

TR 89-38

AN EXAMINATION OF THE USE OF THE
CONTEXTUAL QUESTION IN EXAMINING SHAKESPEARE'S
PLAYS AT THE STANDARD TEN LEVEL IN
CAPE EDUCATION DEPARTMENT SCHOOLS

Dissertation
Submitted in Partial Fulfilment of
the Requirements for the Degree of

MASTER OF EDUCATION
of Rhodes University

by

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March 1988

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ACKNOWLEDGEMENTS

I wish to thank the headmasters and pupils of the two schools at which I conducted my research. I especially wish to thank my pupils for their co-operation and their interest in my work.

Mr Ken Durham, my tutor, has been a constant source of advice, kindness and understanding. Professor Ray Tunmer provided invaluable assistance when I had to conduct statistical analyses. Professor Terence Marsh also provided much needed advice on the statistics I have used.

My greatest thanks go to Stella, my wife, who typed and corrected draft after draft of my work. Without her encouragement and support I would never have finished this dissertation.

ABSTRACT

Six years as a sub-examiner of both literature and written work made me aware of a personal dissatisfaction with the system of examining. This research examines in detail the use of the contextual question in examining Shakespeare's plays. The main concern has been to try to deduce what constitutes a good set of contextual questions. This area appears to have attracted little detailed research. However, there is much general writing on the teaching of literature.

There is no major conclusion in the dissertation but rather a series of conclusions related to the concept of the contextual question. These are summarised towards the end of chapter three. Some general recommendations appear at the end of chapter three as a sub-heading.

The findings of this investigation indicate a need for further research into the system of examining literature in the Cape.

It is hoped that teachers and examiners reading this dissertation will be able to use the findings to provide a possible framework for the setting of sound contextual questions.

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CHAPTER ONE

INTRODUCTION

The first chapter will attempt to show how the teaching of literature has developed since classical times, when the study of literature was an important part of the Graeco-Roman culture. The Dark Ages followed during which literature (except for the Bible) became of little importance. After this the Renaissance revived classical learning. This period eventually ended with the advent of educationalists such as Matthew Arnold who emphasised the importance of vernacular works. Following this, the chapter looks briefly at modern English thought on the teaching of literature.

As this dissertation is concerned with contemporary South African examination methods, there is a brief overview of the development of the teaching of English literature in South Africa. As there appears to be little written on the South African approach to literature study, an attempt is made to trace through the examiners' reports any developments in literature teaching. It will be endeavoured to highlight any major changes in the development of syllabuses.

The chapter ends with an analysis of the arguments for and against the teaching of Shakespeare. The main

thrust of the argument is that Shakespeare's works are worth teaching.

This historical background tries to provide an introduction to a more theoretical study in chapter two in which question types are analysed, and chapter three in which examination questions and answers are analysed. Chapter one is included as it tries to show past curriculum developments, a knowledge of which is perhaps necessary to an understanding of how the present situation in examining literature in South Africa came about.

THE DEVELOPMENT OF LITERATURE AS A TEACHING
SUBJECT - AN HISTORICAL OVERVIEW

The early Athenian system of education was notable for its simplicity. Music, dance, their own literature, their religion, physical training and citizenship were the basis of the curriculum.

"In a manner seldom witnessed in the world's educational history, the Greeks used their religion, literature, government, and the natural activities of young men to impart an education of wonderful effectiveness."

(Cubberley E. 1920 p. 36).

It is interesting to note what was not taught: arithmetic, grammar, science, drawing, higher mathematics and foreign tongues were left out of the curriculum.

(Cubberley E. 1920 p. 36). Literature and music were regarded as one, and not as separate arts as they are today. 'Music' in the Athenian sense covered a wide range of activities that were regarded as irrelevant in the Spartan state which trained its citizens for war. Athens trained its citizens for war and for peace. (Boyd W. 1966 p. 16). It was thus in the Athenian state that education which involved aesthetics truly began.

The 'new' Greek education began to emerge after the Battle of Marathon (490 B.C.). Drawing, grammar and rhetoric were introduced into the curriculum. As Athens became more civilised, so the study of literature became more important. Part of the reason for the importance of literature lay in the firm Greek belief in the moral value of verse. (Freeman K. 1907 p. 19, Lawrie S. 1895 in Durham K. 1969 p. 18).

"These poems, especially Homer, Hesiod, and Theognis, served at the same time for drill in language and for recitation, whereby on the one hand the memory was developed and the imagination strengthened, and on the other the heroic forms of antiquity and healthy primitive utterances regarding morality, and full of homely common sense, were deeply engraved on the young mind. Homer was regarded not merely as a poet, but as an inspired moral teacher, and great portions of his poems were learnt by heart. The Iliad and the Odyssey were in truth the Bible of the Greeks."

(Lawrie S. 1895 in Durham K. 1969 p. 18).

The way poetry was taught perhaps reflects this. The

majority of teachers believed that a proper education necessitated the inclusion of a close study of the great poets, the major part of this study being the learning the rote of vast tracts of verse. Plato, himself, recommended the learning of expurgated passages, carefully selected because standards in Greek literature varied so much. (Freeman K. 1907 p. 93). With the learning of the poetry went learning how to dance and to mime so the pupil could illustrate his recitation. However, as the 'new' education developed so the religious importance of poetry waned. This was largely due to the influence of the group of philosophers known as the Sophists. Reason began to replace religion as the basis of morality. (Cubberley E. 1920 pp. 41-42). Poetry, in the Greek sense of the work, was studied not only for its own sake, but for its civilising values and as a "vehicle for general education." (Durham K. 1969 p. 19).

The best of Hellenic education was absorbed into the Roman world after the fall of Greece in 146 B.C. By 100 B.C. the Graeco-Roman school system had taken form. (Cubberley E. 1920 p. 63). The Latin poet Horace put it this way:

"Captive Greece took captive her rude
conqueror,
And brought the arts to Latium."

(Horace in Cubberley E. 1920 p. 62).

This meant that as the Roman empire spread, so did the philosophy of Greek education. The most important place in the Roman curriculum was given to grammar which appealed strongly to the practical Roman and became a favourite study. (Cubberley E. 1920 p. 67). Literature was deemed suitable to follow the study of grammar but retained its place of relative importance as it seems also to have appealed to the Romans. Not only was literature memorised and recited, but it was also subjected to critical examination in what was known as a judgement. (Cubberley E. 1920 p. 68). (This critical examination is in many ways similar to twentieth century practice in South African schools.)

With the fall of the Roman Empire during the barbarian invasions of the fifth century, much of what was good in the Roman system of education was lost for many years. During the Dark Ages the study of literature was deprived of much of its stature as a discipline. Fortunately, not all was lost as the church acted as a custodian of education. (Boyd W. 1966 p. 99).

"... the Church was compelled by force of circumstances to concern itself with education and out of its cultural needs there ultimately grew a system of schools which by the end of the Dark Ages was almost as complete and as comprehensive as that which had passed away with the Roman Empire."

(Boyd W. 1966 p. 99).

However, this new education was largely different from its predecessor.

"The aim was now essentially other-worldly. The ultimate reason for any form of education was the advantage it brought to the faith."

(Boyd W. 1966 p. 100).

The church frowned on all subjects, including literature, which in any way threatened the central articles of Christian faith. (Boyd W. 1966 p. 100). This would not be likely to encourage vernacular literature to any degree. This imposition of the church's philosophy on all aspects of life "imposed a serious check on the forward movement of the human spirit." (Boyd W. 1966 p. 101). Cubberley (1920 p. 102) refers to this time as one of stagnation and points out that much of Latin literature was lost; but also that much was saved by the monasteries "by accident".

It was not until the Renaissance that Greek learning was once again handed back to Europe. (Cubberley E. 1920 p. 102). From 1450 to 1850 a 'new education' began, starting in Italy. It prepared for the world of the future rather than a spiritual world. (Cubberley E. 1920 p. 263). It combined cultural studies (which included literature) with physical training, manners, courtesy and reverence. It was a curriculum devised for pre-university pupils and aimed to produce citizens who

could work for the church, the state or themselves. (Cubberley E. 1920 pp. 263-264). As the movement developed so literature gained respectability as a subject once again. Firstly the classics, then modern literature came to be accepted into the curriculum. (Cubberley E. 1920 p. 280). Cubberley does not indicate if the modern literature included works in the vernacular, but this is likely as, at the same time, the use of the vernacular for teaching and for writing became widespread. (Cubberley E. 1920 p. 284).

The 'new education' did not influence England until very late in its development. The idea of the use of the vernacular took a long time to become entrenched in England. Until 1870 secondary schooling remained severely formal and narrow. (Cubberley E. 1920 p. 461). The influence of educationalists such as Arnold began the trend that led to vernacular English literature gaining respectability.

This, then, was the position in England at what was the next time of change. At the time three major schools of thought appear to have been developing.

The two "traditional" philosophies of education in the nineteenth century were the "utilitarian ideal" and the "elitist" system. The utilitarian system prepared a pupil for employment only, a result of the demands of

the industrialists of Britain for a "docile, literate and more or less numerate work force." (Reid J. 1982 p. 5). Such a system was therefore not based on the Greek idea that aesthetics form a part of education. Knowledge (in the sense of knowing facts) became of great importance. The great vernacular works of literature were regarded as not being suitable for study. There was doubt concerning the moral goodness of English literature (Durham K. 1969 p. 27). Consequently, works in the vernacular lacked respectability for many people. The utilitarian trend was influential for many years. It was seen clearly in examination papers "which were concerned with grammar and historical fact." (Durham K. 1969 p. 27). The Newcastle Commission of 1858 took a strong stand against the utilitarian ideals and condemned it as mere 'cram'. (Durham K. 1969 p. 28). If anything, this system represents a step backward to the Dark Ages when education was narrow and, as stated earlier, was likely to dampen any spirit of creativity.

The other school of thought favoured the elitist system of education where "high culture" was to be studied with little thought of utility. Such studies would most likely be beyond the abilities of many pupils. (Reid J. 1982 p. 4). Such a viewpoint receives a degree of support in contemporary South Africa when it comes to studying literature, especially Shakespeare.

"This means of understanding the text requires discipline and training; it requires study, thought and hard work. And it is, I insist, not accessible to all. If this makes the proper study of literature into an elitist activity, then let it be so - just as the proper study of maths is fundamentally elitist."

(Sherman J. 1984 p. 6).

The third school was the strongly humanist trend which found expression in Matthew Arnold's writings. The belief in the civilising nature of literature was a feature of Victorian education. However, the strong Greek influence of the belief in rote learning was evident. In Arnold's Report for 1880 he states:

"I find that of the specific subjects English literature, as it is too ambitiously called - in plain truth the learning by heart and reciting of a hundred lines or two of standard English poetry - continues to be by far the most popular. I rejoice to find it so ... The acquisition of good poetry is a discipline which works deeper than any other discipline in the range of work of our schools."

(Arnold M. 1880 from Sutherland G. (Ed.) 1973 p. 59).

Arnold uses the words 'literature' and 'culture' freely, therefore it is perhaps necessary to define them to some extent. It would seem that to Arnold, 'literature' was that writing which, when read and learnt, could lead to a pupil developing a sense of 'culture'. Culture, it would appear, had to do with one's behaviour in society and how one fitted properly into that society. The ideas are perhaps better expressed by Arnold himself. He

dismisses the notion that the study of literature is mainly of use to critics of new books or a professor of literature. (Arnold M. 1868 from Sutherland G. (Ed.) 1973 p. 59). He points out that culture is of great use:

"It reminds us that the perfection of human nature is sweetness and light. It is of use because, like religion - that other effort after perfection - it testifies that, where bitter envying and strife are, there is confusion and every evil work."

(Arnold M. 1868 from Sutherland G. (Ed.) 1973 p. 183).

The greatest value of culture lies not only in its bringing of "sweetness and light", but in making them prevail. (Arnold M. 1868 from Sutherland G. (Ed.) 1973). Arnold was a leader of the "liberal education" school which saw education in terms of developing pupils to their fullest within their unique individual capacity. I will try to show that this basic, child-centred ideal has been a main ideal of teaching literature in South Africa at least from the early nineteen-twenties.

It was out of these three systems that the English curriculum of the twentieth century emerged. Among a wide range of subjects, literature has gained respectability and is regarded as a subject in its own right and grammar is studied as an integral part of language. (See Annexure 3 p. 109). It took some while to happen, however.

Shayer contends that from 1900 to at least 1920 English education was characterised by "method writers" usually referring "passionately but rather vaguely to such things as 'truth, beauty and goodness'." (Shayer D. 1972 p. 172). One of Shayer's concerns is that the approach of teaching was too "text-centred" made even worse by the approach of Richards and Leavis with their "cultural-civilisation" ideals. (Shayer D. 1972 p. 173). The 1920's saw a new interest in change in education. Mathieson attributes the new feeling to the following:

"Anxieties about the expansion of popular education, dissatisfaction with what seemed to be the illiberalism of the classical curriculum, and post-war suspicion of Victorian values were beginning to create official sympathy for theories which placed the child at the classroom's centre."

(Mathieson M. 1975 p. 67).

The publication of the Newbolt Report reflected this new interest. Even this, however, though innovative and practical, firmly supported the belief in the civilising nature of literature. The Newbolt Report stated that if the British nation rejected the civilising influence of the teaching of literature, then that nation "must assuredly be heading for disaster." (Newbolt Report 1921 p. 253). The Report did, however, show that Britain had accepted the need to consider the uniqueness of each pupil. Unfortunately, practice lagged behind

theory. (Mathieson M. 1975 p. 66). This statement seems to support Shayer's assertion that it was only after 1950 that true pupil-centred literature study began, even if that study is perhaps "questionable in its virtues." (Shayer D. 1972 p. 173).

Since the 1950's the pupil-centred approach has generally become entrenched in Britain. Furthermore, the reasons for teaching literature have become more clearly defined. L.C. Knights provides the beginnings of a philosophy for teaching literature:

"Why do we teach literature? To which the short answer is, so that as many people as possible shall share the imaginative life that is 'stored' in the great masterpieces, so that their own imaginative-creative life may be quickened. Obviously what is in question is not 'knowing about' the masterpieces, but a genuine response from a personal centre - the only way in which great literature can become part of our own lives. That is easy to say: the difficult thing is to make it reality. How do we achieve an aim that is so important and yet so difficult to define, because the result (if we call it that) will be something different for each individual pupil, and probably something different from anything we could have foreseen? To the question I have just asked there is no answer that can be offered ready-made. As teachers we each have to find our own way over a considerable period of time ... Remember that you can't make people see; you can only provide opportunities and - in the way you present material that is so much more important than anything that can be said about it - prompt them to do their own seeing."

(Knights L. 1967 p. 5).

Durham points out that this concept of literature as "creative and re-creative experiences from within" (Durham K. 1969 p. 15) is nothing new, finding expression originally in Plato's metaphor of the cave.

"... certain professors of education must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes ... Whereas our argument shows that the power and capacity of learning exists in the soul already."

(Plato: Republic VII: 518 in Durham K. 1969 p. 15).

By the 1960's there was a belief that there were critical problems in English as a school subject, a feeling stronger in the United States of America than in the United Kingdom. (Allen D. 1980 p. 27). The result was the Dartmouth Seminar of 1966 during which the vast differences between the philosophies and practices of English teaching between the two nations became apparent. Even so, there were areas of agreement, especially on the importance of the child:

"On a whole series of issues the conference was united, to such an extent that there was little discussion required and no evidence of dissent. Thus, streaming was undesirable; the influence of examinations was probably harmful and should be studied; drama had an important place in English; children should be encouraged to write creatively ... That this agreement was 'achieved' was perhaps due to an underlying agreement that each child is unique but the processes of growth fall into a pattern."

(Allen D. 1980 p. 41).

Also in 1966 came the publication of Whitehead's philosophy of English teaching in The Disappearing Dais. It is worth quoting from this work at some length as it says much that makes sense. The next two quotations build on what Allen was speaking of in the previous quotation.

"The English child, in fact, acquires far the greater part of the English language outside English lessons, so that it would be wholly misleading to think of English teaching as concerned with implanting in him a hitherto non-existent skill or congeries of skills. No, the true task of English teaching is to help children to refine, polish, raise to a higher level of sensitivity, effectiveness and precision of language which they already possess in a highly developed form."

(Whitehead F. 1966 p. 16).

This idea had already been expressed by Plato in his metaphor of the cave. Whitehead goes on to state that it is from this idea that follows his key principle:

"The main business of the English teacher is not instruction in any direct sense, nor even teaching in the sense which may be applicable in some other subjects. It is the provision of abundant opportunity for the child to use English under the conditions which will most conduce improvement; opportunity, that is, to use his mother tongue in each of its four modes: (listening, speaking, reading and writing) and for all the varied purposes (practical, social, imaginative, creative) which make up its totality; opportunity moreover to use it under expert guidance and in situations which will develop ultimately his power to be self-critical about his own efforts."

(Whitehead F. 1966 p. 16).

This quotation is closely linked to the earlier quotation from Knights. It would appear that a strong feeling of that time was that teaching is more than just imparting knowledge; it is creating opportunities for pupils to absorb what is great in literature and from this, to develop the creativity of the pupil. Whitehead goes on to make two more important points. The first is that what is studied in literature is just as important as how it is studied. He rejects the idea that "good" literature is that which an educated and cultured adult would read. (Whitehead F. 1966 p. 58). A great many of the "classics" are unsuitable for class study. This leads to the second point. The development of the student's ability to cope with the critical study of literature cannot be forced. (Whitehead F. 1966 p. 87). It is perhaps worthwhile to summarise Whitehead's five basic principles of English teaching. These are:

1. The extent of individual differences of pupils determines how they should be taught.
2. The importance of the "readiness" of a pupil to be able to appreciate what is being studied.
3. The principle that pupils must be actively involved in teaching and learning.
4. The significance of play in the lives of pupils.
5. The principle of interest: the pupil will not easily learn unless interested in the task.

