' of the text should encourage exactly this, but one must bear in mind that the critical process is in itself unpredictable and subservient to a host of variables that learners themselves bring to the study.

I believe that the points of critical perception might not have been reached with the level of authenticity achieved here without the introduction of the Additive Schemata activities within the critical literature classroom. The Additive Schemata provided a wide base for understanding the otherwise multi-layered facets of this text. The critical learning atmosphere allowed for the honest exchange of thoughts and ideas within the context of group co-operative learning. The shadowed role of the teacher enabled the

pupils to thrive in a non-threatening environment; to grow alongside each other. No doubt the teacher's role proved crucial in holding the exercise together, providing direction and assistance when and where needed.

3.7.4. Transformative Potential

As the theory on Transformative Potential suggested, a shift in pupils' perspectives was facilitated as a result of the introduction of Additive Schemata through class-based activities. For some pupils the alteration was stark and immediate. Old, uncritical views were almost instantaneously transformed using information provided by the new schemata. This became evident in the way pupils were beginning to analyse the characters and issues in the text. Readers were constantly involved in the reorganisation of their mental-schemata through interaction with the written text. As Goodman (1979: 660) points out, schema theory emphasises risk-taking through continuous involvement of learners. It is clear that pupils have certainly taken the necessary risks here. Pupils have made a conscious effort to break with the stereotypes presented by Paton: Stephen, the pious priest; John, the expedient, pedantic revolutionary. Pupils have challenged the archetypal roles cast by society; incorporating them into their own worlds of understanding based on their codes of ethics and morality. Apart from adding a fresh maturity to their views, pupils, who had accepted the new schemata into their own frame of reference showed signs of critical and empowered thinking.

For others, the new schemata did not alter or refresh the previously-held beliefs and attitudes. The possible reasons for this have been advanced and discussed already. These pupils, who held on firmly to their old beliefs remained unchanged, unmoved and worse for wear, as was evident in the quality of their contributions, which were both clinical and uni-dimensional, compared to the pupils who welcomed the introduction of the Additive Schemata into their renewed modes of thought. Ultimately, it is the reader who decides the extent to which he or she wishes to be moved by a text, since it is he or she who actively makes meaning from the text using prior cultural and intertextual knowledge (See 2.1.: 29). It is also only the reader who is in a position to synthesise the various schemata that he or she is bombarded with in a way that will achieve one or more of the aspects mentioned above.

The total impact of the Additive Schemata on the transformation potential became evident in Task 7, where the contributions of the Control (8A) and the Experiment (8F) were compared to ascertain the difference that existed in pupils' thinking after

introduction to the Additive Schemata. The Control Group, for purposes of the study, were intentionally not introduced to the Additive Schemata during the textual study. It became evident that there was a definite difference in the way in which the experiment group was beginning to manipulate their use of language. Their contributions were tightly structured and revealed a higher order of language use and control. Perhaps it should be stated that the control and experiment classes are equally varying in their academic ability as a whole. In each class, abilities range from strong to very weak. What I am suggesting is that the experiment group were advantaged by the Additive Schemata inputs, in a way that not only impacted on their social transformation but on their language use as well. A comparative analysis has been done already (See 3.7.5: 84) which has yielded the following composite results. Refer to the following table:

Table 11. Composite Comparative Analysis

Key Concepts	Experiment : 8F	Control : 8A
Type of Learning	<ul style="list-style-type: none"> • Critical-Humanist • Learner centred environment • Pupils also in control of learning process • Power structures in society challenged. Status quo brought under critical scrutiny by class 	<ul style="list-style-type: none"> • Traditional-Humanist • Teacher centred environment • Teacher in full control of learning process • Social norms are unchallenged. Status quo is maintained.
Background knowledge	<ul style="list-style-type: none"> • Wealth of knowledge brought to bear. Also lack of understanding example-stereotypes 	<ul style="list-style-type: none"> • Background knowledge goes unchecked in terms of impact on text.
Additive Schemata	<ul style="list-style-type: none"> • Set of alternate structures added to fill the gaps in pupils' understanding. • Provided measure for personal-mental schemata. • Created a fuller picture. 	<ul style="list-style-type: none"> • Not introduced. • Possible gaps in pupils' understanding remain. • Emphasis on textual matter upheld.
Transformation	<ul style="list-style-type: none"> • Reorganisation of mental schemata. • Additive Schemata allowed to alter or change previously held beliefs. • In some cases Additive Schemata rejected by pupils - old mental schemata reinforced. • Greater language control - positive manipulation of linguistic devices 	<ul style="list-style-type: none"> • Little or no transformation evident. • Lack of depth and maturity showing clinical understanding of key textual and extra-textual issues. • Old views remain unchanged. Textual issues are unchallenged. • Language use unaltered. • Original ability maintained

CHAPTER FOUR: CONCLUSION

I believe that the theory advanced in Chapter Two, substantiated with valid proof of its practicability in the research project in Chapter Three, offers a serious challenge to education developers and curriculum designers in South Africa today: to transform current curriculum practices into a critical and challenging form of education, literature education in particular, that will facilitate the process of nation building and common citizenship, through the development of pupils into active, creative and critical citizenry. Many of the extracts submitted in Chapter Three bear testimony to the fact that there exists a dire need to extend pupils to the limits of their potential, beyond the limited scope of their present horizons. In order to restructure the society in which we live, the individual must first embark on a process of self transformation and self empowerment. This should lead to possibilities of social liberation where the individual feels moved to transcend the barriers that restrict and manipulate the chances of free and independent thought.

This dissertation has proposed a possible route to this end. It has suggested strongly that literature education must necessarily move from the arena of the traditional paradigm into the area of the critical-humanist paradigm of literature teaching. It has advanced substantial evidence that suggests that the advantages of such a move benefit not only the spectrum of language and literature teaching as a whole, but it augers well for the teacher and the pupil who are allowed to work in an environment that is non-threatening and critically constructive in all aspects. This paradigm shift is warranted, to provide the conducive atmosphere that is so needed if one wishes to achieve the broad aims and goals that have been discussed at length in the Introduction and Chapter One. A critical pedagogy will ensure that pupils are involved in an education that is both self-and-socially-liberating.

I have already stated that literature education is well poised to facilitate this process, by virtue of its vantage point in relation to socio-political issues that relate to the text, which in turn may be extended to relate to macro and micro issues that plague life itself. Within this approach, pupils will be encouraged to make interpretations of their own worlds in relation to the world of the text. Apart from merely interpreting their worlds, the critical paradigm will encourage pupils to reflect on their interpretations and the implications that become apparent thereof for the society in which they live.

In Chapter Two, I have suggested that the philosophical and ideological underpinnings discussed above, translate into literature education in a myriad of ways. Firstly, literature teaching needs to be reconceptualised as an interactive process between pupil and text. There is sufficient literary theory, discussed in Chapter Two, which supports the move in this direction. The reader or learner is foregrounded as the integral player in the education equation. The teacher plays the role of facilitator and overseer of the learning experience. The reader's background knowledge is seen as a most valuable ingredient for the process of meaning making that the reader critically engages in. This background knowledge, together with textual knowledge merges to provide the reader with his or her reading or interpretation of the text. After many layers of processing (inter-textual and cultural), the reader is able to draw on prior experiences in order to achieve a degree of interpretability that is uniquely his or her own.

Schemata are at times an obstacle to understanding, according to Cook (1994: 182). Certain texts may propagate undesirable and unacceptable behaviour in the guise of acceptable material. These type of texts evoke reflexes that show a learner's pre-occupation with fixed attitudes and stereotyped responses. The reader of such texts is not challenged to extend his or her dimensions or perspectives any further. Instead, such texts serve to entrench and enslave the reader in a world of narrow vision and limited scope for growth and development. It is precisely these texts that require a critical handling. They should not be allowed to be all-pervasive in their deliverance of ideas and attitudes that are oppressive; not self-liberating. However, a rider to the above statement is that no matter how critical a handling they are given, texts can be only as powerful as we, the readers, allow them to be, that is if we subscribe fully to the theory on the reconceptualised role of the reader. Ultimately, it is the reader who decides the extent to which he or she wishes to be moved by a text, since it is he and she who actively makes meaning from the text using prior cultural and intertextual knowledge. It is also only the reader who is in a position to synthesise the various schemata that he or she is confronted with in a way that will achieve one or more of the aspects mentioned above.

The research project in Chapter Three, acknowledging the above, set out to explore the nature of the background knowledge that pupils brought to the text. The findings revealed that pupils impact on the text with uncritical restrictive schemata, which, if left unchallenged, negatively affect the pupils' interpretation of the text. This was evident when a number of pupils showed that they were bound by a stereotyped and closed analysis of textual matters.