(Whitehead F. 1966 p. 21).

The idea that children and not mini-adults are being educated would appear to be fundamental to teaching literature. These five principles can be seen to be of particular relevance to the teaching of Shakespeare.

The Bullock Report (1975) provides a brief summary of philosophies that stretch back to classical Greek tradition.

"In Britain the tradition of literature is one which aims at personal and moral growth ... It is a soundly based tradition, and properly interpreted is a powerful force in English teaching."

(Bullock Report 1975 p. 125 9.2).

But the Bullock Report adds a further dimension to teaching literature, that of the importance of the pupil's enjoyment of the literature.

"We can sum up by saying that whatever else the pupil takes away from his experience of literature in school he should have learned to see it as a source of pleasure, as something that will be part of his life."

(Bullock Report 1975 p. 137 9.28).

Perhaps the last words in this section should go to Whitehead's opinion of examining literature:

"The fact is that all past experience suggests the existence of a deep and inherent incompatibility between external examinations as we know them and the essential aims of good English teaching."

(Whitehead F. 1966 p. 233).

It is with this clash of interests that this dissertation is largely concerned. Chapters 2 and 3 will try to evaluate and analyse the problems and then make some suggestions as to how the clash of interests can, to some extent, be resolved.

1.1 SOUTH AFRICA - THE TEACHING OF LITERATURE

Durham (1969) has written a concise and accurate summary of the position of literature in South Africa from circa 1860 onwards. South Africa's close ties to the United Kingdom, first as a colony and then as a dominion, led the teaching of English in South Africa to follow the British pattern. Prior to 1905 there was little to be found written on literature in the Education Gazette of the Cape Colony. There was no syllabus for English literature before 1916 beyond a stipulation of the number of lines of poetry a pupil had to learn by heart for each stage of his career. This shows the relationship to early Greek education and the later beliefs of Arnold. However, the Cape Education authorities began to feel the European influence and felt the need for a new look at literature. In 1906 the Education Gazette

of the Cape Colony published an article by Sykes which in many ways summed up the official attitude to the teaching of literature.

"... our literature is the fountain of our ideals ... The literature studied must be rich in ideas - in intelligible ideas, germane to the child's life. And these ideas must be so presented that they have dynamic power, by their very nature, to touch the child [sic] nature.

(Education Gazette 1906 Vol. V no. 33
p. 790).

Already, then, in 1906 the Cape education authorities favoured the child-centred approach, and the legacy of Arnold was still strong. In the same article Sykes continues:

"No part of true education is of greater importance than the memorizing of passages from our best authors ... A boy, by a little exercise of memory, can lift himself above the vulgarisms and barbarisms of daily conversation, and become more or less master of the language forms and construction of our great writers."

(Education Gazette 1906 Vol. V no. 33
p. 791).

In the Education Gazette of 9 February 1906, there is a summary of "'Suggestions for the Consideration of Teachers.' - The Teaching of English.' In the summary no mention is made of literature teaching as it is known today - but then the article makes no distinction as to whether it is referring to the teaching of sub-standard A or of standard ten. What it does stress is

the value of learning by rote so that "the memory is enriched with a store of beautiful thoughts". (Education Gazette 1906 Vol. V no. 21 p. 471). These two points then (the child-centred approach and learning by rote) can be seen as the major educational beliefs in English teaching until about 1930.

The next major step in literature study came in 1930-1934 when the general pattern of study was set. Six works were to be studied "from a literary aspect". (Durham K. 1969 p. 61). It is interesting to note that studying some of Shakespeare's works was compulsory. A study of the examiners' reports of the literature papers in the Cape reveals a reasonably clear picture of examiners encouraging personal responses to literature, as well as the recall of facts. In 1954, some 56% of the marks in literature could be earned by recall of facts. (Gardner W. 1958 p. 20).

The examiner for 1929, interestingly, seems to try to set a paper to cater for varying abilities:

"The questions were set to test the knowledge of the candidates of the books prescribed and also, generally in the alternate questions, to give opportunities for expression of criticism or appreciation."

(Education Gazette 1930 Vol. XXIX no. 5
p. 179).

But the objects of the paper according to the examiner do not quite coincide with the belief in the civilising influence of literature:

"The objects of this paper, namely, the careful, critical appreciative study of selected works of English literature, together with proof of the candidate's ability to write English, are being achieved."

(Education Gazette 1930 Vol. XXIX no. 5
p. 179).

The examiner's report of 1941 laments the pupils' lack of knowledge of facts and points out that the pupils had no excuse for they had had two years to study the required five works:

"Examples of this type of error could be multiplied many times. While it is admitted that books with a background of English history and English social life of a previous era present difficulties to the South African pupil, these difficulties can be overcome by teachers who recognise them as opportunities to supply definite knowledge, and to fill in a pictorial and historical background of a life and times different from our own. It is here that the value of such books lies and it is obviously here that so many teachers failed. The real value of the books consequently was lost."

(Education Gazette 1942 Vol. XLI no. 5
p. 317).

The examiner's report of 1942 indicates that the pupil-centred approach (in which facts are not as important as the pupil's abilities as a critic) was favoured. He points out that pupils knew their facts astonishingly

well (possibly as a result of the caustic report of 1941) but states:

"Indications are not lacking, however, that this efficiency is due rather to strenuous work in summarising than to interest in the reading material itself ... Some knowledge of content is, admittedly, necessary as a preliminary to the understanding of literary values, but it is of little significance as an end in itself ... Memory work of this kind defeats its own purpose, while, on the other hand, a real attempt by a candidate to reveal his own reaction, even if it is of an elementary nature and crudely expressed, must receive credit."

(Education Gazette 1943 Vol. XLII No. 6
p. 354).

The next apparent change came in 1950 when the Cape Education Department published a summary of aims for English as a first language for pupils up to standard six. Literature was not regarded as a separate entity to be examined, but was seen as part of the reading programme. This in some ways resembles the early ancient Greek model in that literature then was regarded as part of music. As shown earlier it was only as the Greek model developed under Rome that literature really became a separate study. It is to be wondered, then, if this 1950 summary of aims was a step forward or backward. The aim of reading was very vague:

"To train the pupil to read easily and with understanding, so as to profit to the fullest extent from what he reads."

(Education Gazette 1950 Vol. XLIX no. 27
p. 1912).

In 1951 the Cape Education Department issued a new syllabus for English first language. One of the general aims was:

"To introduce the pupil, systematically, to the work and thought of great writers, with the aim as they grow older, of training the imagination, developing taste and generally enriching their lives."

(Education Gazette 1951 Vol. L no. 11
p. 759).

The elucidation of this clause is, unfortunately, thin and vague - except that only four works would be examined, including a compulsory question on Shakespeare. However, there is little new thought in this aim. The idea of being "systematic" seems to echo the order of the Romans while the developing of taste seems to recall Greek thought.

In 1973 a new syllabus was published, in essence the same as that of 1951. It is a very short syllabus, consisting of only three closely-typed pages. This means that from 1930 until 1985 there was little new thought injected into English teaching in the Cape Education Department.

1.2 The present situation in the teaching of literature in South Africa

The syllabus introduced in the Cape in 1986 is in no way revolutionary, but it is far more detailed in its aims, and, consequently, is a help in guiding the teacher on how to approach the teaching of literature. It is a landmark in that it is the first really detailed syllabus to have been devised for English in South Africa. It is in no way prescriptive and therefore provides no ready answers to problems. It is there to be interpreted. The Cape syllabus is much like the syllabuses of the rest of the numerous education departments in South Africa, hence an analysis of the Cape is of wider relevance. (Reid J. 1982 p. 25).

As a general goal the syllabus states:

"If teachers can help pupils find enjoyment in reading they will have done them a lasting service. Without some pleasure from and active participation in literature, the other goals cannot be achieved effectively."

(Cape Education Department Syllabus 1986 p. 20).

The "pleasure-principle" is thus firmly entrenched which is a pleasing aspect of the syllabus. But the influences of the Greeks and Arnold are still present in one of the stated goals of (specifically) the study of literature:

"That pupils ... expand their experience of life, gain empathetic understanding of other people and develop moral awareness." (Cape Education Department syllabus 1986 p. 3).

The syllabus lists six other goals for the teaching of literature:

- "1. Gain enjoyment from and skill in reading.
2. Appreciate literature and read with discrimination.
3. Develop the capacity for critical thinking about, and the ability to form and express their own views on literary works.
4. Increase their self-knowledge and self-understanding.
5. Gain some knowledge of basic literary genres and the techniques appropriate to each.
6. Develop some understanding and appreciation of their literary heritage."

(Cape Education Department Syllabus 1986 p.3).

These are fairly clearly defined goals - but to test whether they have been achieved would be very difficult. It is here that the problem for the examiner lies. This is the problem of which Whitehead wrote when he referred to examinations being in "direct conflict with educational values." (Whitehead F. 1966 p. 234).

It is interesting to note that the general aims of the United Kingdom's General Certificate of Secondary Education English syllabus for 1988 bear a marked resem-

blance in some ways to the Cape 1986 syllabus.

"The course should seek to develop the ability of students to:

- 1.1.1 communicate accurately, appropriately and effectively in speech and writing;
[see aim 3 of the Cape syllabus]
- 1.1.2 understand and respond imaginatively to what they hear, read and experience in a variety of media;
[aims 2 and 3 of the Cape syllabus]
- 1.1.3 enjoy and appreciate the reading of literature;
[aim 1 of the Cape syllabus]
- 1.1.4 understand themselves and others.
[aim 4 of the Cape syllabus]."

(General Certificate of Secondary Education Syllabus 1987 p. 1).

The syllabus lists no general aims of literature teaching, but only "assessment objectives". Noticeably absent is any reference to the civilising nature of literature or to learning passages verbatim, but the aims make it clear that a child-centred approach is necessary.

1.2.1 Summary:

The South African attitudes to the teaching of literature have been influenced by the changing patterns in Britain. The new syllabuses of the CED and the GCSE have much in common. They both have elements of the Graeco-Roman tradition, the ideas of Arnold and contemporary writers such as Whitehead. The importance

of the position of English in the South African curriculum cannot be overstressed. As an international language, it is the major unifying factor of all the languages and racial divisions in the country. The importance of literature - not necessarily that of the European tradition - is possibly what could help to save South Africa from permanent division and bring some of the "sweetness and light" of which Arnold spoke.

"... it is at least in part through the culture conveyed in literature in English (not necessarily English literature) that a common South African culture may be achieved."

(Reid J. 1982 p. 8).

1.3 Teaching the works of Shakespeare

It is necessary to include a short section on the teaching of Shakespeare as the main data for this thesis is derived from an analysis of examination questions on Hamlet.

In 1903 the "Alternative Draft Syllabus" for South Africa included Shakespearean drama but solely for the purpose of learning parts of his works by heart. By 1925 Shakespearean drama was included in the senior certificate examination and by 1930 was compulsory. The 1951, 1973 and 1986 Cape syllabuses firmly entrenched Shakespearean drama as compulsory works to be studied in

standard ten. White pupils in Natal and South African Indian pupils have to study three of Shakespeare's dramas in their last three years of study, that is standards eight to ten. (Reid J. 1982 p. 81). This is far more than the rest of South African pupils. Perhaps it is too much more. Between 1982 and 1984 there was a flurry of articles in Crux concerned with the teaching of Shakespeare. Two main groups are apparent in these articles (and the works):

- (a) the "traditionalists" who believe that Shakespeare must be taught because he is great and relevant. (Black M. 1982).
- (b) the "revisionist" group who believe that Shakespeare is suitable for study but as an option.

(Sherman J. 1984 p. 31ff; Reid J. 1982 p. 79).

In the debate in Crux, Black proposed that, as the essential nature of man has remained unchanged since Shakespeare's days, his works are still relevant. "All Shakespeare's plays are concerned with the interaction between people: the search for power, jealousy, selfishness and every other human emotion imaginable." (Black M. 1982 p. 31). Is relevance alone, however, enough reason for teaching the works of Shakespeare?

The argument for retention on the grounds of relevance or greatness falters when faced by the arguments of the group who favour the "optional" approach to Shakespeare.

The main argument for making the study of Shakespearean works optional is that many pupils struggle to understand the language. (Newbolt Report 1921 p. 312; Reid J. 1982 p. 76; Orkin 1982 p. 28). Morton represents the extreme of the "optional" group. He argues that pupils who would like to study the classical works should be "weeded out" (which suggests such pupils are harmful) and taught separately. Only the "elite", he claims, should be allowed to study Shakespeare. (Morton C. 1981 pp. 34-35). Probably the most balanced view is provided by Reid. She not only states why one should teach Shakespeare's works, but she also identifies the concomitant problems:

"The great plays can fulfil all the aims of increasing love of literature, developing the capacity to think and make moral judgements and contributing to the understanding of human nature and their universality and greatness as literature is beyond question. The stumbling-block is the language.

(Reid J. 1982 p. 76).

The argument that weaker pupils cannot cope with Shakespeare's language is strong, but this is most noticeably so in pupils who are not, or should not, be studying English on the higher grade. (Reid J. 1982 pp. 79-80; Sherman J. 1984 p. 4). The problem does not seem to be that Shakespeare is inaccessible to all, nor even to most, but rather only to a small group. It is interesting to note that Shakespeare is extremely popular

among Black pupils, even though Reid questions the value, not of the teaching of Shakespeare, but of the manner in which it is done - that is, line by line analysis of meaning. (Reid J. 1982 p. 80). It is to this analytical approach at first language higher grade level that Orkin is so opposed. (Orkin M. 1982 p. 28). Orkin's theories will be examined more closely later.

It will be my contention throughout this investigation that Shakespeare can be accessible to nearly all. Statements such as the following (which have not been substantiated in any way) are unfortunate:

"Whether we like it or not, whether we are prepared to admit it or not, the greater majority of our pupils at school hate Shakespeare in much the same way that the majority hate maths."

(Sherman J. 1984 p. 6).

Even more alarming is the following statement in the same article:

"The unwilling products of our cultural force-feeding will, however, continue to throw peanut-brittle, hoot, jeer and disrupt every performance which they are compelled to attend - as the actors of the PACT company, who must regularly perform for them, will freely testify.

(Sherman J. 1984 p. 7).

If both the above statements are true, then something astonishing has gone wrong. It is always too easy to say that a teaching method is wrong for this aspect is easily observable. There are a host of variables that could make the statements true. The unfortunate fact is that teachers sit with pupils who often struggle with the language (as has been shown) and for whom English as a compulsory subject is a burden. To overcome such problems the teacher has to make the study of Shakespeare's works as enjoyable and as relevant as possible. There is no shortage of texts giving suggestions on possible methods. Cook's The Play Way (1931) provides a possible method of making a play live. Pupils act the play and by interpreting for themselves can leap over the "analyse the language barrier". The Newbolt Report concurs and goes even further by giving details of how to teach the scripts to pupils. (The Newbolt Report 1921 p. 150 and pp. 312-313).

Shakespeare's plays are acting scripts and need to be treated that way. (Reid J. 1982 p. 82). Pupils need to 'see' the script, because it is a play. The examiner's report for literature (for the first language paper in the Cape) states:

"Pupils should be encouraged to respond to a play as a dramatic experience. Candidates frequently refer to 'the reader' and 'the book' and forget in their answers to questions on dramatic effect that an audience is involved."

(Examiner's Report for English First Language HG Paper I 1987 p. 134).

More will be said later on teaching methods as only after analysing some examination papers and question types will profitable teaching methods be relevant.

1.3.1 Summary

A teacher needs to assist pupils to overcome the difficulties in understanding Shakespeare's meanings without resorting to line by line analysis. Once this is done, a love for Shakespeare's works by the pupils is a possibility. Even if a pupil does not like the works, he should at least appreciate the universality of theme of so many of Shakespeare's works. The most likely way of achieving all of this is by treating the plays as plays and not as books for examination.

"The great plays can fulfil all the aims of increasing love of literature, developing the capacity to think and make moral judgements and contributing to the understanding of human nature."

(Reid J. 1982 p. 76).

CHAPTER TWOTYPES OF QUESTIONS : THE THEORY2.1 Why examine?

Examinations are easy to attack as there is much educationally wrong with them, but they remain a convenient way of testing the abilities of large numbers of pupils. The radicals who advocate the abolition of examinations are dismissed by Wiseman:

"To condemn all for the sins of a few is an emotional reaction only pardonable in the young revolutionary. Our purpose should be to adapt examining method to educational aims ... For certain aims, in particular circumstances, cumulative assessment is likely to be the most efficient: for other purposes, in different circumstances, the written examination will be indicated."

(Wiseman S. 1961 p. xviii).

The Cape Education Department (CED) examined 17 047 matriculants in 1985 of whom 6 606 wrote the examination for English First Language HG. With such large numbers it is not surprising that the externally set and marked written examination is used. While the external examination system is presumably administratively efficient, the question to ask is whether it is educationally efficient. This problem is nothing new. In 1921 in the United Kingdom the issue was raised by the

Newbolt Report:

"No one will dispute the ascendancy of the examination system in education to-day. We accept it as a fact, confronting the teacher of English, as of any other subject. It is there, and if English is to receive its due share of recognition English must make terms with it. The nature of those terms is the question before us."

(Italics mine)
(Newbolt Report 1921 p. 294).

The nature of those terms will have an important influence on the educational value of the examination. To test the nature of the terms two questions should be asked:

- (a) What is being examined?
- (b) Do the questions reflect this?