I then proposed the concept of Additive Schemata as a means of introducing material that would add to pupils' lack of understanding of key matters. In the project, the Additive Schemata took the form of research inputs by groups during class-based activities. The advantages of the Additive Schemata became evident in the numerous ways in which pupils were initiating and effecting the shift in perceptions to a position that was informed and challenging. Transformative Potential points were maximised as pupils became more aware of the juxtaposition of their previously-held views in relation to the Additive Schemata that were introduced. This became evident especially in Task 7 when it was clear that the Experiment group displayed a more thorough understanding of concepts and precepts compared to the Control group, who were not introduced to Additive Schemata, and whose efforts lacked the depth and quality of insight that was expected.

Although transformation was not achieved conclusively in all cases, the process itself was undoubtedly critically engaging and stimulating to all pupils who entered into it. What must be remembered is that while pupils may not have succeeded in effecting a complete shift, they have begun engaging with the text in an active and critical way. One needs only to look at the nature of some of the responses, which on the surface appear to be limited and uncritical, to realise that pupils are no longer accepting the text as the only truth. Instead, they show attempts at challenging the plot of the text and have begun to offer opinions and convictions that speak to the strength of the process in its entirety. Pupils have given voices to their otherwise silent thoughts and have begun to articulate their views, however mundane to the acute critic, in a confident and self-empowered manner. The process of transformation is indeed a fundamental one, which may only begin when the other voices that are echoing in pupils' minds have been silenced through critical debate. Indeed, the process may take years to occur, if at all. The point to bare in mind is that, for these pupils, at least it has begun.

This leads to a consideration of another important aspect that is contingent to the process of transformation: **Assessment**. The problem of assessment is as real here as it is with any form of assessment of the educative experience. The same red herrings rear their ugly heads. While theorists like Rosenblatt have adequately identified what should be done to bring about a full experience of textual reading, there appears to be a lack of research concerning actual cases where text readings have led to the moments of insight described above. Perhaps an important reason for this is the difficulty that the process of measurement brings with it. How should one assess an experience that is so personal and developmental in its orientation without allowing one's (the teacher's) own biases to influence the outcomes? How does one measure

a learner's movement or paradigm shift from a point of limitation to a point of awakening? Are assessments of pupils' writings and discussion conclusive enough to determine a reader's progress on a daily basis?

The developmental, experiential nature of the process does not allow for easily empirically-tested results. While written and discussion activities may indicate a shift in a learner's perspectives, it is extremely difficult to ascertain whether what is learnt is temporary, permanent, applicable across the curriculum, applicable across the learner's life or a mere rendition of what the learner perceives to be what the teacher, tests and examinations want.

The measurement of the process can and perhaps has to be done at basic level. Pupils' writing, detailing their views on issues, aspects and themes may be analysed on a before-after basis. Interviews, class tests, problem-solving, discussions and journal entries are some of the ways of assessing the movement of a learner in either direction. These assessment processes should reveal at a basic level that there exists the potential for pupils to alter their perspectives, and to lead themselves, with the aid of the Additive Schemata inputs, to moments of awakening and possible transformative points.

In addition, I would suggest that the teacher, as facilitator, become sharply aware of his or her own personal-mental schemata in relation to the entire process that he or she is monitoring. One needs to be totally candid with oneself in respect of one's own biases, limitations and preferences. This particular aspect has been glossed over in Chapter One, suffice to reiterate here that the teacher should neither apologise for, nor try to defend his or her own frame of reference or schemata.

If the learning environment in the literature classroom is truly critical, and is not merely paying lip service to the tenets of a critical pedagogy, then the teacher's schemata will be challenged by the pupils in the same way that pupils have opened themselves up to critical scrutiny. Transformation is seen as a two-way process; a dialectic between the schemata of the teacher in relation to that of the pupils, against the larger backdrop of the text and life itself.

The process of assessment is not a simple one. It is indeed difficult to measure the shift that a pupil has made according to any set formula. The intellectual growth of an individual may not easily be plotted against a graph measuring learning curves. The entire scope of assessment defies quantitative measures in a project, such as this, which is largely qualitative in nature. The distinguishing factor, that sets this form of assessment apart from others of a similar nature, is the measure that the pupils themselves offer through their opinions and points of view that speak louder than any

instrument would under the same circumstances. The pupils are the instrument and their views, thoroughly substantiated and critically challenged, are the rich gradient against which their growth and development may be assessed. The shifts in perspectives provide the basis from which the teacher may form a true picture of a pupil's upward or downward mobility in terms of views previously held. If a teacher is finely tuned into his or her class as a whole, and into individual pupils in particular, he or she will be in a position to identify even the slightest movement in either direction and act accordingly. Such a process is not easily achieved in the traditional literature classroom, so perhaps the area of assessment within the context of the critical-humanist classroom warrants further investigation by critical practitioners themselves.

Given the problem of assessment, it would be probable that the results of a project of this nature would be interpreted, perhaps quite rightly so, as inconclusive or not highly predictable in its outcome. I would like to address the concept of inconclusiveness with direct reference to the research project in Chapter Three. If it is accepted that the nature of the project was quite dissimilar to other methodologies or assessment instruments that could have been used in a project of this nature, given the fact that pupils' writing tasks were used as the measure and not a separate test or examination as would have been in the case of the traditional literature class, it should follow that apart from the enormity of the process itself, the methodology faced its own constraints and limitations in the traditional sense, by virtue of the fact that it did not set out to control or predict pupils' responses. The critical nature of the project lent itself quite easily to the unpredictability of the exercise that the critical framework built into itself. It was accepted at the outset that the research would not guarantee transformation; it would provide the context and possibility for it to occur, if at all. The results showed exactly that: an apparent movement, shift or transformation in pupils' perspectives in relation to the text as well as matters relating to life in general.

The aspect of inconclusiveness must also be viewed against the aim of the project itself. The research project aimed to 'test' the theory in terms of its practicability, in a real classroom situation. The research project afforded the theory a platform from which to launch itself. No doubt the practical situation brought to light many variables that were not a real problem in the theoretical grappling of issues. And quite understandably so. One does not expect the theory to envisage the full implications of the numerous variables that are brought to bear on a practical teaching scenario. These variables include a consideration of the magnitude of aspects that are attendant on pupils' lives in a classroom situation, such as level of maturity, level of ability, the need to be transformed, personalities at play that either hinder or promote the growth

process, among others. These variables make the process different to other research projects, which are largely homogeneous in terms of variables at play.

I must stress here that the unpredictability and difficulty brought about by dynamic variables should be seen as a boon to the research process, making the exercise exciting, challenging and alive. It is this very nature of the project that injects life-blood into the questions raised and answers sought.

Perhaps a possible direction is to look at a research project of this nature in terms of its long term objectives and goals. A process such as this, which involves the gradual development and transformation of pupils from inside out, cannot and should not be accomplished within as restricted a time frame as was done here. The change should be observed over a substantial period in the pupil's life, allowing for various fits and starts that are expected to occur as a natural progression from point A to B. The long-term effects are perhaps the best assessment of a pupil's movement or transformation. Furthermore, it may be suggested that development and transformation be monitored across the spectrum of the curriculum at different exit and entry points by different teachers, in order to arrive at as true a picture as possible. The benefits of this are apparent. The possibility that a pupil may forge a transformation, so as to aspire to the teacher's and class's expectations within the concentrated time-frame of the textual study, will be eradicated. The long-term assessment (perhaps from two entry points at junior and senior secondary levels) will undoubtedly yield a more authentic measure of a pupil's true, critical self and social transformation.

Apart from the problem of assessment, another aspect concerning the **applicability** of the approach warrants discussion here. In this thesis, the specific field of the research set out to explore the effectiveness of the Additive Schemata approach with specific reference to South African pupils in a society in transition. The reasons for this have been detailed already. It may be argued that this particular project yielded the desired results because the socio-political milieu of the text was identified with easily by pupils who shared a similar historical and political context. But, is the Additive Schemata approach capable of being used across a wide spectrum of texts that may not necessarily be South African in orientation? Would the results have been similar had the Cry, the Beloved Country been taught in Finland, for example, to a group of Finnish pupils who do not relate quite so directly to the context?

My response is an unequivocal 'yes'. Irrespective of whether or not Finnish pupils understand the issues involved in the South African legal system in Cry, the Beloved Country, for example, before they enter into the textual study, I firmly believe that if

conducted critically and creatively, the Additive Schemata inputs, which would be researched by Finnish pupils themselves, would fill the gaps in understanding, providing the additional information to enable as deep a study as might have been achieved by pupils who shared the same world view of the text. I would argue that any text, irrespective of its socio-political, economic or cultural milieu, and notwithstanding its foreign origin and estranged cultural characteristics, which may be far removed from the personal-mental schemata of pupils studying it, would impact positively on pupils' readings provided that Additive Schemata are introduced to complement instances of lack of understanding. In so doing, Additive Schemata raise the level of consciousness with which a pupil enters the textual study, empowering the pupil to gain appreciation of the whole text in a truly critical way.

Conversely, I would argue that South African pupils, studying texts of a totally different cultural and social milieu to the South African world-view would also be in a position, through the Additive Schemata research, to become critically aware of aspects that they might not have been acutely familiar with prior to their textual experience. For South African pupils studying Macbeth for example, who might not have been familiar with the tradition of witchcraft as it existed in Shakespeare's time, Additive Schemata inputs based on the concept of witchcraft and how it was perceived by the Elizabethans would provide the necessary vantage points from which pupils could explore the concept of witchcraft in a critically engaging way, in much the same way that South African pupils were advantaged by the Additive Schemata inputs on the migrant labour system and its implications for Cry, the Beloved Country.

Similarly, South African pupils studying the metaphysical poets for example, may not be in possession of supplementary information that is part of their own body of knowledge on the genre, given the fact that this genre is not necessarily within the context of pupils' own lived histories in the same way that the genre of South African poetry might be. Let us look at an example of John Donne's sonnet 'Death be not proud' with a view to assessing the applicability of the Additive Schemata approach.

Figure 3. Death, be not proud (Cited in Houghton-Hawksley & Eaton 1982)

*Death, be not proud, though some have called thee
Mighty and dreadful, for though art not so;
For those whom thou think'st thou dost overthrow
Die not, poor death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.
Thou' art slave to fate, chance, kings and desperate men,
And dost with poison, war, and sickness dwell,
And poppy or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?
One short sleep passed, we wake eternally
And death shall be no more; Death, thou shalt die.*

John Donne

How would a South African teacher approach the concept of death as it is explicated in the poem? Does the teacher supply the information on a worksheet or as input through discussion? The following tasks propose a possible programme of action for Additive Schemata inputs.

Task 1

Aims

To ascertain pupils' background knowledge on Death. A written or discussion task could be set to establish the personal-mental schemata that pupils bring to their reading of the poem.

Comment

What do pupils' initial reading reveal about their understanding and perception of the concept Death as it exists in the poem. This should be set as a pre-reading exercise, that pupils complete before the poem is discussed in class. On the basis of this, the critical teacher is in a position to launch into the poem and Additive Schemata inputs with appreciation of where the pupils are in relation to the poem. It is important to always identify where pupils are in relation to their need for Additive Schemata. This information will then allow the teacher, together with the class, to locate the level and depth of the Additive Schemata input that is required to address the gap in understanding, if it exists.

Task 2**Aims**

How do pupils define Death in their own contexts? What does Death mean to them, in their personal capacities as well as in their status as South Africans? Here the task could involve a role-play, where the pupil plays the part of someone who has lost a dear one through a tragic incident. The pupil has to give a personalised account of what the loss means to him or her. How does Death impact on the pupil in a personal way? The role-play itself could take the form of a diary entry, which could form part of the Creative writing component of the syllabus.

Comment

What is significant here is that the poem can only take on meaning for pupils if they are enabled to bring their own understanding to bear on the poem. That is, transformation can only occur if understanding has been rooted in the culture of the child. At this stage the teacher is aware of the pupils' understanding of Death on two levels:

1. Death as it exists in pupils' understanding of Donne's poem.
2. Death as it exists in pupils' world view and cultural milieu.

It should become clear from the above tasks what the points of difference are in terms of the pupils' understanding of the concept Death, thereby facilitating the identification process for Additive Schemata inputs.

Task 3**Aims**

To discuss the poem with focus on relevant learning and teaching points applicable to the level of study of the pupils. Teaching points may include appreciation of the poem as an art form, focusing on the ideas and views propagated by the poem as a literary construct.

Comment

The syllabus makes it clear that the aim of literature at secondary school level is to use the text to promote an appreciation of life in its enormity, rather than to critically appraise the text for its own sake.

Task 4

Aims

Possible Additive Schemata inputs:

Class to be divided into smaller groups. Each group to be assigned to research (not in detail) one of the following possible themes, arrived at through discussion with entire class and based on information gained from Tasks 1 and 2.

Themes

- Metaphysical poets – the thrust and focus of the genre
- The after life – the concept of reincarnation, for example
- ‘Flatliners’
- Different cultural and religious conceptions of ‘heaven’ and ‘hell’
- Eternity and immortality

Comment

Each group would collect additional information on each of the above themes, to be presented to the class during the poetry lesson. Class discussion on each theme to be entered into to offer clarity and to elucidate groups’ research findings.

Task 5

Aims

To establish whether pupils’ personal-mental schemata have been refreshed, altered or unaffected by the Additive Schemata inputs. The task could be a final written task to ascertain level of pupils’ transformation or shifts in perspective.

Comment

Through the Additive Schemata inputs, pupils exchanged valuable cultural knowledge about the concept Death. More importantly, they were exposed to different concepts of death as per South African definition. It is with this additional information that they are enabled to revisit their own readings of Donne’s poem, which would then be seen as belonging to a specific cultural milieu, separate to the world view and socio-cultural milieu of the class as a whole. The metaphysical construct merges with the pupils’ construct of the poem, becoming rooted in the culture of the child. The pupil is empowered to engage with the poem in a critical way.

It is evident from the above example that the Additive Schemata approach is applicable across a wide range of texts irrespective of the socio-cultural framework of the texts or the socio-cultural reality of the pupils engaging with them. With the rich resource that the Additive Schemata offer, the pupil is in a position to effect a personal transformation if the need exists. Pupils are in a position to critically challenge and contest the issues raised by the poem. The final interpretation is a synthesis of information and perspectives received at different levels, offering the best possible interpretation that suits the reader's context at that particular stage of his or her development.

The common thread is no doubt the function of the Additive Schemata, which by virtue of its nature as researched material on any aspect relating to the text's lived history, plays the role of informer providing the basis for understanding a specific culture and society first outside of and then in relation to the direct world of the text. It is there to make the sum of the parts whole. It is there to make the foreign and unknown the subject of lived debate. The Additive Schemata inputs are there to add to any possible lack in a pupil's personal schemata, irrespective of the pupil's socio-cultural or political reality.

Many great achievements have been reached in this project. If nothing else, the critical treatment of the text, through the introduction of the Additive Schemata as well as the move towards Transformative Potential points, have 'taught' the critical literature pupil a very important skill. It has empowered and equipped the pupil to read the text in an active way. It has elevated the status of the reader and learner to that of active maker of meanings. The learner is in a proactive position to change his or her worldview in relation to the Additive Schemata inputs and the Transformative Potential points reached thereof. The greatest conquest is that the text need no longer be viewed by the critical literature learner as a demi-god of the author, offering the only possible and single truth. The critical learner has realised that there are many truths, each relative and variable to the context and milieu in which it exists. The pupil has learnt to challenge and expose social norms and stereotypes that masquerade as the truth, traditionally reinforced by a conservative educative experience as well as other socialising institutions. The pupil has learnt to be critically engaging.

The development of critical thinkers should not be reduced to the level of methodological innovation, where it is believed that if the method is adhered to, then the result, that is the creation of critical learners, would be elicited automatically. This dissertation, and the research project in particular, goes beyond the limits of methodology. The project in this thesis is not about the teacher's ability to provide his

or her class with a collection of worksheets on Additive Schemata inputs that are novel and academically sound for pupils. The Additive Schemata approach is more about a developmental process that is empowering to learners rather than a unique methodology focused on the product. It is hoped that questions of a deeper theoretical nature are addressed here, not only the practical solutions to the how to questions. I would suggest further that this thesis is not simply advocating an innovative teaching style or technique, which may be implemented irrespective of the theoretical underpinnings and academic concerns. It is not about a trendy pedagogy that aims to keep pupils entertained until the next comes along.

What is being offered instead is a thorough consideration of all factors that concern the theory and practice of a new ideological base, which I believe needs to pervade the literature classroom of the nineties in a South Africa that is undergoing transition or transformation into a democracy. I believe that the practitioner must be fully aware of the ideological assumptions of his or her practice, as well as the practical ramifications of the theory at the chalkface. Such an educator is as Giroux points out, a Transformative Intellectual, who is empowered to cross the barriers of his or her understanding in order to achieve the high degree of critical practice that should become an education system that is desperately trying to invent itself anew.