A past examiner of literature in the Cape suggests a useful guide as to what is being examined:

"It is the book itself that does the teaching, if we will allow it to. I believe we err in viewing the books we study as ends in themselves; they are more correctly regarded as stages in the development of our pupils' cognitive power, stages in the refinement of emotional response, and of their moral sensibility. No-one could be so near-sighted as to regard the Matric exam as a test of what the candidate has learned of his books that year. It is more properly regarded as the testing of reading maturity, reasoning skills, powers of expression and moral attitudes shaped over a number of years. The setbooks are part of the programme used to shape these: they are vehicles, means towards an end."

(Van der Mescht H. English Symposiums 1980 p. 42).

Van der Mescht's ideas on the purpose of examining largely cover the aims of the Cape syllabus already discussed: the development of the critical thinking capacity, an expansion of the awareness of life, and moral awareness (CED Syllabus for English First Language (HG) 1986 p. 3).

Two other reasons for examining literature are probable. Firstly, to determine whether pupils are suitable for university entrance or not, or are sufficiently intellectually equipped to possess a matric certificate. From what Van der Mescht states and the requirements of the CED (which will be dealt with in detail next) this is not necessarily the main aim of the examination. Secondly, examining a subject gives it status. Literature as a subject could be regarded as unimportant, or, at worst, could be ignored were it not examined. (Durham K. 1969 p. 178; Gardner W. 1958 p. 7; Newbolt Report 1921 pp. 301-302).

2.2 The requirements of the Education Department

The CED literature syllabus avoids saying what should be examined. It does say how it should be marked. Each relevant subsection of 'The Examination of Prescribed Work' in the CED Senior Secondary English First Language HG syllabus (1986) is worth close analysis. The numbering of the original document has been retained for

easy reference.

"3.3.1 Examiners should look for honest, personal responses, founded on a sensitive and intelligent understanding of the text."

This corresponds very closely to the "Assessment Objectives" for English Literature of the General Certificate of Secondary Education (GCSE) of the United Kingdom which requires that candidates be able to "communicate a sensitive and informed personal response to what is read." (GCSE English Syllabus 1987 p. 5). To set questions which truly test the ability of a pupil to show such abilities would be difficult. Probably the greatest stumbling block is when a pupil has not fully understood the text he is reading. But if the pupil acts in an extract of the play, or sees a production of the play he is studying, he is far more likely to be able to respond personally to it.

"3.3.4 The textual or contextual question tests the candidates' abilities to express in good, clear language their understanding of or response to a poem or an important passage."

According to this, two abilities are being tested: the understanding of the meaning of the words used and the pupil's response to the words. The first is little more than a test of vocabulary or recall. The second is rather vague. What is a "response" to a poem or a Shakespearean soliloquy? Presumably it means how a pupil re-

acts to a poem or passage : is it enjoyable to read? Why? What does it mean to you? [the pupil]. The problem is to assess the answer. If the question assumes that a certain response is the only correct one, then the exercise is educationally wrong. However, not every answer would be correct. The problem for an examiner would be to set the parameters of possible answers. This will be examined in more detail when certain questions are closely analysed. The GCSE "Assessment Objectives" for literature provide a better approach by separating the objectives the CED sees as one:

- "[Candidates should show their ability to:]
1. acquire first hand knowledge of the content of literary texts;
 2. understand literary texts, in ways which may range from a grasp of their surface meaning to a deeper awareness of their themes and attitudes."

(GCSE syllabus for English 1987 p. 5).

The GCSE noticeably states that the above can be done by using both "wider reading" or "detailed study of literary texts". (GCSE syllabus for English 1987 p. 5). The CED tests by examining the narrow reference of four literary texts.

- "3.3.4 (cont.) In the case of an extract, questioning should not only refer to the text itself but should call for interpretation in relationship to the work as a whole."

This would seem to be a good requirement. Pupils should realise that extracts (especially of a Shakespearean drama) are part of a whole. They should be able to establish causal links in the extract to the rest of the work. Questions such as the following investigate this causality:

- (a) What is King Lear's attitude to Goneril and Regan in the extract? (The extract will be from Act I).
- (b) How does this contrast with his later attitude?
- (c) Is he justified in his later attitude?

These will do more to test understanding of the play than any number of recall questions. The first tests the pupil's ability to read and understand the given text. The second sees if he is able to perceive the change and the third gives him a chance to express his own views on a moral issue. The CED syllabus makes the following statement:

"6. Principles of Assessment

Tests and examinations must be designed to assess how far the stated aims of the syllabus have been attained."

(CED syllabus 1986 p. 7).

Because the stated aims are either vague or difficult to measure (how does one measure moral awareness?) the examiner has a difficult task ahead of him.

2.3 Question Types

"... Examination questions are directives to the candidates to give certain performances'.

(Thyne J. 1974 p. 6).

The CED network examination for standard ten has to cater for a wide range of abilities. Orkin's 'elite' are as important as the weakest candidate who must study Shakespearean works even though he has no great wish to do so. The questions should reflect this.

When analysing a set of questions later, I will try to show that it is difficult to categorise questions into pigeon-holes. I will try to show that overlapping of categories, when examining literature, is common. In none of the texts consulted for this research were categories of questions suggested that specifically applied to examining literature. Consequently, I have devised my own set of categories. Firstly, I assessed the types of questions set in recent South African literature papers. Secondly, I extracted ideas and categories from Furst E. 1958 Constructing Evaluation Instruments; Gronlund N. 1968 Constructing Achievement Tests; Miller C. and Parlett M. 1974 Up to the mark; and Thyne J. 1974 Principles of Examining.

I will deal with each category of question, defining it, giving examples and discussing the values of the question types. The categories are arranged not in order of difficulty, but in order of the level of cognitive ability required to answer the questions in a category. I will try to show later that many variables affect the level of difficulty of a question. To judge questions solely on the basis of categorisation would be wrong. I have named the categories:

- 2.3.1 rote recall
- 2.3.2 comprehension
- 2.3.3 assumptions and deductions
- 2.3.4 creativity.

2.3.1 Rote recall

A rote recall question requires little more than that the candidate remembers something and is able to communicate that information somehow. The information required can usually be learnt so that a diligent candidate will feel secure about the examination. The questions encourage boring teaching (eg. "Sum up Act I for homework."). Little intellectual development is likely to occur. This type of question is much used by second language examiners. The following questions are taken from the CED Second Language (HG) literature paper, 1979.

- " (i) In a letter to his wife, Macbeth described how he met the weird sisters. Relate the contents of the letter. (6 marks)
- (ii) Describe Lady Macbeth's reaction to this letter and the news of Duncan's visit. (10 marks)"

Both these questions ignore the "why" aspect. It is illogical to assume that just because a pupil is a second language candidate he is unable to think for himself.

Until fairly recently the rote recall question was the hallmark of CED literature papers which is what Orkin (1982) attacks because it leads to the teaching of facts in the Gradgrind fashion. Even worse than the short recall-type question is the long recall-type question. Fortunately, these are no longer used by CED examiners:

"One has only to flip through the external Matric papers of the last seven or eight years to realise that the Setwork Question has undergone, is still undergoing, a transformation. Eight years ago there was of course no contextual question - the good old days! - but there were also no essay questions, in our sense of the word. Long questions there certainly were, but in all of these 60 to 70% of the marks were allocated to sheer regurgitation of content. The balance usually went to a question requiring the skill and insight of a second-year university student. Questions of this nature were set also on poetry, without the 'convenience' of part or the whole of the text. Certainly one was justified, in those circumstances, to 'drill' content and mass-produce critical responses.

(Van der Mescht H. English Symposiums 1980 p. 43).

Gardner put the "regurgitation of content" figure at 56% in 1958. (Gardner W. 1958 p. 20). Van der Mescht is not quite correct in stating that there were no contextual questions. There were contextual questions, but of a different type. The "contexts" were very often short passages and the questions required short answers. The following are a set of "contextual" questions from the 1959 CED English First Language literature paper:

"SHAKESPEARE : Hamlet

1. The following extracts are all famous sayings of Hamlet. With reference to each, state clearly and carefully -
 - (i) The particular occasion in the play that called forth the saying. (4)
 - (ii) The significance of the words quoted, in so far as they affect Hamlet himself or those around him. (4)
- (a) How weary, stale, flat, and unprofitable
Seem to me all the uses of the world.
Fie on't! Ah fie! 'tis an unweeded garden.
That grows to seed; things rank and gross in nature
Possess it merely.
- (b) Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their current turn away,
And lose the name of action.
- (c) Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour is at stake. How stand I then,
That have a father kill'd, a mother stain'd ...?

- (d) Our indiscretion sometimes serves us
well
When our deep plots do pall; and that
should teach us
Rough-hew them how we will."

The sole requirement of (i) would appear to be little else than regurgitation of memorised facts. It is interesting to note that (ii), which is a difficult question to answer, is given the same value in terms of marks as (i).

The only real use of this type of question is when a candidate is required to put an extract into context, in much the same way as (i) requires him to do. This does mean a retelling of the story, but at least it enables a pupil to see that an extract is part of a larger whole. This is partly what is called for by the CED syllabus, but it demands interpretation as well: "... questioning ... should call for interpretation in relationship to the work as a whole." (CED syllabus 1986 p. 5). The danger of this type of question is when it is used too often in a set of questions in an examination.

2.3.2 Comprehension

The second level of question is where a candidate is asked to find an answer which appears in a given text. Unless the pupil struggles with the vocabulary of the texts, these questions are usually straightforward. They

are similar to the rote recall question, except that no recall is involved because the answers are available in a given passage. The danger is that an examiner may be tempted to ask questions requiring great detail in answers. This detail is often largely irrelevant. Examples of this type of question are as follows. (The questions are of my own invention):

From Act I Scene ii Othello

Oth: Keep up your bright swords, for the
dew will rust 'em;
Good signior, you shall more command
with years
Than with your weapons.

Bra: O thou foul thief, where has thou
stow'd my daughter?

Questions: 1. For what reason does Othello
respect Brabantio according
to the extract?
2. What is Brabantio's opinion
of Othello?

Both of these questions require shortish answers of about five to fifteen words. This type of question or the rote recall-type is often combined with the next type in a two part question.

2.3.3 Assumptions and deductions

The third level of question is where the pupil is asked to make assumptions or to deduce an answer. In fact, he is at last being asked to think for himself. The level of difficulty at this level varies greatly and the examiner has to be careful to check on exactly what task he

is asking a candidate to perform. In general, the candidate is being asked to complete a fairly difficult series of tasks. He must:

- (a) read and understand a passage which, if it is a Shakespearean extract, is often complex.
- (b) read between the lines of the text and make deductions from this.
- (c) justify his thoughts in writing.

To do all this for two or three marks is asking a lot. These questions are common in literature papers as they are a keen test of a pupil's understanding of the text and the pupil's ability to express himself clearly. What they do not test is the candidate's flair for creative thought or his enjoyment of the text. The following are examples of this type of question. The extract is from Hamlet:

"Horatio: Why, what a King is this!
Hamlet: Does it not, think thee, stand me now upon -
 He that hath killed my king and whored my mother;
 Popped in between the election and my hopes,
 Thrown out his angle for my proper life,
 And with such cozenage - is't not perfect conscience
 To quit him with this arm? And is't not to be damn'd,
 To let this canker of our nature come
 In further evil?
Horatio: It must be shortly known to him from England
 What is the issue of the business there.
Hamlet: It will be short; the interim is mine,
 And a man's life no more than to say 'One'.

Questions:

1. What emotion is exhibited by Horatio in his exclamation regarding the King in the opening line of the extract? Also explain the circumstances giving rise to this. (5[marks])
2. By referring to Hamlet's words above and to his subsequent action, show how he has changed since his encounter with Claudius suggested by the extract [2.1] above. (9[marks])"

(OFS Senior Certificate Examination English First Language (HG) First Paper 1981).

(These two questions are part of a set of seven totalling 40 marks). It is interesting to note that onto question 1 is attached a rote recall question where the candidate has to put the extract into its broader context. The second question shows overlapping of question types to some extent. The candidate has to deduce Hamlet's character from what he says in the extract. Then he has to recall earlier and subsequent facts and then compare all of these. This is not an easy task, but also certainly not impossible. It is at this level of question that evidence of moral education, as required by the CED syllabus, can be tested. In the last four years in the CED senior certificate examination there has not been one question in a contextual set on Shakespeare that requires some moral stand by the pupil. It is an issue the examiner could possibly investigate. Questions that can explore this area are of the following type. The questions are devised by me:

1. Was Hamlet justified in killing Polonius?
2. Was Hamlet justified in pretending to be insane?
3. Who was the more guilty - Macbeth or Lady Macbeth?

These questions require very clear and logical argument, and a final statement on the moral issue of right and wrong. Perhaps teachers and examiners are expecting too much of young people. That is a problem which needs further investigation.

This category of questions is often abused by asking for pupils to deduce matters of minor relevance: for instance, to deduce the meanings of single words. Marks should be awarded for showing logic, therefore pupils should be required to write down how they arrive at an answer. Expecting short answers in this category is educationally undesirable.

2.3.4 Creativity

Bloom devised a complex categorisation of tasks in his "Cognitive domain of the taxonomy." He devised six main categories: knowledge, comprehension, application, analysis, synthesis and evaluation. (Bloom B. in Gronlund N. 1968 pp. 14-15). These all fit into the first three categories devised. What is left out is what Bloom calls the "Affective domain" which concerns itself with interests, feelings and attitudes. (Bloom B. 1956

in Gronlund N. 1968 p. 14).

The last level falls within this "affective domain". A candidate must extrapolate information or show creativity in thought. It is in these questions that candidates are often able to show off their flair for intelligent thought and to entertain the examiner with an answer that is enjoyable to read:

- "1. How might a director attempt to convey Hamlet's state of mind in his movements on stage from lines 8 to 20?
(2[marks out of 30])
2. Say how you think Hamlet's flippancy [at Polonius' death] would affect audience reaction to him.
(4[marks out of 30])"

(CED Senior Certificate English First Language (HG) Paper 1 1982) [adapted]

(The passage supplied was made up of thirty lines from Hamlet's confrontation with his mother and his murder of Polonius).

To answer the above questions requires careful thought. The second one, especially, will test whether a candidate has really thought deeply about the text as a script for acting. Perhaps the greatest advantage of this type of question is that it will really encourage the pupil to make a personal response, which is an important requirement of both the CED and the GCSE syllabuses. Answers prepared beforehand will be of little use. Study guides and the teachers' feelings are no longer of importance. The pupil's own ability is

being tested.

2.4 Summary

Gronlund claims that in achievement testing only the cognitive domain need be considered. (Gronlund N. 1968 p. 14). This is not strictly true of testing literature because pupils are expected to explain their attitudes, to exhibit some sort of moral stance and to show creativity. It is precisely this problem that at once makes the examining of literature so difficult and yet so exciting. The examiner can move away from a rigid marking memorandum to a freer system. Candidates in an examination are able to take on some form of character. (Newbolt Report 1921 p. 300). The Bullock Report puts it differently: "In a very real sense a pupil is himself being judged each time he responds in class to a piece of literature, particularly a poem." (Bullock Report 1975 p. 131 para. 9.15).

Four categories may well seem few to cover such a wide range of abilities that can be tested. It must be remembered that these four categories are general categories, and each one contains elements of Bloom's taxonomy. To have numerous highly specific categories could lead to fragmentary questioning. A question in literature can often draw on all four categories.

CHAPTER THREEAN ANALYSIS OF SETS OF QUESTIONS3.1 The data

I requested the CED that I be allowed to use as a sample one hundred literature examination scripts written for the senior certificate examination. I also requested that I be allowed access to the marking memorandum for that paper. I also asked permission to interview the present examiner and a past examiner. All three requests were denied on the grounds that to grant permission would be against departmental policy.

The CED did, however, grant me permission to use another sample as described below. Unfortunately, this sample will never be as accurate for research purposes as genuine final examination scripts. One advantage of my new sample, however, was that I was given permission to interview the fifty-eight senior certificate candidates at the school where I teach.

In the Cape a literature examination contains groups of questions on each prescribed literary work, each group comprising three questions (one contextual set and two long essay questions which may comprise one or more

parts). Pupils choose one of three questions for each literary text.

Because it was not possible to take a "simple random sample" I had to do the next best thing, by taking a "convenience sample". (Cohen L. and Manion L. 1980 pp. 99-100). I had what Cohen and Manion (1980 p. 100) call a "captive audience" in that the first sample comprised the matriculation candidates at the girls' school where I teach. The data comes from the answers to an optional set of contextual questions on Hamlet written for the mid-year examinations. This set of questions was devised by a colleague who also drew up the memorandum. The entire set of papers was marked by me. The first problem was that only seventeen pupils elected to answer the set of questions on Hamlet. As seventeen is a very small sample I requested (and was granted) permission from the CED to take a second sample of senior certificate candidates of another school in the same area (this time for boys only). This was done and thirty-six sets of answers were obtained. These pupils did not write under examination conditions. As the set of questions does not contain all the question categories I wish to discuss, I have taken the answer papers to another set of contextual questions on Hamlet as a sample. This set was written as part of an examination. Twenty-six girls (from the group who wrote the previous examination) attempted the set of questions.

Nine of these had attempted the first set of questions. The data derived will be used mostly for comparative purposes and will be analysed in detail later.

The result is a "cross-sectional study" which will "produce a 'snapshot' of a population at a particular point in time." (Cohen L. and Manion L. 1980 p. 70). On account of the limitations placed on the data the 'snapshot' will not be as clear as I would like it to be, but it should still prove useful.

"The single 'snapshot' of the cross-sectional study provides the researcher with data for either a retrospective or a prospective inquiry."

(Cohen L. and Manion L. 1980 p. 70).

This study is "retrospective" in that it "focuses on individuals who have reached some defined end-point or state." (Cohen L. and Manion L. 1980 p. 68). The "end-point" is the examination the candidates wrote. The inquiry is about what happens to the candidates at the "end-point" and why.

3.1.1 Analysis of the data from the first and second samples

The pupils whose answers formed the second sample had not been taught the information required to answer questions 5, 6 and 7 and hence these questions were excluded

from the quantitative analysis that follows. Frequency tables for the responses to questions 1.1, 1.2, 1.3, 1.4, 1.5, 2, 3 and 4 were drawn up. To check whether this raw data for samples one and two could be added to form a single sample I applied the 't' test to check the significance of a difference between the means of two small uncorrelated samples. The null hypothesis was that there is no significant difference between the scores of the two schools as measured by this test. The value of t was 2,25 with 51 degrees of freedom. The value of p was less than 0,05. The null hypothesis was thus rejected; the conclusion being that there is a significant difference between the scores of the two schools. There are three main possible causes of the difference. These three are:

(a) My assessment of the answers:

To achieve fairness and consistency of marking in a subjective test of subjective skills is very difficult. However, as I was the only person marking, the inherent inconsistencies present when numerous teachers mark were avoided. To check my consistency and fairness, I had my colleague (who set the paper and drew up the memorandum) moderate my marking. Her marking and mine, in her opinion, were close enough to be considered similar. Our marking never differed by more than two marks out of thirty. This

method of achieving consistency is the same as that used by the examiners of the senior certificate examination, except on a much smaller scale. My assessment, then, is unlikely to have affected the scores to any significant degree.

(b) The different schools:

Both schools are the sole English medium government secondary schools in the area. Pupils at both schools represent a fair cross-section of the community. There is therefore little reason for sociological factors to have caused the difference in the scores. The fact that one sample was all girls and the other all boys could make a difference but is unlikely to do so. It would need a large sample tested from participants in a co-educational school to yield any significant findings on this point. One of the main probable causes is that different teachers at different schools will teach differently. At the girls' school the English teaching staff hold meetings once a week during which (amongst other things) approaches to teaching sections of work are discussed. Team teaching is also used. Consequently, there is likely to be little difference between teachers as all the pupils are taught by all the teachers. At the second school, however, the teachers as a group may have different emphases

in their teaching. The results of the 't' test would certainly indicate a strong possibility of this.

(c) Examination conditions versus non-examination conditions

For sample one, the boys answered the set of questions as a class exercise. The girls answered the questions as part of an examination. The large number of boys not even attempting to answer certain questions suggests that they gave up more easily if they did not immediately know the answers. The girls, however, tended to give an answer even if it were a guess, as seen by the increase in the number of answers scoring zero and decrease in the number of answers not attempted. This tendency is even more marked in the third set of data. In this examination, each of the twenty-six candidates attempted to answer every question in the set used for data analysis. It would appear that examinations are a spur to make pupils try their hardest.

All this does not mean the statistics are valueless. On the contrary, they raise most disturbing questions. If there is such a difference in the small samples taken, what are the differences between the large number of schools whose pupils attempt the literature paper? How

can the examiner set a paper which will exclude these variables? The examiner ought to answer these questions if he wishes to set a fair examination. Ordinary teachers, in their classrooms, should set examination papers that resemble the senior certificate papers. Again, this seems a tall order. Unless teachers are in constant contact with each other and the examiner it would be very difficult.

3.1.2 How the quantitative data will be stated:

On account of the differences in the samples, it will always be indicated if the figures stated are for the sample of girls or the sample of boys. Figures will be stated as percentages. Because the number of pupils in each sample differs, the total number the percentage represents will also be stated as follows: $x\%$ ($N = y$). The two samples will be identified simply as "the boys" and "the girls" rather than "sample one" and "sample two" or "school one" and "school two".

3.1.3 The interviews:

I "interviewed" forty-two pupils I taught by asking them to state, in writing:

- (a) What they liked about the way I teach literature.
- (b) What they disliked about the way I teach literature.
- (c) What they felt about studying a work by Shakespeare.

This was done as a routine classroom exercise I do to assess if I am teaching properly. Not all the information gleaned is applicable, but where it is I have either quoted pupils or supplied a paraphrase. Where necessary pseudonyms have been used. Some pupils may well have tried to give answers that they thought I may want to hear, especially to the first two questions. I believe most were probably honest. They could answer anonymously. As so many answers were critical (but constructive) I feel pupils generally stated what they felt.

Three girls were also interviewed separately, this time directly about the examination. Again, I have quoted or paraphrased where relevant. The interviews were tape-recorded. The girls interviewed represent a fair cross-section of the ability-range. The names used are pseudonyms. The interviews are solely qualitative data but nonetheless important. They enabled me to measure attitudes, beliefs, preferences and knowledge, as well as being helpful in identifying variables and relationships. (Cohen L. and Manion L. 1980 pp. 293-294).

3.1.4 My attitude to the data

The data clearly has weaknesses, but this is not to say I do not believe it has some value. It is not claimed

that the data will prove anything; it may well indicate something. Moreover, it goes against my basic philosophy of teaching English to try to inject strict objectivity into an area that is so subjective. I will be looking for trends and making suggestions based on the data.

3.1.5 How the set of questions will be analysed

To print all the given extracts in the text would take up too much space therefore the full set of questions including the text is printed in Annexure One. The second set of questions (and text) to illustrate other question categories is printed in Annexure Two. However, the numbering of the questions is consecutive throughout the appendices. This is to avoid confusing questions by their numbers.

Each question will be assessed as a subsection. It was decided to keep to the order in which the questions appeared in the set. It is not really feasible to arrange by categories as categories often overlap within questions. Also, the set of questions is being analysed as a whole, therefore it is better to take them in the order the examiner devised them. Instead of writing question numbers out they will be written as numerals.

3.2 Analysis of each question

A set pattern will be followed for the analysis. I will:

- (a) state the question and how many marks it is worth;
- (b) state what the expected response is according to the memorandum.
- (c) categorise the question and justify the categorisation;
- (d) supply a frequency table showing the pupils' scores for the question;
- (e) analyse the received responses;
- (f) suggest reasons for (d) and (e);
- (g) evaluate the worth of the question.

3.3 Analysis of the first set of questions

Question one is: "Give synonyms for:" after which five words from the passage are supplied. Each word is independent of the others. Each one will be dealt with separately, except that the evaluation of the worth of the question will be focused on the group of questions.

Question 1.1 is:

"[Give synonyms for:]
dispatched (1.75)." (1 mark).

The expected response is "killed".

When moderating my marking the examiner herself realised that "killed" was not the most appropriate answer and substituted "robbed/stripped". This suggests that a good marking memorandum should not be regarded as final. This means that a memorandum in literature should not be too didactic. The question is essentially one of deduction because the answer can be worked out from the context of the word. If even the examiner was unsure of the original answer six months later, then the question is probably very difficult for the pupils.

Table 1

Frequency table of pupils' scores for question 1.1.

| Sample | No answer | Score | | |
|-----------|-----------|-------|----|----|
| | | 0 | 1 | N |
| Girls (%) | 0 | 88 | 12 | 17 |
| Boys (%) | 3 | 64 | 33 | 36 |

The table shows that this question was not well answered. A large number of candidates did not realise that the question implies that a one word answer is required. From the boys came: "life taken away", "to get rid of" (twice); from the girls came "was once the king" and "throned-alive". Except for this last incomprehensible answer, the others are approaching the correct answer.

These responses tell the marker that the candidates have essentially understood the word "dispatched". Mary, who gave a four word answer, stated that she knew what was meant but simply could not think of one word for it. She was penalised, therefore, not for lack of comprehension, but for lack of vocabulary.

Question 1.2 is:

"[Give synonyms for:]

aught (l. 86). (1 mark).

The expected response is: "anything".

Again this is essentially deduction as the meaning of the word can be worked out from the text, but the word is an archaism therefore a good general knowledge is likely to be of help. Consequently I also see the question as partly rote recall.

Table 2

Frequency table of pupils' scores for question 1.2.

| Sample | No answer | Score | | |
|-----------|-----------|-------|----|----|
| | | 0 | 1 | N |
| Girls (%) | 12 | 88 | 0 | 17 |
| Boys (%) | 17 | 72 | 11 | 36 |

Candidates again produced answers of more than one word. These answers showed understanding but lack of vocabulary. Common to both girls and boys was the answer "at all" which means the candidates are being penalised for lack of vocabulary and not lack of understanding. One boy answered: "leave her alone". Again he has understood but his language ability has failed him. Mary answered "should". I asked her how she arrived at such an answer. She said she "guessed by substitution". She simply exchanged words she knew for "ought" until she found one which sounded correct. Guessing was apparent in many answers from boys such as "don't", "drive", "will". One girl answered "should be", clearly thinking of the word "ought". One girl thought "ought" is synonymous with "lust"! The increase in the number of both girls and boys not answering suggests that this question was too difficult.

Question 1.3 is:

"[Give synonyms for:]

thorns (l. 87). (1 mark) ?

The expected response is: "uncomfortable thoughts/conscience".

Even the examiner struggled at first to find one suitable word. Later, while moderating my marking, the examiner added "problems" to the list. The question is mainly one of deduction. The meaning can be worked out

partly from the surrounding words, but there is the added problem that the word "thorns" is being used metaphorically. To explain all that in one word is very difficult.

Table 3

Frequency table of pupils' scores for question 1.3.

| Sample | No answer | Score | | |
|-----------|-----------|-------|----|----|
| | | 0 | 1 | N |
| Girls (%) | 0 | 88 | 12 | 17 |
| Boys (%) | 3 | 50 | 47 | 36 |

Some pupils (both boys and girls) took the word "thorns" literally and answered: "pains", "needles" and "prickly's" [sic]. As with 1.1 and 1.2 many candidates from both samples gave answers of more than one word. A boy gave the longest: "happenings of the past. (They prick like thorns when is thought about [sic])." This answer is essentially correct, but earned no marks. Brenda answered "pains". She justified her answer by stating in an interview that the thorns are "mental pain". She said she was aware she had to give one word as an answer. By obeying the implications of the question she penalised herself because "pains" was marked wrong - as it is without the explanation.

Question 1.4 is:

"[Give synonyms for:]
matin."

The expected response is "morning/dawn".

I would classify this question the same as 1.3 including the classification of the word as an archaism.

Table 4

Frequency table of pupils' scores for question 1.4.

| Sample | No answer | Score | | | N |
|-----------|-----------|-------|----|--|----|
| | | 0 | 1 | | |
| Girls (%) | 0 | 41 | 59 | | 17 |
| Boys (%) | 22 | 38 | 40 | | 36 |

Table four shows that pupils of both samples found this question the easiest of the five words in question 1. The reason for this is unclear. Even when one boy gave the wrong answer ("evening") he nevertheless realised it was a time of day. Linda, when interviewed, said it was easy as the reference to the paling of the glowworm was simple to pick up. Brenda gave the answer "army". When I asked her how she reached such a strange answer she said that "matin sounds like a force" and hence "army" was suitable. Like Mary before her she used word

substitution based on sound. She could not see that the meaning of "matin" could be deduced from its context.

Question 1.5 is:

"[Give synonyms for:]
account (1. 78)." (1 mark)

The expected response is "judgement".

Later the examiner added "destiny". She was inspired to do this as a result of an answer by a pupil. This suggests another important attribute of a good examiner: be open to the responses of pupils. This question is much like 1.3 in terms of categorisation: comprehension with metaphorical meaning. As with 1.3 and 1.4 this led to pupils attempting to give literal meanings.

Table 5

Frequency table of pupils' scores for question 1.5.

| Sample | No answer | Score | | |
|-----------|-----------|-------|----|----|
| | | 0 | 1 | N |
| Girls (%) | 0 | 88 | 12 | 17 |
| Boys (%) | 17 | 69 | 14 | 36 |

These results resemble those of 1,1; 1,2 and 1,3 in the high percentage of both samples who score zero. Many, as stated, gave literal answers. From the boys came: "report", "list", "memory" and "aquoligement" [sic]. Presumably he meant "acknowledgement". From the girls "report" came only once. The answer "death" was given by 47% (N = 17) of the girls. This answer is essentially wrong, but indirectly could be right. King Hamlet has died, that is why he is called to account. The girls understood the basic meaning but were unable to pinpoint the precise meaning of the word. Consequently they were unable to supply a single synonym for it.

Question 1 has no real place in a literature examination. Firstly, it is a test of vocabulary and a test of a pupil's reasoning ability in that he can work out the answers (partly, at any rate) from the text. It does not test the pupil's understanding of the play. This type of question is quite in place in a language examination. Secondly, the question seems to encourage guessing. Thirdly, the limitation of one mark per answer meant pupils either scored 0% or 100%. This problem was compounded by the fact that the question is ambiguous. Is one synonym per word required? It would have been better had it been phrased: "Give one synonym for each of the following words in the context in which it appears." Even better, however, would have been to ask the pupils to explain the meanings of the words. This

would not then tend to penalise those who struggled with a smaller vocabulary than the examiner. With this done, each question could have counted for more marks and encouraged a wider spread of marks. But overall, this type of question is out of place in a literature examination.

Finally, Brenda's forlorn comment on the question points out the futility a pupil can feel when confronted by such a question: "It would be easy if I understood all the words."

Question 2 is:

"Identify the speaker in the first lines (lines 74 - 91) and place this extract in context by explaining briefly what has happened."

(6 marks)

The marker's memorandum reads as follows:

"Speaker = Hamlet (the king's) ghost, killed by his brother Claudius who has since married his dead brother's wife, Gertrude, although it is less than two months since King Hamlet died. Claudius poisoned him while he slept. The ghost asks his son, Hamlet, to revenge his death."

This question is rote recall. All the candidate has to do is tell part of the story of Hamlet to gain marks.

Table 6

Frequency table of pupils' scores for question 2.

| Sample | No answer | Score | | | | | | | | N |
|-----------|-----------|-------|----|----|----|----|----|----|----|---|
| | | 0 | 1 | 2 | 3 | 4 | 5 | 6 | | |
| Girls (%) | 0 | 6 | 0 | 12 | 24 | 24 | 24 | 12 | 17 | |
| Boys (%) | 0 | 3 | 22 | 31 | 17 | 14 | 8 | 6 | 36 | |

The table shows that for both samples the scores were fairly well spread out from nought to six. Significant is the fact that all the candidates at least attempted an answer. The responses indicate that there was little guessing. One boy seems to have not understood where the passage came from in the text. He answered:

"It is Hamlet speaking. The play has just been set and played. Hamlet has his proof that Claudius killed his father. He is now doing a siloiet [sic] telling the audience what he is going to tell his mother about what has been happening without her even knowing."

This answer scored zero. The following answer scored full marks. The vocabulary is simple - perhaps too simple. For instance he states that Hamlet is "sad", but the answer is clear and the sentences short. All the required information is there in some form:

"The Ghost of King Hamlet is the speaker. King Hamlet dies and Claudius (King Hamlet's brother) becomes king after he has married King Hamlets [sic] wife. Hamlet is very sad about his fathers [sic] death and does not like what his mother has done. The castle gaurds [sic] had noticed King Hamlets [sic] ghost and told Horatio. After Horatio saw the ghost and spoke to it. The ghost said he had been poisoned by Claudius and that his wife was having an affair with Claudius while he was still alive, and Hamlet must avenge his death."

Despite the spelling and the punctuation errors and the flouting of the convention of using the historic present, this is a fair answer. Compare it with the following extract from a girl's answer:

"... They tell him [Hamlet] and the next night where they're on guard again Hamlet is with them and the ghost appears again and Hamlet speaks to it and he finds out that Claudius killed him and how he was killed."

This stringing together of facts using "and" was fairly common in both samples. Clarity of expression appears to be a problem in responding to questions requiring longer answers. All the girls interviewed stated that they liked the question "because you could learn for it." Mary stated that she felt safe answering such a question as long as she had been given lots of notes by the teacher! Even though she had not been given such notes she scored four out of six marks for this question.

Possibly the main objection to this question is that it is worth 20% of the total marks for this set of questions and all it is testing is rote recall. If it were for four marks I could perhaps justify its inclusion.

Question 3 is:

"What does 'leave her to heaven', (1. 86) mean?"

(2 marks).

The expected response is:

"Let God decide on her punishment."

This question is difficult to classify. To a very limited extent a pupil can deduce the meaning by connecting the sentence to "ought", but as shown very few pupils knew what "ought" meant. Because this is an important speech, the teacher is likely to have dealt with it in some detail. The ghost's attitude to his widow is important. The pupils are likely to have noted this and could have learnt it. Also words of the sentence are simple hence the pupils should be able to answer by relying on their personal vocabulary. The question category, then, is essentially rote recall.

Table 7

Frequency table of pupils' scores for question 3.

| Sample | No answer | Score | | | N |
|-----------|-----------|-------|----|----|----|
| | | 0 | 1 | 2 | |
| Girls (%) | 0 | 18 | 18 | 65 | 17 |
| Boys (%) | 0 | 31 | 17 | 53 | 36 |

A girl gave a particularly good answer:

"It means that Hamlet must not judge and punish his mother for her sins but rather let heaven or God deal with her."

The above pupil eventually scored an 'A' symbol for English in the Cape Senior Certificate examination. A candidate who scored poorly in the Senior Certificate examination answered:

"It means that Hamlet must leave her alone because God will take care of her sins. She will pay for her sins."

Both answers are correct, but the first flows in well-constructed prose. In this question the weaker candidates and the strong candidates appear to be easily able to score the same. Yet the first response one should really score higher as it is a much clearer answer. The second candidate should not be penalised for her style,

but the other candidate should be rewarded for her good style. The way to be able to do this would be to increase the mark allocation to four. But the question is not deserving of four marks. The question, while checking that pupils understand the meanings of the words, tests very little. It is perhaps a useful question to use orally in class to see if pupils are following the plot.