Indeed there have been and will be many new methodologies, each professing to offer the solutions to the ills of a handicapped and flawed education system. Many of these neat packages, however, when brought under critical scrutiny, reveal that behind the mask of the novel idea, lies the old, traditional and conservative ideology that has characterised South African education for decades. It is time to break with the past, not clinically but reservedly, clutching to that which can be used constructively in the new and liberated country.

The proposal of the Additive Schemata as an extension to Schema Theory, which already exists, is a committed attempt to set this thesis apart from one that merely advocates innovation at the expense of ideology. I have tried, throughout this thesis to strike that necessary balance between the theory and the practice, in an attempt to merge the two into a critical praxis that needs to become the centre of debate of anyone interested in restructuring education today. I have suggested that the paradigmatic principles that govern one's work will affect and influence the quality and transformative ability of one's educative practice. In becoming aware of these principles, the critical practitioner becomes the self-reflective worker, who in turn invites his or her pupils to do the same. At the point of becoming self-reflective towards the

point of action and change, one encompasses the most important principles of critical pedagogy.

One has become critically transformed.

BIBLIOGRAPHY

- Bartlett, F.C.** 1932. Remembering. Cambridge: Cambridge University Press.
- Bettelheim, B. & Zelan, K.** 1982. On Learning to Read. England: Penguin.
- Bourdieu, R.G.** 1977. Reproduction of Education, Society and Culture. London: Sage Publications.
- Bullock, A.** 1975 (ed). A Language for Life. London: Her Majesty's Stationery Office.
- Brumfit, C.J. & Carter, R.A.** 1992. Literature and Language Teaching. London: Oxford University Press.
- Bruner, J.** 1986. Actual minds, possible worlds. Cambridge: Harvard University Press.
- Carrell, P.L. & Eisterhold, J.C.** 1983. Schema Theory and ESL Pedagogy. TESOL Quarterly. 17.4:553-73, (reprinted in P.Carrell, J. Devine, and D. Eskey 1988: 72-92).
- Carter R.** 1982. (ed). Language and Literature. London: Allen & Unwin.
- Carter R.** 1988. Literature and Language. Oxford: Modern English Publications.
- Chapman, M.** 1985. Literary Studies in South Africa: Contexts of Value and Belief. English Academy Review 3 145-62.
- Christie, P.** 1991. The Right to Learn. Johannesburg: Ravan Press.
- Cioffi, G.** 1992. Perspective and Experience: Developing critical reading abilities. Journal of Reading September 1992: 48.
- Cook, G.** 1994. Discourse and Literature. Oxford: Oxford University Press.
- De Castell, S., Luke, A. & Luke, C.** 1989. (eds). Language, Authority and Criticism: Readings on the school textbook. London: The Falmer Press.

- Donne, J.** 1982. "Death be not proud..." In Houghton-Hawksley, H.S & Eaton, A.B.S. (eds). The Wild Wave. London: John Murray.
- Fairclough, N.** 1989. Language and Power. New York: Longman
- Ferguson, M.** 1982. The Aquarian Conspiracy. London: Paladin Grafton.
- Foster-Carter, A.** 1976. From Rostow to Gunder Frank: Conflicting Paradigms in the Analysis of Underdevelopment. World Development March 1976: 167-180.
- Freire, P.** 1972. Pedagogy of the Oppressed. Harmondsworth: Penguin.
- Giroux, H.A.** 1987. Teachers as Intellectuals: Towards a Critical Pedagogy of Learning. New York: Bergin and Garvey.
- Girouz, H.A.** 1992. Border Crossings. New York: Routledge.
- Goodman, K.S.** 1967. Reading: A Psycholinguistic Guessing Game. Journal of the Reading Specialist 6 (1: 126-135).
- Goodman, K.S.** 1973. On the Psycholinguistic Method of Teaching Reading. In, Smith, F. (ed). Psycholinguistics and Reading. New York: Holt, Rinehart & Winston.
- Goodman, K.S.** 1979. The Know-More and the Know-Nothing Movements in Reading: A Personal Response. Language Arts 55 (6:657-63).
- Greene, M.** 1970. Imagination. In Smith, R.A (ed) Aesthetic Concepts and Education. Illinois: University of Illinois Press.
- Greene, M.** 1971. Curriculum and Consciousness. Teachers College Record. December 1971: 253-69.
- Greene, M.** 1978. Landscapes of Learning. New York: Teachers College Press.
- Habermas, J.** 1971. Knowledge and Human Interests. Boston: Beacon Press.
- Heald-Taylor, B.G.** 1996. Three Paradigms for Literature Instruction in Grades 3 to 6. The Reading Teacher Vol. 49, No. 6: 456-464, March 1996.

- Hirvela, A.** 1996. Reader-Response Theory and ELT. ELT Journal April 1996: 127-134.
- Janks, H.** 1989. Critical Linguistics: A Starting Point for Oppositional Reading. Conference on Language Development. Boston University.
- Janks, H.** 1990. Bringing English to Order: The History and Politics of a School Subject. London: Falmer Press.
- Janks, H. & Paton, J.** 1990. English and the Teaching of English Literature in South Africa. In Britton Shafer & Watson. (eds) Teaching and Learning English Worldwide. England: Multilingual Matters.
- Kanpol, B.** 1996. Critical Pedagogy and Liberation Theology. Educational Theory Vol. 46:1 Winter 1996: 105-17.
- Kuhn, T.S.** 1932. The Structure of Scientific Revolutions. Chicago: University of Chicago.
- Leavis, F.R.** 1971. The Great Tradition. Harmondsworth: Penguin.
- Macdonald, C.** 1988 Teaching primary science in a second language: Two Teaching Styles and their Cognitive Concomitants. Proceedings of the 6th Southern African Applied Linguistics Association Conference. Bloemfontein: University of the Orange Free State
- Myrsiades, K. & Myrsiades, L.S.** 1994. (eds). Margins in the Classroom: Teaching Literature. Minneapolis: University of Minnesota Press.
- Paton, A.** 1948. Cry, The Beloved Country. London: Penguin.
- Peim, N.** 1993 Critical Theory and the English Teacher. London: Routledge.
- Pennycook, A.** 1994. The Cultural Politics of English as an International Language. England: Longman.
- Protherough, R.** 1989. Developing Response to Fiction. Bristol: Open University Press.
- Reid, J.** 1982. English Literature in South African Senior Schools: A Critique of Set Books. Cape Town: UCT.

- Rice, P. & Waugh, P.** 1992. Modern Literary Theory. London: Edward Arnold.
- Root, B.** 1986. Resources for Reading: Does Quality Count? London: Macmillan Education.
- Rosenblatt, L.M.** 1970. Literature as Exploration. New York: Noble & Noble Publishers.
- Rosenblatt, L.M.** 1978. The Reader, The Text, The Poem. Carbondale: Southern Illinois University Press.
- Rumelhart, D.E.** 1980. Schemata: The Building Block of Cognition in Theoretical Issues in Spiro, Bruce and Brewer (eds) Reading Comprehension, 33-58. New Jersey: Hillsdale.
- Schank, R.C.** 1982. Dynamic Memory. Cambridge: Cambridge University Press.
- Schank, R.C.** 1986. Explanation Patterns. New Jersey: Lawrence, Erlbaum & Hillsdale.
- Schubert, W.H.** 1986. Curriculum. Chicago: Chicago University Press.
- Smith, F.** 1975. Comprehension and Learning: A Conceptual Framework. London: Routledge.
- Smith, F.** 1988. Understanding Reading. London: Routledge.
- Smith, F.** 1990. To think in languages, learning and education. London: Routledge.
- Tanner, D. & Tanner, L.N.** 1980. Curriculum Development. New York: MacMillan Publishing.
- Vaughn, M.** 1982. Ideological Directions in the Study of English in Africa. English in Africa 9: 41-63.
- Widdowson, H.G.** 1984. Reading and Communication. Conference Paper. Yale University: Unpublished.

Williams, W.C. 1983. "This is just to say" in C. Tomlinson (ed). William Carlos Williams: Selected Poems. Harmondsworth: Penguin.

Wolpe, H. & Unterhalter, E. (eds). 1991. Apartheid Education and Popular Struggles. Johannesburg: Ravan Press.

Wright, L. (ed) 1990. Teaching English Literature in South Africa. Grahamstown: Rhodes University.

Doubell R. 1990. The Use of Teaching Literature in English to South African White High School Pupils. In Wright. 1990: 92-104.

Titlestad, I. & Addleson, J. 1990. On Opening Pandora's Box: An Examination of the Canon/Margin Debate. In Wright 1990: 105-18.

Walsh, A. 1990. Teaching South African Literature in the Junior High School. In Wright 1990: 182-93.

Walters, P.S. & England, V. 1990. The teaching of English Literature in Black High Schools: Notes towards an Empirical Study. In Wright 1990: 204-31.