Question 4 is:

"The words 'distracted globe' (l. 97) have two possible interpretations. Explain both."

(4 marks).

The expected response is:

1. the world (one mark) being torn apart by war (one mark).
2. Hamlet's mind (one mark) - upset (one mark) by this news and his mother's remarriage."

To answer this question pupils need knowledge of the action of the play and to know the two meanings of the word "globe" as "model of the world " and "round" as a head would be. No analysis, creativity or deduction is really needed. The question is essentially in the rote recall category.

Table 8

Frequency table of pupils' scores for question 4.

| Sample | No answer | Score | | | | | N |
|-----------|-----------|-------|---|----|---|----|----|
| | | 0 | 1 | 2 | 3 | 4 | |
| Girls (%) | 6 | 12 | 0 | 29 | 6 | 47 | 17 |
| Boys (%) | 3 | 39 | 8 | 36 | 3 | 11 | 36 |

Brenda thought this question and number 2 were the easiest. Certainly the idea of "globe" as the world seemed to have been spotted by most candidates, probably as they meet or have met the word often in their schooling. Many of the candidates who scored two marks had only spotted this meaning. They either did not attempt to answer further or answered incorrectly thereafter.

As with previous questions, the clarity of answers had an effect on the marks awarded. The following two answers by girls are both correct. The first is stylistically clear and flowing even if the sentence is too long.

"It could mean the globe as in the earth which has been distracted by the disruption of the natural order or it could mean the globe as in Hamlet's own mind which is distracted and disturbed by what the Ghost has told him."

The second lacks planning. It cannot be awarded full marks because, as it stands, it is not perfect, even though I knew what she was trying to say. She was awarded three marks.

"Distracted globe could mean that the memory that Hamlet has of his father is in his head filled with unimportant information. Or it could mean that the memory is still on the world that is distracted by other things."

Many of the boys had the same problems as writer number two:

"The world being full of sin and evil, with no set course [sic]."

and

"The world being a globe has many distractions or the globe they are in (world of their own) is distracted."

and finally an answer that scored zero. This was unfortunate, as the pupil certainly had some idea of what was being asked at the beginning of his answer:

"The one is that everything is muddled [sic] up, while the next means that the situation is on purposely [sic] avoided and it gives Hamlet more to think about."

What showed fairly clearly in the boys' answers was the influence of what their teachers had taught. Some 33% (N = 36) of the boys referred to the "chain of being" and the upsetting of "the spheres" in their answers. Not one girl did. Some of the boys seemed to see this ques-

tion as an opportunity to show what they had learnt. The following is a good example:

"Distracted globe: could be the spheres of the Chain of Being. King Hamlet was god [sic] ordained [sic] and was killed and Claudius became king. He was not ordained. The whole world is effected [sic]."

The irony is that one of the boys' teachers was asked to answer the question paper. His answer was what the memorandum asked for:

"- the earth
- overwrought mind"

Such an answer is correct even if a bit abrupt. The question does not invite discussion. This is perhaps the question's main drawback. It does not extend the pupils' minds in any way.

To answer questions 5, 6 and 7 needed information that was not taught to the sample of boys. Consequently, little reference will be made to their papers. The very high percentages of "no answer" for the boys on these three questions shows what happens when pupils are confronted by a problem of this nature.

Question 5 is:

"Extract and explain any evidence given in this passage which shows that this play is typical of the Elizabethan tragedy genre".

(4 marks).

The expected response was:

- "1. There is a ghost - typical of the troubled world of Elizabethan tragedy when the natural order of events is upset by a murder.
2. People of high rank are involved. King Hamlet has been killed. His ghost wants revenge.
3. The world is distracted and disturbed by the unnatural and untimely death of the king."

The expected response makes the question seem easy, yet this is actually a difficult question. Unless the pupil knows the minutiae of the Elizabethan tragic genre it will be very difficult for that pupil to find the evidence. Also, the "evidence" is really thin, because the genre is usually spoken of in general terms. The question, then, requires rote recall of information. The pupil has to extract that evidence, therefore the question is also in the comprehension category.

Table 9

Frequency table of pupils' scores for question 5.

| Sample | No answer | Score | | | | | N |
|-----------|-----------|-------|----|----|----|----|----|
| | | 0 | 1 | 2 | 3 | 4 | |
| Girls (%) | 0 | 47 | 6 | 12 | 24 | 12 | 17 |
| Boys (%) | 33 | 47 | 11 | 3 | 0 | 6 | 36 |

80% of the boys scored no marks for this question as opposed to 47% of the girls, showing clearly the boys' lack of knowledge. Of the girls, those who knew something of the genre usually managed to score at least one mark. But some girls who knew something of the genre struggled to apply their knowledge to the extract. The following is a typical answer:

"It is typical of the Elizabethan tragedy in that the main character lives a tragic life and when he does any action, he does it incorrectly, eg. 'And shall I couple hell? Hold, hold my heart.' It indicates the structure of the tragedy. It consists isolation [sic] - Hamlet was an isolated character. He was lonesome. He suffered irrevealation [sic] too."

This answer is too general and very muddled. The next answer was awarded four marks. It is so full of punctuation, spelling and other errors I have avoided using "sic" but have copied it as it was written:

"The extracts: 'Ay, thou poor ghost, whiles memory holds a seat.'" This is talking about the ghost. All Elizabethan tragedy's have something to do with ghosts, sonabulism etc. The extract: 'I'll wipe away all trivial fond records.' This is the beginning of Hamlet's downfall. He is going to forget everything, and only going to concentrate on revenge. Elizabethan tragedy's always have the hero (Hamlet) causing pity and fear. Here we pity him and fear him too because of his anger and sincereness."

If I had been more consistent in my marking I would not have awarded this full marks because it shows confusion in places and is stylistically poor. It also contains

the incorrect statement that a facet of the genre is "sonabulism". This is probably a confused reference to the "sonambulism" of Lady Macbeth. I am uncertain what prompted me to award four marks to this answer. I probably was fooled by the references to the ghost, the hero and the hero's downfall. It is a sad fact that marking setwork is a subjective exercise in which mistakes can be made. An examiner must be aware of this and continually check to see that each candidate is receiving the same fair treatment.

It is important that pupils know something of the genre on which they are working. A question linked to the topic is relevant and justified. This particular question is focused too closely and consequently the pupils struggled to cope. This question was a possible opportunity for the examiner to link the extract to the rest of the play. The question could have been on how the extract is part of the tragedy in a certain way, for example the tragic hero. However, to include a question requiring such specific knowledge in a public examination would be unfair unless teachers were told in good time to cover the topic.

Question 6 is:

"Identify the type of verse used in this extract. Explain it and comment on its effectiveness."

(5 marks).

The expected response is:

"Blank verse (one mark)
 ie. Unrhymed iambic pentameter (one mark)
 u - / u - / u - = iambic (one mark)
 pentameter (one mark)

It is effective because although it is poetry, it reads very smoothly, much like ordinary speech, and so it is not stilted or awkward and can be continued without becoming boring. (one mark)."

This question is in much the same category as number 5. The candidate has to apply knowledge (of metre) to the text and arrive at an answer. It combines rote recall with comprehension.

Table 10

Frequency table of pupils' scores for question 6.

| Sample | No answer | Score | | | | | | | N |
|-----------|-----------|-------|----|----|----|----|---|----|---|
| | | 0 | 1 | 2 | 3 | 4 | 5 | | |
| Girls (%) | 6 | 18 | 0 | 24 | 18 | 29 | 6 | 17 | |
| Boys (%) | 44 | 39 | 14 | 0 | 3 | 0 | 0 | 36 | |

As with the previous question the difference caused by what is taught is plain. 83% (N = 36) of the boys were awarded no marks. Only 24% (N = 17) of the girls scored no marks. Also a high percentage of boys did not even attempt to answer. The 14% (N = 36) of boys who scored

one mark usually did so because they knew what blank verse is. It would seem some general knowledge of verse helped them. Quite often the girls had some of the knowledge necessary, but applied it badly, often because their powers of expression failed them. The following rather simplistic answer is an illustration of this:

"Blank verse: there is no rhyme scheme. It is almost like prose. This creates the effect of natural speaking. Nothing is being said that is special. The blank verse creates a human, natural effect."

However, the above was awarded three marks as it contains three correct points. What appears to be guessing was fairly common. The following (awarded no marks) is an example of an "educated guess". The pupil began each sentence on a new line:

"Free [sic] verse.
 Some sentences start in the middle of a line whether the meaning is the same or not.
 Some sentences stop on a line by itself and continue on the next line.
 At the beginning of each line there is a capital letter whether it be a new sentence or not.
 This gives a flowing effect and fast reading.
 This is how people of that time spoke."

This question is relevant and fair. Pupils should know something of the techniques of poetry. However, as with question 5, it would be unfair to spring it on examina-

tion candidates unless their teachers know they must teach the information required to answer it. The question requires specific knowledge that has to be taught. It cannot be expected of any pupil to understand metre without careful tuition by an expert. An objection to the memorandum is that most of the marks are awarded for technical knowledge and only one mark for appreciation. This would seem to be an imbalance. Perhaps three marks of the five should have been awarded for appreciation.

Question 7 is a two part question:

"Under what circumstances would Shakespeare use:

- 7.1 prose
7.2 rhyming couplets? (4 marks)"

The expected response is:

"Prose -
(a) when ordinary people - eg. gravediggers are speaking. (one mark).
(b) when Ophelia is mad she speaks in prose. (one mark).
Rhyming couplets : for very special occasions. (one mark).
eg. in a soliloquy or in a play within a play. (one mark)."

The expected response is not comprehensive as it excludes the use of prose when a letter is read aloud and the use of rhyming couplets to signal the close of a scene. This question falls into the rote recall category. Unless pupils have been taught this or learnt this they have little hope of guessing correctly.

Table 11

Frequency table of pupils' scores for question 7.

| Sample | No answer | Score | | | | | N |
|-----------|-----------|-------|----|----|----|---|----|
| | | 0 | 1 | 2 | 3 | 4 | |
| Girls (%) | 0 | 24 | 18 | 41 | 18 | 0 | 17 |
| Boys (%) | 25 | 50 | 17 | 6 | 0 | 3 | 36 |

The question is unclear in that it does not say if it means "in general" or "with reference to Hamlet". The question has little relation to the passage. Also it does not ask for examples which, the memorandum indicates, is expected by the examiner. Most of the pupils, including those boys who scored marks, gave answers related to Shakespeare's works in general. A favourite answer to part two was: "At the end of a sonnet". I marked all such answers correct. The answer to "prose" revealed that quite a few girls did not really know what prose is:

"If he was [sic] writing a poem."

and

"During a soliloquy."

and

"In short stories."

Mary stated that she confuses "prose" and "poetry" and that she "didn't really know what prose is." I questioned all three girls on the problem of their forgetting vital knowledge (such as the tragic genre and metre) needed for an examination. Linda and Mary said it was easily forgotten. Mary did not realise she would need it for the examination. She admitted she learnt about the tragic genre for the next examination as a result of her poor performance on this question. Question 7 has the same drawbacks as questions 5 and 6 in that it requires specific knowledge that teachers need to be told may be examined. The questions are relevant, but hardly valuable as they test solely knowledge and not ability as well.

3.3.1 Commentary on the set of questions as a set.

Table 12

Summary of questions and categories.

| Question no. | Category (skill needed) | Maximum marks |
|--------------|-------------------------------|---------------|
| 1.1 | Deduction | 1 |
| 1.2 | Deduction and rote recall | 1 |
| 1.3 | Deduction | 1 |
| 1.4 | Deduction | 1 |
| 1.5 | Deduction | 1 |
| 2. | Rote recall | 6 |
| 3. | Rote recall | 2 |
| 4. | Rote recall | 4 |
| 5. | Rote recall and comprehension | 4 |
| 6. | Rote recall and comprehension | 5 |
| 7. | Rote recall | 4 |

The next table illustrates the total marks given to each category. Where categories overlap the marks have been equally divided between the categories.

Table 13

Allocation of marks to categories.

| Category | Marks allocated |
|----------------------------|-----------------|
| Rote recall | 21 |
| Comprehension | 4 1/2 |
| Assumptions and deductions | 4 1/2 |
| Creativity | 0 |
| TOTAL | 30 |

Perhaps the first question to ask of a set of questions is what it tests. This set tested mainly rote recall. Most of the marks for assumptions and deductions could only be gained on questions counting one mark. In this way the set shows a serious imbalance. The set of questions excludes all creativity so there is also an imbalance of question types. Earlier in this thesis I stated that two questions should be asked of an examination:

- (a) What is being examined?
- (b) Do the questions reflect this?

If the answer to the first question does not correspond with the educational goals or what a teacher has taught his pupils, the examination is unfair. The set of questions analysed would seem to assume that it is important

that pupils memorise much of the play. Orkin, a lecturer at a South African university, finds problems with his first year literature students. It is interesting to note where he lays the blame:

"Conditioned to providing a brief answer worth two to four marks, to a specific question, they are confounded. They do not know what 'answer' to supply to such a question. And when they examine the text they rely on past patterns of behaviour ... All this, and much more, is a result of the great stress we place, in our teaching of matriculation Shakespeare, upon knowledge of context and plot."

(Orkin M. 1982 p. 28).

However, it is important that pupils do know the facts well. Knights writes of the importance of "knowing about the masterpieces" as stated earlier. The crux comes in what teachers expect pupils to do with that knowledge. It should be used to elicit that "genuine response from a personal centre" of which Knights writes. (Knights L. 1967 p. 5).

What could have been done to improve this set of questions? The answer that seems most obvious is to include all question categories and to level the number of marks awarded to each category. The next question is: What will be the effect of doing this? I tested this "obvious" answer and asked the "next" question. The answer I received shows a strange and sad trend. The answer is explored in detail later in this chapter.

3.4 An analysis of another set of questions - the third sample.

The questions in the next set will not be examined in such detail as the first. The full set of questions and accompanying passage appear in Annexure Two. I will analyse in detail only those questions which in some way offer commentary on the first set of questions, or were not represented as a category. This second set will then be evaluated as a set of questions. The reader is reminded that the numbering is consecutive throughout so that the number of the first question of the second set is 8.

Question 8.1 is:

"What is Hamlet's state of mind preceding this extract? Why?"
(4 marks).

The expected response is:

"Melancholy; upset (2 marks)
He is in mourning for his dead father / he is perturbed at his mother's hasty re-marriage to Claudius. (2 marks)."

This question involves rote recall and deduction. The pupil has to recall facts from his reading of the entire text and then deduce something from those facts.

Table 14

Frequency table of pupils' scores for question 8.1.

| Sample | No answer | Score | | | | | N |
|-----------|-----------|-------|----|---|---|----|----|
| | | 0 | 1 | 2 | 3 | 4 | |
| Girls (%) | 0 | 42 | 23 | 4 | 0 | 31 | 26 |

As with the other questions requiring rote recall, there is a fair spread of marks. The problems of the pupils appear to be the same - mainly that of inability to express themselves clearly. The fact that the skill of deduction was required was criticised by one girl at her interview. She preferred rote recall questions to require no other skill than recall. She told me she felt she had scored far better in the second set of questions. The sad truth was she did rather badly scoring eight marks out of thirty where she scored eighteen out of thirty for the first set. She attributed this to the style of questions, including 8.1. She felt they could not really "be learnt for".

Question 8.4 is:

"How might a director convey Hamlet's state of mind in his movements from lines 1 - 26?".

(2 marks).

The expected response is:

"He could freeze to one spot or any suitable answer. He is unlikely to move much so 'running' as an answer is not really acceptable".

(Italics mine).

This question invites the pupil to be creative. However, to be creative, he must show understanding of the meaning of the text and deduce what would be suitable movements, and so create a unique answer. To be creative draws on all the other categories I devised. It really is a complex test of understanding. That is why it is important to include this category in any set of questions.

Table 15

Frequency table of pupils' scores for question 8.4.

| Sample | No answer | Score | | | N |
|-----------|-----------|-------|----|----|----|
| | | 0 | 1 | 2 | |
| Girls (%) | 0 | 31 | 35 | 35 | 26 |

Again there is a fair spread of the marks even though only two marks are available. This question could be improved by having it worth at least four marks so that an even wider spread would be possible. The creative category can also encourage strange answers when pupils confuse creativity with licence.

One pupil, in her answer, showed a rather cavalier attitude to the script by adding in her own bits of dialogue. While this is perhaps amusing to some people it is a cause for concern to teachers. Pupils have to learn what they may and may not do to a script. It is no good being creative if that creativity impinges on that of the playwright. The following is the answer:

"Hamlet could walk around uncertainly and quietly repeat the words "O God!" and "Murder" [no full stop] He could look around cautiously to see if anyone is following him and has heard what the ghost said. He could stare in disbelief at the ghost, with his mouth open (aghast). He would listen very carefully to make sure he heard the correct thing."

One of the girls interviewed disliked the question because there is no set answer. She stated she could not trust an examiner to be open-minded. It would be sad to exclude creative-type questions for this reason. Perhaps if the memorandums of senior certificate examinations were no longer a closely guarded secret, teachers would be able to persuade pupils to write down personal responses to questions. Pupils in class often voice this suspicion of the examiner. Pupils will continue to prefer papers they can answer by rote recall until this "bogey-man" image of the examiner is dispelled. Only the education authorities can do this by being more open about all the facets of the examination.

Question 11 is:

"Consider the best methods of portraying the ghost in a stage production to a late twentieth century audience. Give reasons for any statements you make." (4 marks).

The expected response is:

"Open. One [mark] for method. Three [marks] for reasons. Award full marks if candidate manages to convey the sense of evil or how tangible the ghost is to Hamlet."

Clearly this question invites creativity by the pupil. The fact that the pupil has to give reasons for any statement means that only a carefully considered answer will be acceptable. It is important to ensure that questions on creativity test the processes of creativity, not just the end product.

Table 16

Frequency table of pupils' scores for question 11.

| Sample | No answer | Score | | | | | N |
|-----------|-----------|-------|----|----|---|---|----|
| | | 0 | 1 | 2 | 3 | 4 | |
| Girls (%) | 0 | 15 | 50 | 35 | 0 | 0 | 26 |

It is strange that no one scored three or four marks. There appear to be two reasons. The first is that many candidates spoke generally of portraying a ghost. They

did not pick up that they had to discuss in detail how they would do so for a late twentieth century audience who would be unlikely to believe in ghosts. The second reason is that probably I marked too strictly. (Compare this statement with my remarks on p. 76). The following two answers (both were awarded two marks) illustrate both of these reasons:

"The correct atmosphere is very important and this could be created by the use of eerie, suspense-filling music. Darkness and minimal lighting as well as smoke could be used to incorporate a feeling of fear in the viewer. All these means would be used to cut on the audiences [sic] emotions. The ghost should seem to be in the distance, for a viewing of the ghost would make him more real to the audience."

and

"I would still use a person as the ghost, as it enables the 'emotions' of the ghost to be portrayed, but in every appearance [sic] I would have a large amount of mist [sic] to add to the eeriness, dim lighting and the costume of the ghost would be build [sic] up so that he would seem unnatural and superhuman."

Common to earlier answers are punctuation errors, and the ignorance of the use of the apostrophe indicating possession. The second response also illustrates the common problem of the use of a long, rambling sentence. Correcting these faults should be a priority with teachers of all subjects, not just English teachers. The errors are too common and too widespread to be excused by the pressure of the examination. An occasional slip is understandable, but the regular recur-

rence of serious punctuation, stylistic and grammatical errors indicates that pupils need to be trained in how to plan and write answers.

The poorer answers showed muddled thinking. Candidates did try to answer the question but failed because they did not answer the specific issues. The following answer is fairly typical:

"If you had to portray a ghost to a late twentieth century audience you could probably have some form of smoke rising from a hidden fire because those people believed in ghost [sic] and that if you where [sic] not forgiven before you died you [sic] soul went to chaos until it could be freed. So these people would have recognised the smoke as a form of ghost."

The candidate confuses the Elizabethans and the contemporary audience. Also, the notion of using a real fire in a contemporary theatre to make smoke suggests the pupil knows little of theatrical devices. This is a pity as nearly all the pupils in this sample saw an open air production of Hamlet. The production (including the effects) was discussed in detail the next day in class. Indeed it was this production which inspired question 11 because I (and many of the pupils) found the portrayal of the ghost to be lacking in credibility.

The saddest comment on question 11 came during Mary's interview. She said she would not mind this type of

question as long as the teacher "gives us notes on it". To give notes would defeat the whole purpose of the question. To convince pupils of the importance of this type of question is difficult but important. Questions requiring creative answers should put a stop to the teaching of Shakespearean drama in the Gradgrind fashion.

3.4.1 Summary of the second set of questions

Table 17

Summary of questions and categories: sample 3.

| Question no. | Category (skill needed) | Maximum marks |
|--------------|-----------------------------|---------------|
| 8.1 | Rote recall and deduction | 4 |
| 8.2 | Comprehension and deduction | 4 |
| 8.3 | Comprehension and deduction | 4 |
| 8.4 | Creative | 2 |
| 9. | Rote Recall | 6 |
| 10. | Comprehension and deduction | 6 |
| 11. | Creative | 4 |
| TOTAL | | 30 |

It is noticeable that in four of the seven questions there is overlapping of categories. As suggested earlier this is desirable in that it extends the pupils'

abilities. It also usually means that the reasoning used to arrive at an answer must be shown. This tends to lead to a greater spread of marks per question. It must also be pointed out that all but one question count four marks or more. A comparison of frequency tables one to sixteen shows that this also tends to cause a more even spread of marks per question.

The next table shows the allocation of marks per question category. As with Table 13, where a question contains two categories, the marks are divided equally between the two categories.

Table 18

Allocation of marks to categories: sample 3.

| Category | Marks allocated |
|---------------------------|-----------------|
| Rote recall | 8 |
| Comprehension | 7 |
| Assumption and deductions | 9 |
| Creativity | 6 |
| TOTAL | 30 |

Table 18 suggests that this is a fair spread of marks. The set of questions tests a range of abilities. It covers a fair amount of what the CED syllabus requires.

However, all of these virtues were called into question by the results of the next step in the analysis of data.

3.5 A comparison of the two sets of data

Nine girls from sample one also answered the second set of questions. This provided an opportunity to see how the scores of the group compared.

Table 19

Comparative scores for the girls who answered both sets of questions.

| Score out of 30 marks | | |
|-----------------------|-------|-------|
| Pupil no. | Set 1 | Set 2 |
| 1 | 8 | 7 |
| 2 | 18 | 7 |
| 3 | 8 | 18 |
| 4 | 11 | 7 |
| 5 | 3 | 11 |
| 6 | 19 | 22 |
| 7 | 10 | 18 |
| 8 | 14 | 19 |
| 9 | 14 | 13 |
| Average | 11,7 | 13,6 |

A 't' test for a small matched sample was applied to test the null hypothesis that the mean of the differences in the test results was not significantly different from zero. The value of t was 0,89 with 8 degrees of freedom. The value of p was 0.4. Therefore the probability that differences between the results of the two tests could be attributed to chance was approximately 20%. The null hypothesis was thus accepted. As the sample is so small (nine pupils) these statistics are certainly not conclusive evidence for anything, but do raise some interesting ideas.

3.6 Summary

It would appear that the spread of categories and the spread of marks allocated to those categories have little effect on the marks of individual pupils. The statistics suggest that it does not really matter what is asked or how it is asked, the pupils will still tend to score the same. This leads me to suggest that the composition of the examination should be based on the appropriateness of the questions. The appropriateness of the questions should be based on whether they test the aims of teaching literature. The teaching is far more important than the examining. I would argue that the second set of questions is the more appropriate in measuring learning outcomes as desired by

the CED. What is more, the aims of the CED literature syllabus would appear to be reasonably sound, as has been stated. Earlier there was reference to the Newbolt Report which stated that English, as a subject, has to come to terms with examinations, but the subject should concern itself with the nature of the terms. (Newbolt Report 1921 p. 294). This is very true of examining literature today in South Africa. Each teacher should initially examine his teaching content and teaching style to see if these answer to the educational aims of teaching literature. If they do, only then should the teacher decide the nature of the terms with the examination. The CED keeps everything to do with the examination a secret, except the question paper and the final marks. Consequently it is impossible for the teacher of a group of matriculants to decide the nature of the terms. The examination is dictating the terms.

The statistics suggest that the content of teaching and teaching style do not have any great effect on examination results. What cannot be measured, however, is the influence that the content of teaching and the teaching style has on the pupil. It is the teacher's task to see that what is taught will perhaps bring to the pupils some of the "sweetness and light" of which Arnold spoke.

3.7 Summary of Conclusions

1. The examination appears to dictate what is taught and not vice versa.
2. If set properly, a set of contextual questions can test a range of abilities. This would suggest that there is no real reason to stop using the contextual question for the purposes of examining. The GCSE has retained contextual questions for the purposes of examining.
3. The individual contextual question should preferably be of reasonable length and be allocated a minimum of 15% of the total marks allocated to a set.
4. Questions should be based on the criterion of their appropriateness. Appropriateness should be determined by a study of the syllabus.
5. Pupils appear to make the same errors of spelling, punctuation and style repeatedly, irrespective of the type of question asked.
6. Literary theory should be taught and examined. The technical knowledge required for examinations

should be specified by examiners.

7. There appear to be no valid reasons for stopping the study of Shakespeare's plays at the standard ten level.
8. There appears to be a communication gap between the examiner and teachers that hampers effective teaching.

3.8 Recommendations

The following recommendations seem pertinent:

1. that further research should be conducted on the finding that differences in scores between the two schools studied are so great that the means are not comparable.
2. that in-service training of teachers be conducted by the examiners. A precedent for this was set in 1980 when the examiners of English First and Second Language conducted seminars at the various Teachers' Centres. All the papers delivered were transcribed, bound and distributed to schools. Ideally such seminars should be held each year.

3. that an examination syllabus be drawn up. The aim is to try to prevent the examination from dictating the manner in which literature is taught. This is not a new idea.

"The greatest problem in setting an English paper is to define what is being examined. Some examining bodies publish no syllabus for the English examination thereby avoiding this difficulty of describing what is being tested. But an examining syllabus is necessary to give full and clear guidance to teachers and examiners. Without such guidance both teachers and examiners turn to past papers as a guide; the papers become stereotyped and coaching pays handsome dividends."

(Italics mine).

(Examinations Bulletin No. 1 1963 p. 34).

The drawing up of such a document should be investigated by the CED. A syllabus committee drew up the 1986 syllabus. The same group could be asked to devise an examination syllabus.

4. that a study be carried out on the appropriateness of alternatives to the present system of examining. Two methods in particular are suggested:

4.1 the "open book" examination

4.2 the examination solely by essay of a broad spectrum of literature.

5. that universities and colleges ensure that their training courses provide for training in the various techniques of examining English literature.

INDEX TO ANNEXURES

- Annexure One: Set of contextual questions and memorandum used to obtain samples one and two.
- Annexure Two: Set of contextual questions and memorandum used to obtain sample three.
- Annexure Three: General Certificate of Secondary Education - The National Criteria - English
- Annexure Four: Cape Education Department - Senior Secondary Course - Syllabus for English First Language Higher Grade 1986
- Annexure Five: Details of the statistical analysis of two small uncorrelated samples referred to on p. 51.
- Annexure Six: Details of the statistical analysis of two small correlated samples referred to on p. 96.

ANNEXURE ONE

SET OF CONTEXTUAL QUESTIONS AND MEMORANDUM
USED TO OBTAIN SAMPLES ONE AND TWO

Read the passage from Hamlet then answer the questions which follow:

ACT ONE, SCENE FIVE

Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatched.
Cut off even in the blossoms of my sin,
Unhousel'd, disappointed, unaneled,
No reck'ning made, but sent to my account
With all my imperfections on my head.
O horrible, O horrible, most horrible. 80
If thou hast nature in thee, bear it not,
Let not the royal bed of Denmark be
A couch for luxury and damn'd incest.
But, howsoever thou pursuest this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven,
And to those thorns that in her bosom lodge
To prick and sting her, Fare thee well at
once,
The glowworm shows the matin to be near
And 'gins to pale his uneffectual fire 90
Adieu, adieu, adieu. Remember me.

[Exit]

HAMLET O all you host of heaven. O earth. What
else-
And shall I couple hell? O, fie. Hold, hold, my
heart
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee?
Ay, thou poor ghost, whiles memory holds a
seat
In this distracted globe. Remember thee,
Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past, 100
That youth and observation copied there,
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmixed with baser matter. Yes, by heaven!
O most pernicious woman.
O villian, villian, smiling, damned villian!

My tables - meet it is I set it down
 That one may smile, and smile, and be a
 villian;
 At least I am sure it may be so in Denmark.
 So, uncle, there you are. Now, to my word: 110
 It is 'Adieu, adieu. Remember me'.
 I have sworn't.

1. Give synonyms for:
 - 1.1 dispatched (l. 75)
 - 1.2 aught (l. 86)
 - 1.3 thorns (l. 87)
 - 1.4 matin (l. 89)
 - 1.5 account (l. 78) (5)
2. Identify the speaker in the first lines (lines 74-91) and place this extract in context by explaining briefly what has happened. (6)
3. What does "leave her to heaven", (l. 86) mean? (2)
4. The words "distracted globe" (l. 97) have two possible interpretations. Explain both. (4)
5. Extract and explain any evidence given in this passage which shows that this play is typical of the Elizabethan tragedy genre. (4)
6. Identify the type of verse used in this extract. Explain it and comment on its effectiveness. (5)
7. Under what circumstances would Shakespeare use:
 - 7.1 prose (2)
 - 7.2 rhyming couplets? (2)

(30)

MARKING MEMORANDUM

- 1.1 killed (despatched) (1)
- 1.2 anything (1)
- 1.3 uncomfortable thoughts / conscience (1)
- 1.4 morning (1)
- 1.5 judgement (1)

2. Speaker = Hamlet (the king's) ghost, (1) killed (1) by his brother, Claudius who has since married his dead brother's (1) wife, Gertrude. Although it is less than 2 months (1) since King Hamlet died. Claudius poisoned him (1) while he slept. The ghost asks his son, Hamlet to revenge his death. (1) (6)
3. Let God decide on her punishment. (2)
4. globe (1) the world - being torn (1) apart by war and unnatural happenings like ghosts. (2) Hamlet's (1) mind - upset (1) this news and his mother's remarriage. (4)
5. (1) There is a ghost (2) typical of the troubled world of Elizabethan tragedy when the natural order of events is upset by a murder.
 (2) People of high rank (2) are involved. King Hamlet has been killed. His ghost wants revenge.
 (3) The world is distracted and disturbed (2) - by the unnatural and untimely death of the king. (4)
- 6.1 Blank verse (1)
 i.e. unrhymed (1) iambic pentameter
 u''' / u''' / u''' (1) = iambic
 pentameter = 5 feet (1)
- It is effective because although it is poetry, it reads very smoothly, much like ordinary prose, and so it is not stilted or awkward and can be (1) continued without becoming boring. (4)
- 6.2 Prose - (1) when ordinary (1) people - eg. gravediggers are speaking
 (2) when Ophelia (1) is mad she speaks in prose.
- Rhyming couplets: for very special occasions (1)
 eg. in a soliloquy (1) or in a play within a play. (4)

ANNEXURE TWOSET OF CONTEXTUAL QUESTIONS AND MEMORANDUM
USED TO OBTAIN SAMPLE THREE

SCENE 5, ACT I

HAMLET

William Shakespeare

HAMLET: Whither wilt thou lead me? Speak. I'll go no further.

GHOST: Mark me.

HAMLET: I will.

GHOST: My hour is almost come, When I to sulph'rous and tormenting flames Must render up myself.

HAMLET: Alas, poor ghost.

GHOST: Pity me not, but lend thy serious hearing to what I shall unfold.

HAMLET: Speak. I am bound to hear.

GHOST: So art thou to revenge, when thou shalt hear.

HAMLET: What?

GHOST: I am thy father's spirit,
Doomed for a certain term to walk the night. 10
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am
forbid
To tell the secrets of my prison house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young
blood,
Make thy two eyes, like stars, start from their
spheres,
Thy knotted and combined locks to part,
And each particular hair to stand on end
Like quills upon the fretful porpentine. 20
But this eternal blazon must not be
To ears of flesh and blood. List, list, O,
list.
If thou did'st ever thy dear father love -

HAMLET: O God!

GHOST: Revenge his foul and most unnatural murder.

HAMLET: Murder?

GHOST: Murder most foul - as in the best it is -
But this most foul, strange, and unnatural.

HAMLET: Haste me to know't, that I, with wings as swift
 As meditation or the thoughts of love, 30
 May sweep to my revenge.

GHOST: I find thee apt; And duller should'st thou be
 than the fat weed
 That roots itself in ease on Lethe wharf,
 Woulds't thou not stir in this. Now, Hamlet,
 hear
 'Tis given out that, sleeping in my orchard,
 A serpent stung me; so the whole ear of
 Denmark
 Is by a forged process of my death rankly
 abused.
 But know, thou noble youth,
 The serpent that did sting thy father's life
 Now wears his crown. 40

HAMLET: O my prophet soul - my uncle?

GHOST: Ay, that incestuous, that adulterate beast,
 With witchcraft of his wits, with traitorous
 gifts
 (O wicked wit, and gifts that have the power
 So to seduce) won to his shameful lust
 The will of my most seeming virtuous queen.
 O Hamlet, what a falling off was there,
 From me, whose love was of that dignity
 That it went hand in hand even with the vow
 I made to her in marriage; and to decline 50
 Upon a wretch whose natural gifts were poor
 To those of mine.

- 8.1 What was Hamlet's state of mind preceding this extract? Why? (4)
- 8.2 What is Hamlet's state of mind in lines 1 - 26 of the extract? Why? (4)
- 8.3 How is his frame of mind conveyed by the dialogue in lines 1 - 26? (4)
- 8.4 How might a director convey Hamlet's state of mind in his movements from lines 1 - 26? (2)
9. 'Revenge his foul and most unnatural murder.' How is this line crucial in the plot of Hamlet? (6)
10. From lines 42 onwards, show how Shakespeare manages to convey to the audience how evil Claudius is. (6)
11. Consider the best methods of portraying the ghost in a stage production to a late twentieth century audience. Give reasons for any statements you make. (4)

MARKING MEMORANDUM

All answers open to slight variations.