ADDENDUMS

- | | | |
|----|----------------------|-----|
| 1. | "The Urban Informer" | 121 |
| 2. | Photo-Story | 123 |
| 3. | Posters | 124 |

Addendum 1. The Urban Informer

Newspaper compiled by Group 1, see insert.

THE URBAN INFORMER

DATE: 15 AUGUST 1946

R0.50

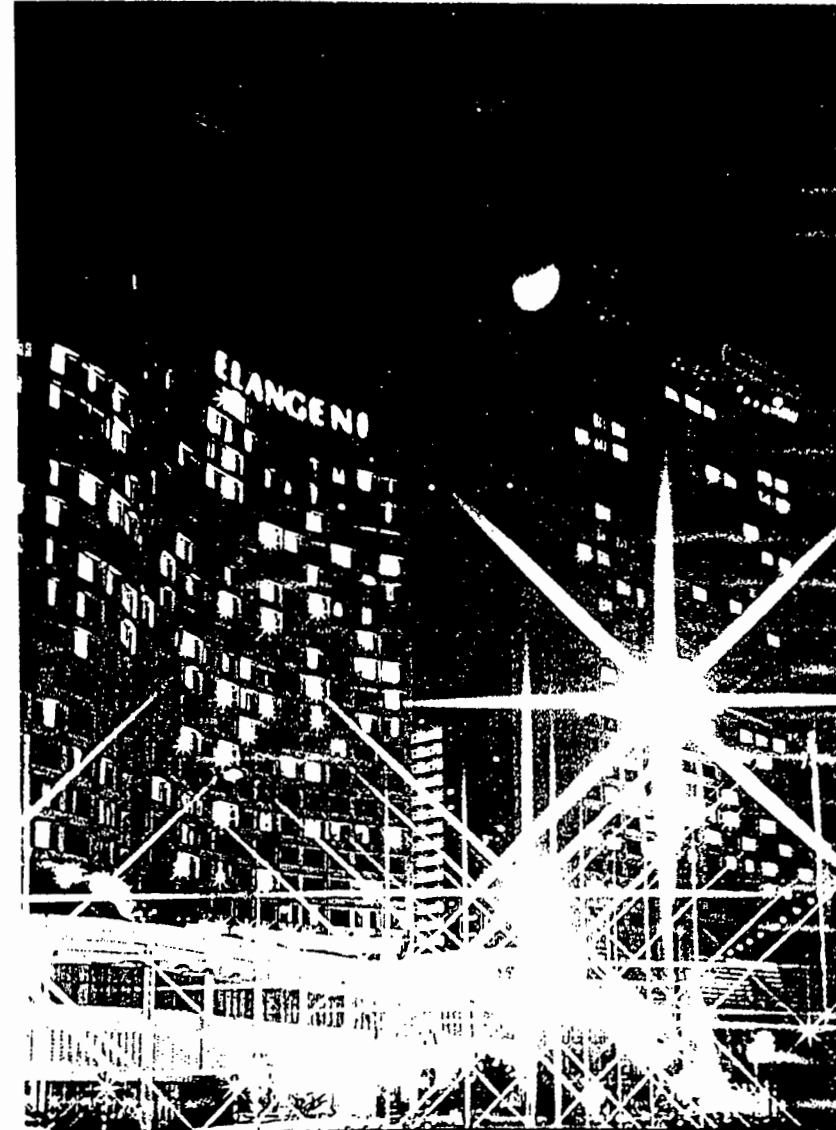
BRIGHT LIGHTS OF THE CITY

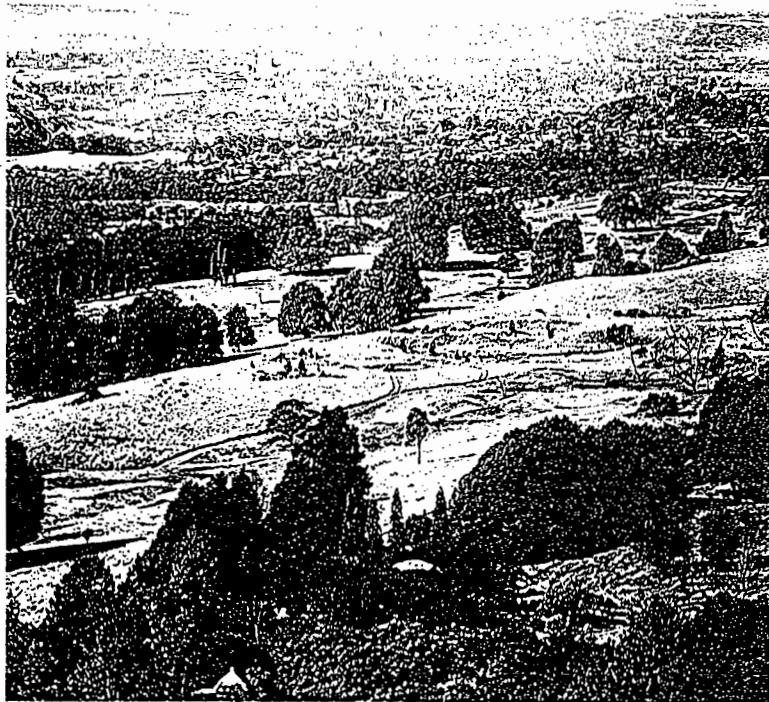
The question many of us are asking is why people are moving from lush green grass to the hard life of the city. Due to intense research it has been found that people moved to the city for mainly the following reasons:

- Lack of food
- Mistreated by owners
- Underpaid
- Lack of entertainment

80% of the labourers feel that their mistreatment by their owners could be corrected by their movement to the city. Many said that the rural life was too religious and that there was no activity unlike the in the urban areas where there is nightclubs, drug merchants etc.

Others said that there was a better chance of





getting a job and earning a good wage. They felt free in the city although they are trapped by apartheid laws. Life in the rural areas was harsh for the blacks especially if they worked for white people.

Many incidents were reported that the blacks were not paid enough money to support themselves or their family so they moved to urban areas in search of wealth.

The kinship system was the main structure to emerge in Southern Africa. The chiefs had total control over the land, cattle, crops etc. The people became dependant on the chiefs, but many chiefs took advantage of their position to increase their wealth. Due to this the people who were dependant on the chiefs left the rural areas to go to the city.

Rural to City Life :

What happens to the religious beliefs?

As a result of more and more people moving to the city there has been an increase in townships surrounding cities. With this increase of population has come an increase in violence and prostitution in cities. So the question arises does the transition from rural life to city life change ones religious beliefs and their behaviour towards life.

Well if you are in a new strange place and are on your own, the chances of you being intimidated are extremely high. Life in the city is extremely fast in comparison to that of rural life. Not to mention the practise of racial segregation which restricts 'non-whites' and only allows them to look for low-paid jobs and moving into cities in the daytime.

In past years with the second World War it resulted in worsening the 'blacks' position with economic depression. As a result people turned to stealing, to alcohol and prostitution just to survive. So they forget their religious beliefs and morals just to survive because it is not helping them put food in their mouths and a shelter over their heads. Some people lose their faith and hope in life and the promise that the future might bring good while others have a stronger hope for a better life.

Western Wear Versus Traditional Wear

How many people do we know that actually still wear their traditional costumes. One of the main reasons people don't wear their traditional outfits is because of the fashion trends created by the city life. The question everyone asks themselves when they stand in front of the mirror is "Is this in fashion? Will my friends like it?"

Well because of this attitude most cultures are destined to be dead and buried. Lets look at the Zulu culture, the females used to wear headdresses which were permanent. Nowadays if these headdresses are worn they are removable and are only worn as accessories.

For young girls of a rural area bare breasts was the sign of not being married, but today most of them cover themselves with western clothes so as not to embarrass themselves. It is customary for a married woman to cover her breasts so she will usually wear a blanket around her shoulders which is normally an orange colour. But in the city a married woman looks no different except for the ring

adopted from the white culture.

The males wear basically anything and are allowed to do almost everything but the moment the circumcision ceremony is completed he is expected to adopt a responsible attitude and once again this reflects in his clothing. He may wear a "poriaan" which is a front apron usually made out of animal skin but once again this never seen in the city.

The man wear basically the same as a boy after being circumcised , but due to jobs in the city traditional regalia is hardly seen.

These are just a few of the many reasons the culture of the people is disappearing. The generation of the city people have lost contact with their traditional wear and will soon lose contact with their tradition.

Rural Or Urban Life THE CHOICE IS YOURS

As times changed the people of South Africa wanted bigger and better things out of life, namely those in the rural areas. For this they looked at urbanization for better jobs and wages, lives of luxury and to be noticed because people were and still judged by what they possessed.