- 8.1 Upset, melancholy (2) - in mourning for dead father. (2) (4)
- 8.2 Fear (2) - to an Elizabethan a Ghost is a fearsome thing / He is discovering the truth of his father's death. (2) (4)
- 8.3 He speaks monosyllabically (1) (except for one word). He speaks not in sentences, (1) but rather in exclamations of pity, (1) horror, anticipation. (4)
- 8.4 He could freeze to one spot on any suitable answer. He is unlikely to move much so 'running' as answer is not really acceptable. (2)
9. The plot (1) of Hamlet is based on the crude need for revenge (1) to free a ghost from torment. The fact that a king has been murdered (1) introduced the theme of unnaturalness. The audience is given the prime reason for the murders to come (1) and any other suitable points. Mark on a global basis rather than on facts. (6)
10. He has the ghost refer to great taboos - incest and adultery, both Biblical offences. He also hints at his evil by comparing his wits to witchcraft and refers to him as a traitor, a particularly shameful state. It is also implied that it is his fault the queen has become wicked. (Again mark globally.) Should have at least 4 good points. (6)
11. Open. 1 for method
3 for reasons
Award full marks if candidate manages to convey the sense of evil or how tangible the ghost is to Hamlet. (4)

(30)

1. Aims

- 1.1 The subject English is to be regarded as a single unified course leading to an assessment in English. It may also lead to a separate assessment in English Literature.

The course should seek to develop the ability of students to:

- 1.1.1 communicate accurately, appropriately and effectively in speech and writing;
 - 1.1.2 understand and respond imaginatively to what they hear, read and experience in a variety of media;
 - 1.1.3 enjoy and appreciate the reading of literature;
 - 1.1.4 understand themselves and others.
- 1.2 For assessment purposes, two titles will be used – English and English Literature – and these are treated as separate examination subjects in Sections A and B below.
- 1.3 The implications of English in a multi-cultural society are considered in what follows in this document and in the General Criteria.

Section A: English

2. Assessment Objectives

- 2.1 The Assessment Objectives in a syllabus with the title English must provide opportunities for candidates to demonstrate their ability to:

- 2.1.1 understand and convey information;
- 2.1.2 understand, order and present facts, ideas and opinions;
- 2.1.3 evaluate information in reading material and in other media, and select what is relevant to specific purposes;
- 2.1.4 articulate experience and express what is felt and what is imagined;
- 2.1.5 recognise implicit meaning and attitudes;
- 2.1.6 show a sense of audience and an awareness of style in both formal and informal situations;
- 2.1.7 exercise control of appropriate grammatical structures, conventions of paragraphing, sentence structure, punctuation and spelling in their writing;
- 2.1.8 communicate effectively and appropriately in spoken English.

- 2.2 The skills listed above are clearly interrelated and interdependent and, whilst all must be assessed, it is not envisaged that each skill need be separately tested. These language skills must be tested with reference to both literary and non-literary material, and all except 2.1.7 and 2.1.8 are capable of being tested in both speech and writing.

3. Content

The content of the examination syllabuses in English must provide for a range of experiences of (a) oral communication, (b) reading and (c) writing, designed to develop the skills stated in 2.1 above. This must involve sustained writing and sustained

reading of various kinds, including the reading of whole works of literature rather than extracts only. Examining Groups should give guidance about recommended reading, but syllabuses must not require the study of prescribed texts.

3.1 Oral Communication

Opportunities must be provided for pupils to develop the skills of oral communication in situations where individuals are both listeners and speakers as, for example, in interviews of various kinds or in group discussion. Emphasis should be placed on the interrelatedness of listening and speaking.

3.2 Reading

Opportunities must be provided for pupils to read for various purposes both literary texts (eg short stories, novels, autobiographies, poetry, plays) and non-literary material (eg newspaper articles, advertisements) and to respond in a variety of ways to what is read.

3.3 Writing

Opportunities must be provided to develop a variety of styles of writing in what may be termed 'closed' situations (eg the writing of letters, reports and instructions) where the subject matter, form, audience and purpose are largely 'given' and in what may be termed 'open' situations (eg narrative writing and imaginative/personal response to a range of stimuli and experience) where such factors are largely determined by the writer. Response to reading may include the opportunity to write factually or imaginatively in developing and exploring themes and ideas arising from what is read.

4. Relationship between Assessment Objectives and Content

4.1 The Assessment Objectives (see 2.1.1-2.1.8 above) set out in general terms the skills which are to be assessed in English. The Content (see 3 above) covers four modes of language: listening; speaking; reading and writing. The use of language represents a variety of combinations of linguistic skills and modes of language. It is not intended that the objectives should be assessed in isolation, nor that any one should either dominate or play an insignificant part in the assessment. No specific weightings for individual objectives are therefore recommended, but Examining Groups must ensure that there is a balance in the assessment of the objectives across the

whole scheme of assessment. Continuous writing must account for at least 50% of the whole scheme of assessment.

4.2 The assessment of Oral Communication will be compulsory for all candidates in English, but will be separately assessed and will appear as an endorsement on the certificate, using a different, shorter grade scale. This will be a five-point numbered scale, with Grade 1 indicating the highest level of attainment and Grade 5 the lowest level of attainment worthy of recognition and an 'Ungraded' category.

In order to have a grade in English recorded on the certificate a candidate must also achieve at least Grade 5 in Oral Communication and in order to have a grade in Oral Communication recorded a candidate must also achieve at least Grade C in English.

The grades will be shown on the certificate by a letter and a number (eg C 3) together with a symbol drawing attention to the back of the certificate where there will be a description of the grading system.

5. Techniques of Assessment

5.1 The techniques of assessment selected must require the candidates to perform a variety of tasks in a range of contexts in which the skills and modes of language, combined in various ways, can be adequately sampled and tested.

5.2 Oral Communication

The interactive nature of listening and speaking cannot be demonstrated solely by reading aloud or delivering a talk. Reading aloud can be an appropriate way of demonstrating some aspects of reading comprehension and the preparation of a talk can involve valuable reading and writing skills. They have, therefore, a useful role to play in the assessment of the spoken language by providing useful contexts for the interview and/or discussion in which both listening and speaking are to be assessed.

Conversation and discussion have varying degrees of formality from chat to interview and debate, but for assessment purposes there must be some aim or goal, not simply a random exchange of views. There can be problems in group discussion of assessing the individual performance and response; an individual conversation can help to verify the assessments.

5.3 Reading

While candidates' understanding of and response to what they have read can be assessed orally, the assessment of reading skills must involve the use of a variety of kinds of written response, from the closely structured to the open-ended. This written response must not be confined to multiple choice tests, single-word or single-sentence answers, but should extend, where appropriate, to more than a paragraph.

The reading material used in the scheme of assessment must include both literary and non-literary texts.

Such objective techniques as structured questions and multiple choice items are appropriate for assessing the candidates' understanding of passages set. Structured sets of short-answer questions which follow the sequential patterns of the texts are useful techniques provided that care is taken to ensure that success in answering later questions is not dependent on having answered earlier questions correctly.

Multiple choice tests can also make a distinctive contribution alongside other techniques to the assessment of reading skills. However, considerable expertise and extensive pre-testing are required to make them valid and reliable and they cannot be recommended for individual school-based assessment. They must not account for more than 20 per cent of the whole scheme of assessment.

5.4 Writing

A variety of tasks must be set to provide opportunities for candidates to demonstrate the attainment of the full range of the Assessment Objectives.

'Closed' writing tasks, as broadly distinguished in 3.3 above, may be based on textual material to assess understanding and response as well as writing abilities. Common tasks with specified constraints can facilitate comparisons among large numbers of candidates and, since they may realistically include constraints of time, are suitable for timed examination papers.

'Open' kinds of writing are necessarily more diverse in the opportunities offered to candidates and the approaches adopted. This diversity of circumstances and outcomes may create difficulties in comparing candidates' performance, whether the work is produced under examination conditions or during the

course of study. Course work, however, offers more realistic conditions for drafting and re-drafting with access to resource material and it allows for the sampling of a greater variety of writing.

5.5 Centre-based and Board-based Assessment

5.5.1 Examination by the assessment of course work is particularly appropriate to English. Compared with a formal examination paper it provides wider evidence of candidates' achievement demonstrated on different occasions in samples of work covering the range of skills to be assessed. Course work also provides the flexibility needed to assess the wide range of ability in this subject and in view of the large numbers of candidates involved, it must inevitably be internally assessed.

5.5.2 It is recommended that a combination of assessment by course work and by final examination should be used. In all syllabuses such course work must account for at least 20% of the total marks. It is recognised that some Examining Groups will wish to offer syllabuses which will be assessed by course work only. Where this is the case some of the work to be assessed must be done under controlled conditions.

5.6 Differentiated Assessment

5.6.1 The subject matter of the examination in English must consist of material that provides opportunities for candidates to demonstrate fully the language skills and abilities outlined in the Assessment Objectives and Content in 2 and 3 above. The techniques of assessment reviewed in 5 above provide opportunities for all candidates to demonstrate the full range of these skills and abilities at a level of performance determined either by the nature of the tasks themselves or by the competence of the candidates or both. For example, a stimulus for writing, such as a personal experience, a picture or an argument, can lead to appropriate writing at all levels of ability in the subject; more structured tasks can allow for a variety of response and approach.

6.3.2 Examining Groups must, therefore, offer schemes of assessment which allow all candidates opportunities to demonstrate fully their abilities in English.

Differentiation between candidates will be achieved by the use of differentiated papers; differentiated tasks within papers; or a non-differentiated component combined with a differentiated component and by the use of differentiated tasks within course work.

concrete terms and expressing intelligibly what is felt and what is imagined;

6.3.5 recognising clear meanings and explicit attitudes;

6.3.6 showing awareness that language is used in different ways in different circumstances;

6.3.7 showing sufficient control of the written language to communicate effectively despite some weakness in spelling, punctuation and the construction of complex sentences.

6. Grade Descriptions

6.1 Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives over-all and it might conceal weakness in one aspect of the examination which is balanced by above average performance in some other. In addition to those for Grade C and Grade F, Grade Descriptions have been included for Grade 4 and Grade 2 in Oral Communication.

6.2 In assessments in GCSE English candidates will show different levels of ability over the diverse range of skills examined which have to be related to some notion of overall linguistic capability. This means that there must be a considerable degree of compensation between performances on different aspects of the subject for the award of a single grade in a public examination.

6.3 The following Grade Descriptions apply to the assessment of performance in the written language.

Grade F

The candidate can be expected to have demonstrated competence in:

6.3.1 understanding and conveying information at a straightforward level;

6.3.2 understanding basic facts, ideas and opinions and presenting them with a degree of coherence;

6.3.3 selecting material and commenting upon it at a literal level;

6.3.4 describing experience in

6.4 Grade C

The candidate can be expected to have demonstrated competence in:

6.4.1 understanding and conveying information both at a straightforward and at a more complex level;

6.4.2 understanding facts, ideas and opinion, and ordering and presenting them with a degree of clarity and accuracy;

6.4.3 evaluating material and selecting what is relevant for specific purposes;

6.4.4 describing and reflecting upon experience and expressing effectively what is felt and what is imagined;

6.4.5 recognising the more obvious implicit meanings and attitudes;

6.4.6 showing a sense of audience and an awareness of uses of language appropriate in different situations;

6.4.7 writing in paragraphs, using sentences of varied kinds and exercising care over punctuation and spelling.

6.5 The following grade descriptions apply to the assessment of performance in Oral Communication.

Grade 4

The candidate can be expected to have demonstrated competence in:

6.5.1 understanding and conveying straightforward information;

6.5.2 presenting facts, ideas and opinions in an orderly sequence;

| | | | |
|---|--|-------|--|
| 6.5.3 | selecting and commenting on spoken and written material with some sense of relevance; | 6.6.2 | ordering and presenting facts ideas and opinions with a degree of clarity and accuracy; |
| 6.5.4 | describing experience in simple terms and expressing intelligibly what is felt and what is imagined; | 6.6.3 | evaluating spoken and written material and highlighting what is relevant for specific purposes; |
| 6.5.5 | recognising statements of opinion and attitude; | 6.6.4 | describing and reflecting upon experience and expressing effectively what is felt and what is imagined; |
| 6.5.6 | using some variation in speech style according to situation and audience; | 6.6.5 | recognising statements of opinion and attitude and discerning underlying assumptions and points of view; |
| 6.5.7 | *speaking audibly and intelligibly with some sense of appropriate tone, intonation and pace. | 6.6.6 | showing sensitivity in using a range of speech styles appropriate to situation and audience; |
| 6.6 Grade 2 | | 6.6.7 | *speaking clearly and coherently with appropriate tone, intonation and pace. |
| The candidate can be expected to have demonstrated competence in: | | | |
| 6.6.1 | understanding and conveying both straightforward and more complex information; | | |

**assessment objective 2.1.8*

Section B: English Literature

1. Assessment Objectives

1.1 The assessment objectives in a syllabus with the title English Literature must provide opportunities for pupils to demonstrate, both in the detailed study of some literary texts and in wider reading, their ability to:

- 1.1.1 acquire first-hand knowledge of the content of literary texts;
- 1.1.2 understand literary texts, in ways which may range from a grasp of their surface meaning to a deeper awareness of their themes and attitudes;
- 1.1.3 recognise and appreciate ways in which writers use language;
- 1.1.4 recognise and appreciate other ways in which writers achieve their effects (eg structure, characterisation);
- 1.1.5 communicate a sensitive and informed personal response to what is read.

1.2 The skills listed above are clearly interrelated and interdependent and while all must be assessed, it is not

envisaged that each skill need be tested in isolation.

2. Content

2.1 The content of the examination syllabus in English Literature must consist of the detailed study of individual texts as well as wider reading in all of the three main literary genres of prose, poetry and drama. Examining Groups may extend the scope of what is traditionally regarded as the canon of English Literature in recognition that awareness of the richness of cultural diversity is one of the rewards of the study of literature. The majority of the works must be literary texts originally written in English which may, for example, include American and Commonwealth writing, but works in translation may also be included.

2.2 The works for detailed study need not be prescribed in a set texts syllabus of a traditional kind. For example, a wide personal choice may be offered in recommended reading of authors, themes, periods or genres. Works for wider reading may be suggested similarly. Examining Groups will need to ensure that the works for detailed study are of sufficient substance and quality to merit serious consideration and that they are selected from at least two literary genres.

3. Relationship between Assessment Objectives and Content

The Assessment Objectives (see 1.1.1 to 1.1.5 above) set out in general terms the abilities which are to be assessed in English Literature. The Content (see 2.1 and 2.2) above is expressed in terms of detailed study, covering at least two literary genres as well as wider reading in all three. All the stated objectives can be assessed in both areas. Since response to literature combines skills which are not always readily separated, no specific weightings for these objectives are recommended, but at least 60% and not more than 75% of the total marks in English Literature must be allocated to the assessment of detailed study of individual texts.

4. Techniques of Assessment

4.1 Extended writing (ie more than a single paragraph) is valuable in English Literature in allowing candidates to articulate and develop their response to literary material and must therefore be included. While this technique may allow candidates to demonstrate their ability across the whole range of Assessment Objectives, other techniques such as structured sets of short-answer questions may also be employed to assess particular aspects of understanding or appreciation. Continuous writing must account for at least 50% of the whole scheme of assessment.

4.2 The Assessment Objectives will be tested by reference to material studied during the course; they should normally also be tested by unprepared material not previously set for study. Unprepared material can provide the candidates with opportunities to apply appropriate skills in a more spontaneous manner than reliance upon learned responses. It will be particularly important, however, to select material that will suit the range of ability to be examined.

4.3 In assessing first-hand knowledge of texts studied during the course, undue emphasis should not be placed on mere recall. Access to texts is readily available in the assessment of course work and can also be permitted in the examination-room through the provision of lengthy extracts or complete plain texts.

4.4 Centre-based and Board-based Assessment

4.4.1 Examination by the assessment of Course Work is appropriate to English Literature in view of the variety of approaches indicated

in Paragraph 2.2. Compared with a formal examination paper it provides wider evidence of candidates' achievement demonstrated on different occasions in samples of work covering the range of skills to be assessed. It can provide the flexibility needed to assess a wide range of ability in the subject. It is especially suitable for the assessment of wide reading since it may prove difficult to set satisfactory general questions in a final examination.

4.4.2 It is recommended that a combination of assessment by Course Work and by final examination should normally be used. In all syllabuses such Course Work must account for at least 20% of the total marks. It is recognised that some Examining Groups will wish to offer syllabuses which will be assessed by Course Work only. Where this is the case some of the work to be assessed must be done under controlled conditions.

4.4.3 Although the same reading material may be used in courses leading to examinations in both English and English Literature the same pieces of work may not be submitted for assessment of Course Work in both examinations.

4.5 Differentiated Assessment

Differentiation in English Literature arises from the nature of the texts studied and the tasks set and will be achieved by the use of differentiated papers; differentiated tasks within papers; or a non-differentiated component combined with a differentiated component; and by the use of differentiated tasks within course work.

5. Grade Descriptions

5.1 Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives over-all and it might conceal weakness in one aspect of the examination which is balanced by above average performance in some other.

5.2 Grade F

The candidate can be expected to have demonstrated competence in:

- 5.2.1 giving a straightforward account of the content of literary texts in terms of narrative and situation;
- 5.2.2 understanding the surface meaning of literary texts;
- 5.2.3 recognising obvious differences in the way authors write;
- 5.2.4 recognising other obvious aspects of the texts studied such as characterisation;
- 5.2.5 communicating a straightforward personal response to the texts studied.

5.3 Grade C

The candidate can be expected to have demonstrated competence in:

- 5.3.1 giving an account of the content of literary texts, with detailed reference, where appropriate, to narrative and situation;
- 5.3.2 understanding literary texts at a deeper level and showing some awareness of their themes, implications and attitudes;
- 5.3.3 recognising and appreciating specific ways in which writers have used language in the texts studied;
- 5.3.4 recognising and appreciating the significance of other ways (eg structure, characterisation) in which the writers studied have achieved their effects;
- 5.3.5 communicating an informed personal response to the texts studied.