In a rural town where there is peace and harmony there lives a zulu tribe. They are headed by a chief but soon they want to be independent and seek more material assets. So someone says "lets go to the city where our lives may prospere." So they go, just a few of them. When they return they have in their possession many items. Jewellery, clothing and news that there are many jobs.

In the city they find new jobs namely working in small mines just outside the city. While in the city these cultured people are introduced to many new things such as robbery, violence, shebeen life, prostitution, alcoholism and new dress all of which are only obtainable with

money. All previous attachments with the rural way of life are forgotten and a new life begins. For the children who are going to be adults soon the future is dark for they now face corruption. The only hope these children have is that this country changes and they do not fall victim to the "URBAN WAY OF LIFE"

BLACK CHILDREN BLAMED FOR CRIME

Last night an illegal gathering was held in Jo'burg. The main topic of discussion which emerged was whether the black youth were responsible for the high crime rate.

Major conflicting ideas were caused by the Liberal Party. NP claimed that more than 50% of the crimes were committed by black youths. The LP immediately began defending the youths claiming that many youths parents had a passion to educate their children. The NP reacted by putting down the children stating that 70% of them do not advance beyond std 6. Many find themselves in a group of idle unmotivated teenagers who will soon turn to crime.

The LP after much deliberation agreed with the NP but in the defence provided the following excuses:

- parents of these children work very hard because of their poor wage leaving their children with no one to obtain sound morals from.
- the gutter education system has forced many out of school in an act of defiance.
- education is not seen as a tool by children because even with the education they have no chance of obtaining decent jobs because of discrimination.

SHEBEEN RAID UNCOVERS MAJOR DRUG OPERATION

August 14 saw the exposition of a major drug operation in the township of Alexandra. On what has become routine raids policemen raided one of the many shebeens in Alexandra. Illegal alcohol and prostitutes seemed to be the shebeens only offence. Upon a search many illegal firearms as well as various drugs were found.

A thorough investigation has begun with the questioning of people present. A reporter at the

scene managed to obtain the following "I've never before experienced this in my life, not only the raid but the shebeen itself" were the words of one of the men leaving. He asked for his name not to be mentioned and only gave the fact that he has recently moved here from the countryside.

A confident resident of the township said "ag man what are they trying to prove, they know the shebeen will be opened soon."

"These bloody racist cops, what are they doing trying to close my shebeen down. It is all their white friends who come here for the prostitutes" were the words of an angry and disgruntled owner.

For some the shebeen was just another place to relax but to others it was a whole new entertainment experience. These raids are an attempt by the police to close down the shebeens but one has to ask oneself if the closing down will not result in more with the "bored" residents moving into the city.

journalists: muhammad, fagmeeda, shakeel, karmini, waheed, charlene, rayaan.

CRIME

To Kill or Not to Kill

(Is This The Question?)



CRIME HAS BECOME A BIG PROBLEM IN OUR COMMUNITIES. RAPE, MURDER, THEFT, DRUGS AND PROSTITUTION HAS BECOME A HUGE PROBLEM. IN MOST CASES THE "BLACKS" ARE BLAMED AND MOST OF THE TIME IT IS TRUE. IT IS HARD TO BLAME THEM BECAUSE THERE IS NOTHING ELSE FOR THEM TO DO. IT IS A QUEST FOR SURVIVAL. THE BLACKS CANT BE BLAMED FOR THEIR CRIMES. THEY HAVE TO FIGHT TO STAY ALIVE. MOST OF THEIR CRIMES SOMETIMES CANNOT BE TOLERATED SUCH AS MURDER AND RAPE. CRIMES LIKE THEFT AND PROSTITUTION IS NOT AS BAD AS THE OTHERS BUT IS STILL ILLEGAL.

EVEN IF PROSTITUTION IS AGAINST THE IMMORALITY ACT IT IS NOT ONLY THE BLACKS WHO BREAK THIS LAW IT IS ALSO THE WHITES. IT HAS BEEN PROVEN THAT WHITES ALSO GO TO THE SHEBEENS IN SEARCH OF PROSTITUTES WHICH WILL GO WITH THEM. PROSTITUTES CANT ALSO ALWAYS BE BLAMED FOR RENDERING THEIR SERVICES. IT CAN ALSO BE ANOTHER FIGHT FOR SURVIVAL BETWEEN THE CITY AND ITS PEOPLE. SOMETIMES THEY HAVE NO MONEY OR FOOD AND HAVE TO SELL THEIR BODIES TO GET THESE IMPORTANT NECESSITIES.

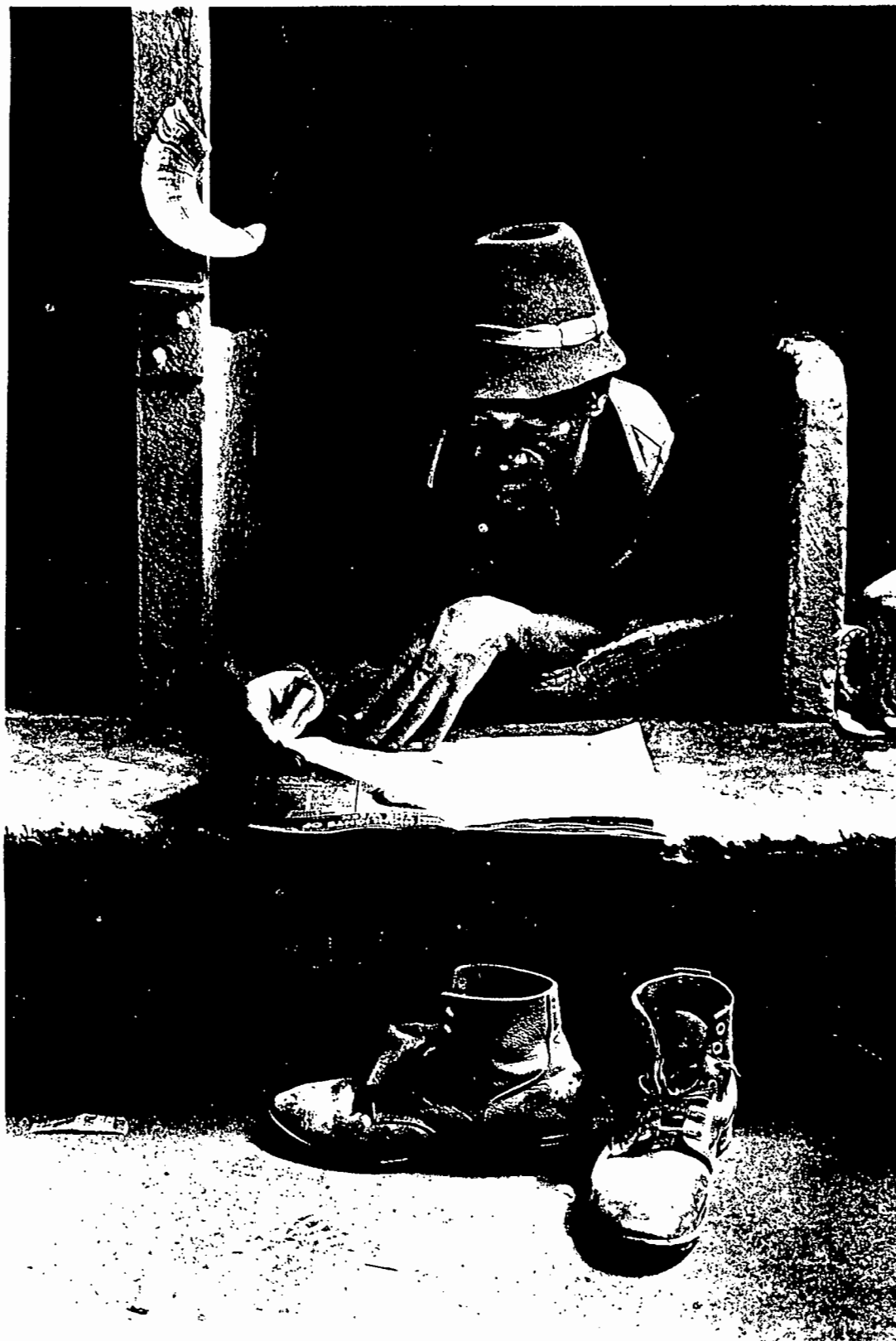
THEFT IS ALSO ANOTHER EXAMPLE OF THIS PROBLEM. THE CRIME IN URBAN AREAS CAN ALSO BE BLAMED ON THE INFLUX OF PEOPLE FROM RURAL TO URBAN DUE TO THE PEOPLE NOT HAVING ENOUGH MONEY AND JOBS TO SUPPORT THEIR FAMILIES, SO THEY HAVE TO RESORT TO CRIME. WHEN THERE IS EQUALITY IN THE SO CALLED 'HUMAN RACE' THEN THE COMMUNITIES WILL COME RIGHT AND CRIME WONT BE A PROBLEM. UNTIL THEN THERE WILL NEVER BE PEACE AND AN END IN CRIME.

REPORTER
RAYAAN ALLIE

Addendum 2. Photo-Story

Compiled by Group 3, see insert.

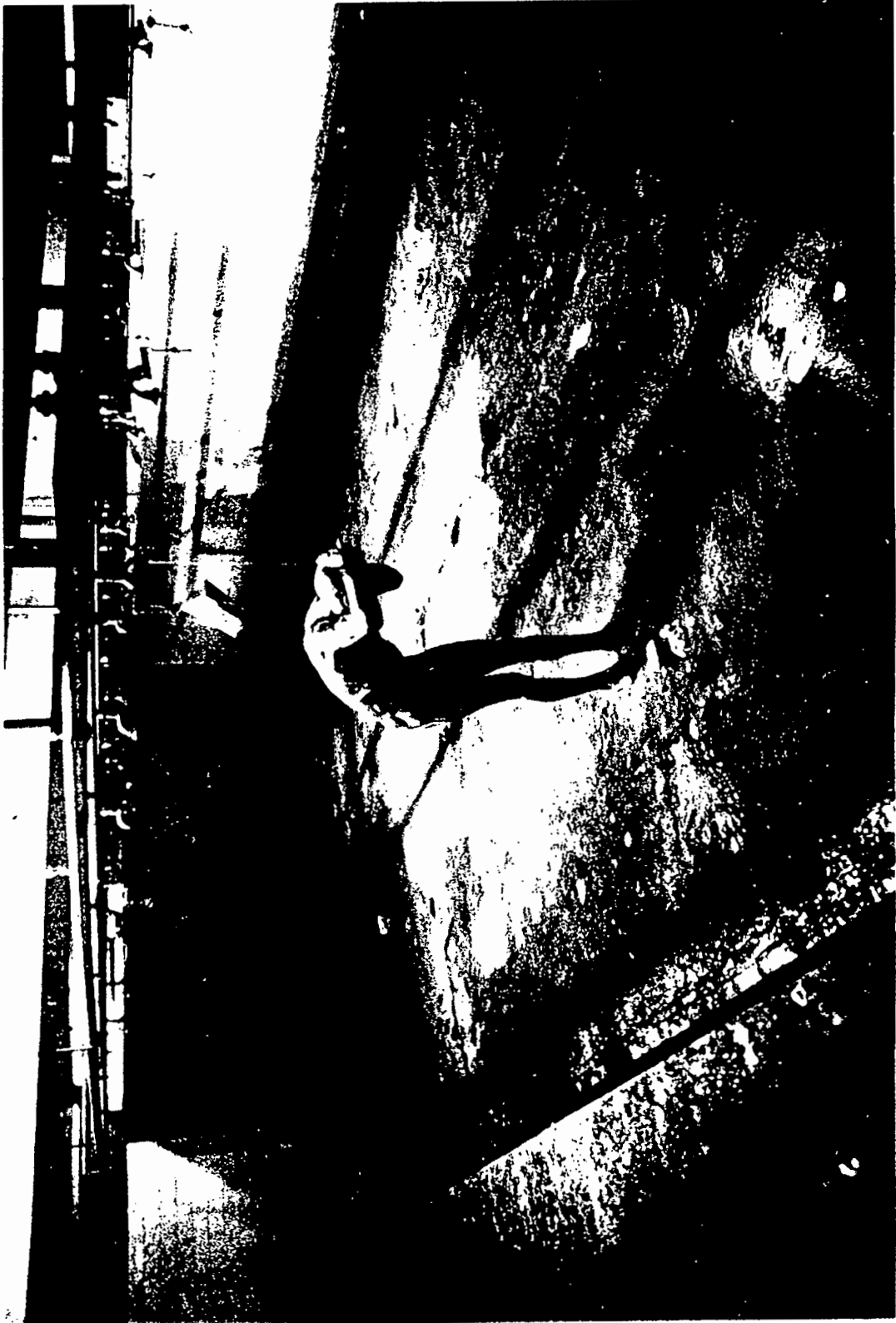
CONCRETE BUNK, COMPOUND



COMMUNAL BUNKS & STOVE



SHOWERS COMPOUND, JOHANNESBURG



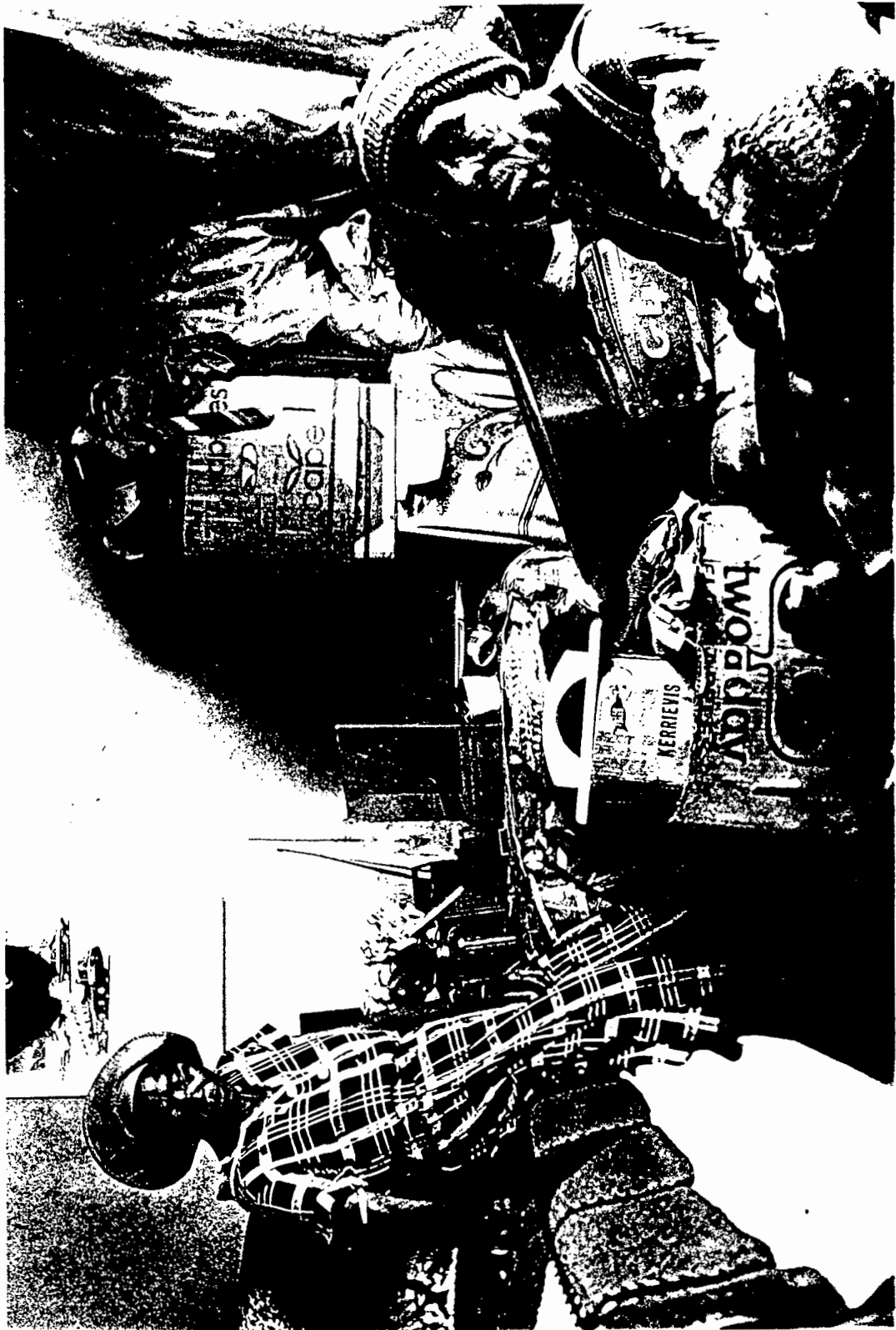
COMMUNAL TOILETS



GOVERNMENT FORCED REMOVALS



TRANSIT CAMP, SOWETO



ABANDONED CAR LOT, HOME OF SQUATERS



DISMANTLING SHELTER BEFORE DAILY MORNING POLICE RAID



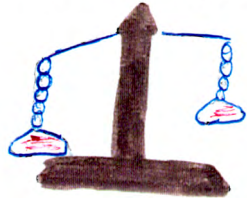
ADDENDUM 3. POSTERS

Submitted in fulfilment of Task 4, see insert.

THE HANGING OF ABSALOM KUMALO

UNFAIR!

JUSTICE SYSTEM



"THE UNFAIR SCALES OF JUSTICE"

A BLACK DEATH FOR A BLACK MAN



THE SAVIOUR

REVEREND STEPHEN KUMALO OF NDOTSHENI

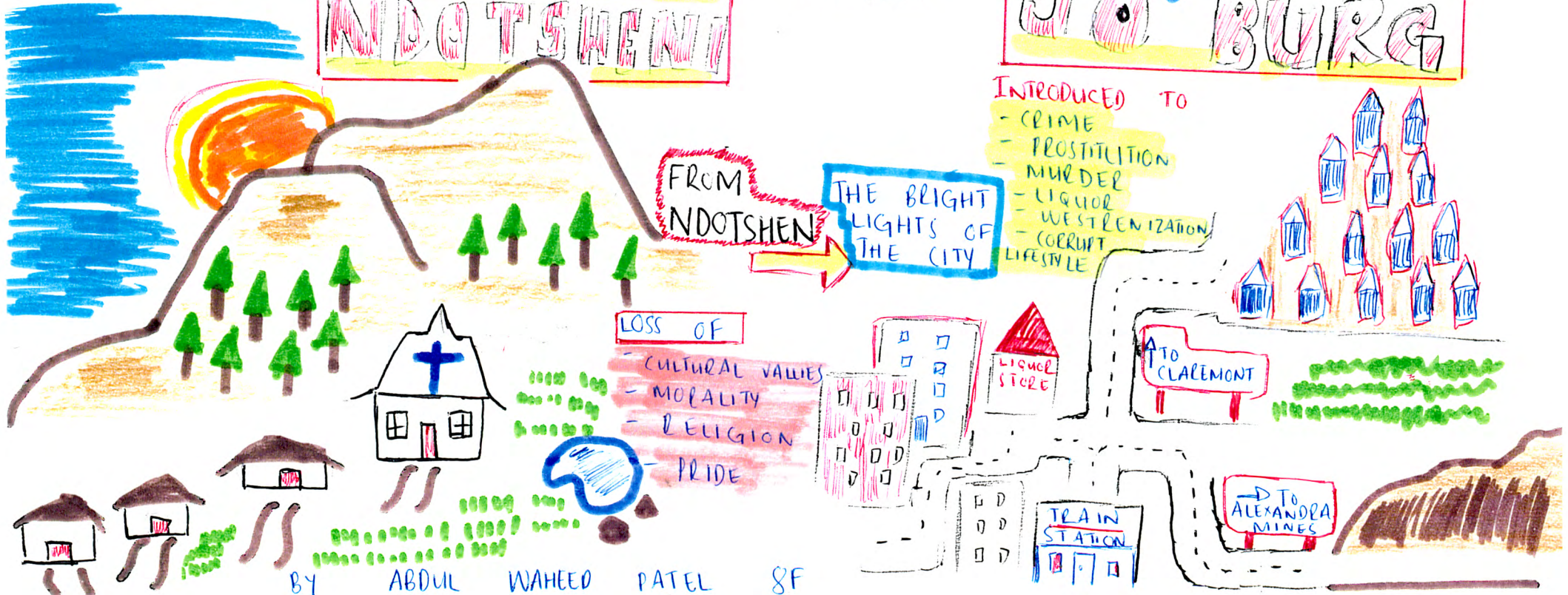
EXCELLENT BOOK

READ ALAN PATON'S BEST SELLER OF THE YEAR. A SUSPENSE DRAMA INVOLVING REAL LIFE ISSUES. YOU WILL BE DEEPLY TOUCHED

NOT FOR READERS WHO CANNOT GET TO A DEEPER LEVEL OF UNDERSTANDING

NDOTSHENI

JOBURG



FROM NDOTSHENI

THE BRIGHT LIGHTS OF THE CITY

- INTRODUCED TO
- CRIME
 - PROSTITUTION
 - MURDER
 - LIQUOR
 - WESTERNIZATION
 - CORRUPT LIFESTYLE

- LOSS OF
- CULTURAL VALUES
 - MORALITY
 - RELIGION
 - PRIDE

CRY THE BELOVED

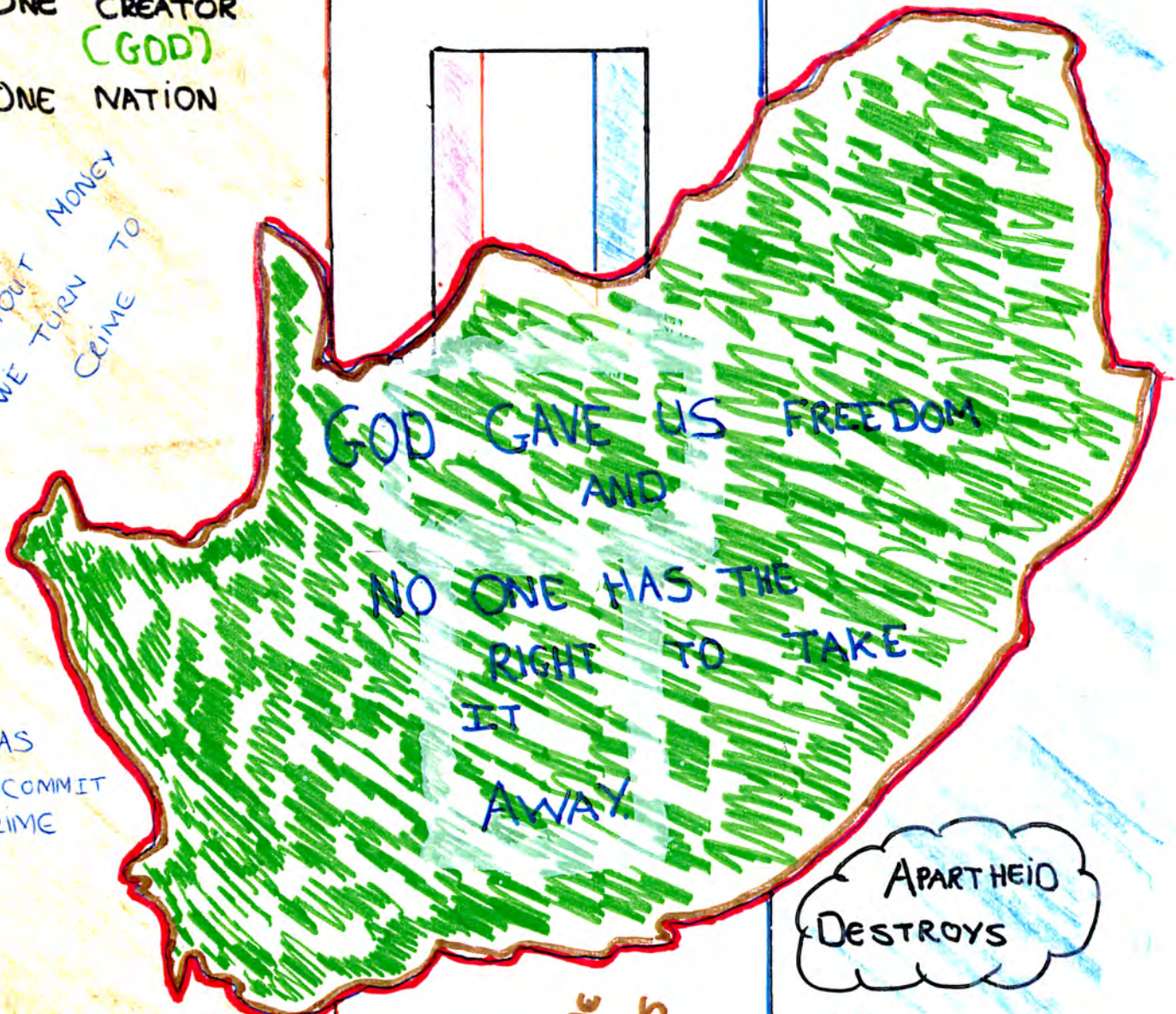
COUNTRY

NO ONE IS MORE SUPERIOR THAN THE OTHER WE ARE EQUAL.

COLOUR MAKES NO DIFFERENCE

- ONE CREATOR (GOD)
- ONE NATION

WITHOUT MONEY WE TURN TO CRIME TO



PAY AS YOU COMMIT A CRIME

LIFE IS NEVER THE WAY IT SEEMS

NEVER JUDGE SOME ONE BY HIS PARENTS

APARTHEID DESTROYS

~~~~~  
THE WAIT FOR FREEDOM & JUSTICE IS ALONG  
WAIT  
~~~~~