CAPE EDUCATION DEPARTMENT

SENIOR SECONDARY COURSE

SYLLABUS

FOR

ENGLISH FIRST LANGUAGE

HIGHER GRADE

1986

COE/033H04SY

**SENIOR SECONDARY COURSE: SYLLABUS FOR ENGLISH FIRST LANGUAGE
HIGHER GRADE**

The following syllabus for English First Language Higher Grade for the Senior Secondary Course will be introduced from 1 January 1986.

The syllabus will be introduced in Standard 8 in 1986 and the first Senior Certificate examination on this syllabus will be held in November/December 1988.

**SENIOR SECONDARY COURSE: SYLLABUS FOR ENGLISH FIRST LANGUAGE
HIGHER GRADE (STANDARDS 8, 9 AND 10)**

A THE SYLLABUS

1 GLOBAL AIMS

- 1.1 To encourage the natural enthusiasm, vitality, spontaneity and originality of pupils through their active participation in meaningful language activities
- 1.2 To enrich pupils' ideas, to stimulate their thoughts and feelings and to develop their understanding of themselves and their own emotional and moral responses to life and the world around them, so that they may live more fully, consciously and responsibly
- 1.3 To develop pupils' ability to express their ideas, thoughts and feelings effectively through language
- 1.4 To develop pupils' ability to communicate ideas, thoughts and feelings effectively through language
- 1.5 To help pupils develop the language skills which contribute to effective expression and communication
- 1.6 To assist pupils in using material from other subjects in developing comprehension, note-taking and writing skills (English across the curriculum)

2 ORAL COMMUNICATION

2.1 GOALS

That pupils

- 2.1.1 speak fluently, distinctly and with ease and enjoyment, acquiring poise and confidence in communicating
- 2.1.2 receive constructive advice on aspects such as articulation, breathing, posture, voice-projection and pitch

2.1.3/...

- 2.1.3 develop the ability to think independently and speak logically, and to convey to others their observations, feelings and thoughts in an orderly, convincing and coherent manner
- 2.1.4 realise that differences exist between speech and writing, and explore these differences
- 2.1.5 show understanding of the meaning, feeling and tone of a passage in reading it to an audience
- 2.1.6 grow in ability to listen attentively, sensitively and critically
- 2.1.7 experience oral activities as integral with other kinds of communication
- 2.1.8 see that some ways of speaking are more acceptable and appropriate than others according to circumstances.
- 2.2 EVALUATION OF ORAL COMMUNICATION
- 2.2.1 One cannot always prescribe in matters of accent and word usage, but pupils should be led to see that, according to circumstances, some ways of speaking are more appropriate than others. For this reason the method of assessment is of great importance.
- 2.2.2 The evaluation of oral communication should not be a test of elocution. Accent must not affect assessment, provided that the pupil can communicate effectively and without ambiguity with the audience concerned. Correction of pronunciation and word usage should be judicious so as not to inhibit the pupil.
- 2.2.3 The speaker's sense of audience, situation and purpose as reflected in the style of language used should be considered.
- 2.2.4 Oral assessment should be continuous and school-based, and arise from the teacher's knowledge of a pupil's development as revealed in normal classwork and speech situations such as (but not restricted to) prepared talks, conversation and reading aloud. The actual nature of speech situations, and how the pupils should be assessed, will depend on the individuals concerned. Evaluation should not necessarily involve an average of marks gained because the pupil is expected to show progress over the year.
- 2.2.5 Pupils should be evaluated on their performance as members of a group as well as on individual performance.

3 READING AND LITERATURE STUDY

3.1 GOALS

That pupils

- 3.1.1 gain enjoyment from and skill in reading
- 3.1.2 appreciate literature and read with discrimination
- 3.1.3 develop the capacity for critical thinking about, and the ability to form and express their own views on literary works
- 3.1.4 expand their experience of life, gain empathetic understanding of other people and develop moral awareness
- 3.1.5 increase their self-knowledge and self-understanding
- 3.1.6 gain some knowledge of basic literary genres and the techniques appropriate to each
- 3.1.7 develop some understanding and appreciation of their literary heritage
- 3.1.8 study literary works from Southern Africa as well as the rest of the English-speaking world, and translations of other world literature if appropriate.

3.2 PRESCRIBED WORK

The following works are prescribed:

3.2.1 Standard 8

Three books must be studied; only two will be examined. The poetry selection must be one of the works studied.

- A. Poetry (25 to 30 poems or approximately 800 lines of poetry)

In addition, at least two of the following:

- B. a play by Shakespeare
- C. a novel
- D. a substantial work or body of work (see 3.2.4.2 below)

3.2.2 Standard 9

Three works must be studied and examined; not more than one from each section.

- A. Poetry (25 to 30 poems) or approximately 800 lines of poetry, not more than two thirds of which may be contemporary.

In/...

In addition, at least two of the following:

- B. a play
- C. a novel
- D. a substantial work or body of work
(see 3.2.4.2 below)

3.2.3 Standard 10

Four works must be studied and examined; one from each Section.

- A. Poetry (25 to 30 poems or 500 to 600 lines, which indicate development in English poetry. The poems prescribed for study in Standard 10 must be different from those prescribed for Standard 9 in the previous year).
- B. a play by Shakespeare
- C. a major novel
- D. a substantial work or body of work.
(See 3.2.4.2 below)

3.2.4 NOTE

3.2.4.1 Works of Southern African origin (novels, short stories, plays, poems or films) should be encouraged.

3.2.4.2 Under Section D, in addition to the traditional genres (novels, short stories, plays, etc.), other works, e.g. selections from the works of a specific poet or poets, film, may be prescribed.

3.2.4.3 In Standard 9, a play by Shakespeare may be set as an option, even if a non-Shakespearean play is set.

3.3 THE EXAMINATION OF PRESCRIBED WORK

3.3.1 Examiners should look for honest, personal responses, founded on a sensitive and intelligent understanding of the text.

3.3.2 Style and content must not be assessed separately; the linguistic competence of pupils inevitably influences the quality of their answers.

3.3.3 Pupils should be given practice in answering both textual/contextual and essay-type questions and, in Standard 8, structured essay questions.

3.3.3.1 NOTE:

A structured essay question implies that the examiner will suggest the ordering of the subject matter.

3.3.4/...

- 3.3.4 The textual or contextual question tests the candidates' abilities to express in good, clear language their understanding of or response to a poem or an important passage. In the case of an extract, questioning should not only refer to the extract itself but should call for interpretation in relationship to the work as a whole.
- 3.3.5 The essay question tests the ability to select relevant information from a knowledge of the work, to adopt a particular viewpoint on it, and to sustain an argument at length, using language effectively.
- 3.3.6 All questions on prescribed work should be so phrased as to discourage re-telling of the story.
- 3.3.7 The length of the test or examination paper should be reasonable.

3.4 READING AND COMPREHENSION SKILLS

The various skills outlined in the Junior Secondary Syllabus should continue to be developed, as far as possible, at appropriate levels of difficulty.

3.5 Silent Reading

Wherever possible, time should be allocated daily to uninterrupted silent reading throughout the school. This time should be obtained equally from all subjects. The material should be of the pupils' own choice, should preferably be fiction, and may be either English or Afrikaans. The co-operation of the principal and of teachers of other subjects must be sought.

4 WRITTEN COMMUNICATION

4.1 GOALS

That pupils

- 4.1.1 write for their own satisfaction and enjoyment
- 4.1.2 discover that fundamental differences exist between written and spoken communication
- 4.1.3 gain insight into the demands, styles, conventions, technicalities and language of various kinds of writing
- 4.1.4 learn to use the elements of style such as register, diction, tone, syntax, denotation and connotation, and the use of literal and figurative language
- 4.1.5 use some of the devices of cohesion and coherence appropriate to discourse (i.e. the grammar of the paragraph and of the longer composition)

4.1.6/...

- 4.1.6 learn to handle effectively the variety of writing used both in and out of school, such as
- . compositions (narrative, descriptive, discursive, expository, argumentative)
 - . letters (formal, informal and letters to the Press), reviews, objective descriptions, subjective descriptions, reports, poems, drafts of speech, dialogues, instructions, directions, memoranda, formal invitations and replies, agendas and minutes of meetings, sketches, paragraphs, notices, telegrams, summaries, essays

4.2 EVALUATION OF WRITTEN COMMUNICATION

- 4.2.1 In evaluation, teachers should take particular account of the pupil's sense of purpose and audience, and of the coherence and organization of the writing.
- 4.2.2 Writing should contain adequate relevant material, display some freshness of thought and be free of cant. There should be some evidence that the pupil is able to tackle the general and abstract as well as the specific and concrete, and be able to support opinion and to use illustrative material.
- Form and content are inextricably connected: pupils must understand that what they write is affected by how they write it.
- 4.2.3 The content should be presented in a way that will engage the audience and fulfil the writer's purpose. Vocabulary should begin to approach mature standards and qualify or modify meaning appropriately. Style should suit the occasion and be clear.
- 4.2.4 The pupil's knowledge of the basic mechanics of writing must be taken into account - i.e. of spelling, vocabulary, grammar, punctuation, idiom, sentence structure, paragraphing and total structure.
- 4.2.5 A cumulative mark for work done during the year will form not more than 40% of the final mark award for Written Communication in Standards 8 and 9.

5 LANGUAGE STUDY

5.1 GOALS

That pupils

- 5.1.1 gain understanding about the way language works
- 5.1.2 improve their comprehension in reading and listening

5.1.3/...

- 5.1.3 identify different registers used across the range of language
- 5.1.4 judge the appropriateness or not of registers and contexts and convert discourse from one register into another for a changed purpose
- 5.1.5 detect the use of emotive language and dishonesty
- 5.1.6 distinguish between fact and opinion, objectivity and bias, emotion and sentimentality, and assess the function of such elements in given contexts
- 5.1.7 be able to extract the essential points from a text and summarize it for specific purposes
- 5.1.8 acquire terminology to describe language and an ability to apply it in the analysis of language in a manner which reveals the communicative function of parts and the coherence of the whole
- 5.1.9 acquire a vocabulary which will enable them to communicate easily, appropriately and fluently in diverse situations
- 5.1.10 learn to spell well
- 5.1.11 learn to punctuate accurately and effectively
- 5.1.12 learn to produce and understand the structures of acceptable sentences and of their component parts within a coherent whole
- 5.1.13 gain some understanding of the effect on English of historical, social and demographic developments.

6 PRINCIPLES OF ASSESSMENT

Tests and examinations must be designed to assess how far the stated aims of the syllabus have been attained.

6.1 CALCULATION OF THE PROMOTION MARK

Marks will be apportioned as follows:

| | Std 8 | Std 9 | Std 10 |
|----------------------------|-------|-------|--------|
| Oral communication | 50 | 50 | 50 |
| Reading & literature study | 120 | 120 | 120 |
| Written communication | 100 | 100 | 100 |
| Language study | 130 | 130 | 130 |
| TOTAL | 400 | 400 | 400 |

6.2 ORAL COMMUNICATION

The final mark will be arrived at cumulatively in the course of the year. Pupils should be tested in regard to aural, speaking, reading and comprehension skills, and also judged on their oral response to their private reading.

NOTE:

A speech impediment must not prejudice a pupil's examination mark. In Standard 10 the names of such pupils should be brought to the attention of the Superintendent of Education.

6.3 READING AND LITERATURE STUDY (see also 3.3 above)

6.3.1 Standard 8

There must be written examinations on two sections as prescribed in 3.2.1 above. The first examinable work must be examined on completion; the second during the 4th term. Each section must carry at least 30 marks.

NOTE:

This implies that there may be a residue of 60 marks to be used for purposes other than for the single question to be answered on each of the two books. Teachers may allocate these marks as follows:

either/...

- either (i) to some literature-orientated activity/
project
- or (ii) to a second examination question on
each book
- (iii) to double the mark allocated to each
question.

6.3.2 Standard 9

There must be written examinations on three sections as prescribed in 3.2.2 above. Each section must carry at least 30 marks. Each book must be examined on completion, with the proviso that one book is examined during the 4th term.

NOTE:

This implies that there may be a residue of 30 marks to be used for purposes other than for the single question to be answered on each of the three books. Teachers may allocate these marks as follows:

- either (i) to some literature-orientated activity/
project
- or (ii) to a second examination question on the
book examined during the fourth term
- or (iii) to an extra 10 marks on each question set
on the three books studied, i.e.
questions then carry 40 marks instead of
the 30 marks specified above.

6.3.3 Standard 10

- 6.3.3.1 The Examination (Standard 10): 120 marks
3 hours

Section A: Poetry

Questions will be set and answered on both of the following: (All questions will be textual/contextual.)

- (i) a passage or passages of unseen poetry (10 marks)
- (ii) the prescribed poems (20 marks)

Section B: Drama (A play by Shakespeare)

Section C: Novel

Section D: Open (see 3.2.4.2 of Syllabus)

- 6.3.3.2 Questions will be set on all four sections. Each question carries 30 marks. Candidates answer one question from each section.
- 6.3.3.3 In Section A, i.e. poetry, questions will be of a textual/contextual nature only.
- 6.3.3.4 Candidates must answer at least one contextual and at least one essay question from Sections B, C and D.
- 6.4 WRITTEN COMMUNICATION (see 4.2.5)
- 6.4.1 Standards 8 & 9
- 6.4.1.1 Compositions and other types of writing (see 4.1.6 above) should form the basis of the pupils' writing programme. Marks should be awarded for as many types as possible.
- 6.4.1.2 The final mark should comprise
- (i) a cumulative year assessment of not more than 50 marks (after reduction)
 - (ii) an examination assessment of not fewer than 50 marks (after reduction).

NOTE:

- (a) In order to achieve the required mark total at the end of the year, the marks obtained by pupils must be reduced to a possible total of 100 marks.
- (b) It is recommended that compositions be marked out of 70 and that other pieces be marked out of 30.
- (c) Some control should be exercised by way of having one piece of writing per term done in class.
- (d) The approximate number of words required for the composition and other pieces of work in Standards 8 and 9 may be decided upon by the school with due regard to the Standard 10 requirements. The following may be taken as non-binding suggested lengths:
 - (i) Composition: approximately 400 words
(Standard 8) approximately 500 words
(Standard 9)
 - (ii) Other pieces: approximately 150 words
(Standard 8) approximately 200 words
(Standard 9)

6.4.2 Standard 10

The examination comprises

Section A: A composition of approximately 500 words on one of at least six topics. (Pictorial or other stimuli may be provided. Topics must provide for a range of stylistic possibilities.) (70 marks)

Section B: One of the following (approximately 200 words).
Letter, review, objective or subjective description, report, speech, dialogue, instructions, directions, memoranda.
(30 marks)

At least three types of writing will be set in Section B.

6.4.2.1 Marks to be awarded: 100 marks

6.4.2.2 Length of paper: 2 hours

6.5 LANGUAGE STUDY

In Standards 8, 9 and 10 the Language Study paper will comprise

- . a comprehension test or tests on a given passage or passages of prose approximately 450 to 600 words in length (30 marks)

The test/s will normally be drawn from expository contemporary writing rather than from literary writing.

- . a question or questions which require candidates to give the substance of a passage (i.e. to summarize). The text set must not be used. A variety of modes of summary, including the precis form, may be tested. (20 marks)
- . questions requiring candidates to respond to or to use language in a way that reveals their language competence and tests their language skills in terms of the Syllabus. (80 marks)

6.5.1 Marks to be awarded: 130 in Standards 8, 9 and 10.

6.5.2 Length of Standard 10 paper: 2½ hours

7

ANALYSIS OF FINAL MARKS AND QUESTION PAPERS

| | <u>Std 8</u> | <u>Std 9</u> | <u>Std 10</u> |
|--|-----------------|---------------|---------------|
| <u>Oral Communication</u> (cumulative) | 50 | 50 | 50 |
| Paper I <u>Prescribed Literature</u> | 120 | 120 | 120 |
| (Examine two books in Std 8, three in Std 9 and four in Std 10) | 3/4 hr per book | 1 hr per book | 3 hrs |
| Paper II <u>Written Communication</u> | 100 | 100 | 100 |
| Composition of 350 words (Std 8), 450 words (Std 9) and 500 words (Std 10) 70 marks | 1½ hrs | 1½ hrs | 2 hrs |
| Letter or other piece of 150 words (Std 8), 200 words (Stds 9 + 10), 30 marks | | | |
| Paper III: <u>Language Study</u> | 130 | 130 | 130 |
| Comprehension and summary, 50 marks | <u>2 hrs</u> | <u>2 hrs</u> | <u>2½ hrs</u> |
| Language, 80 marks | <u>400</u> | <u>400</u> | <u>400</u> |

B./...

B. ELUCIDATION OF THE SYLLABUS FOR ENGLISH FIRST LANGUAGE
HIGHER GRADE (STANDARDS 8, 9 AND 10)

(NOTE: Numbered paragraphs are cross-referenced with the syllabus.)

PREAMBLE: SENIOR SECONDARY COURSE

Teachers must note that, with the exception of items actually specified for teaching or examining in either Standard 8, 9 or 10, the contents of both the Syllabus and the Elucidation of the Syllabus must be treated at the level of competence that may reasonably be expected of pupils in the standard being taught. Teachers should be aware that items in the syllabus should be applied at progressively higher levels of competence.

Consequently, the teaching of any aspect of the Senior Secondary Syllabus must be adapted to the needs of the pupils and based on contexts of a readability and maturity level appropriate to the standard concerned. This implies that the syllabus has not been designed to be divided into separate "packages" for each of the three years.

Although the Syllabus itself is of manageable length, the Elucidation of the Syllabus is very wide-ranging and is designed to allow for considerable enrichment material which need not necessarily be examined. Teachers are advised to make constant reference to the Elucidation in order to ensure that they adapt the basic syllabus to the needs and abilities of their pupils. It is not necessary or even desirable to attempt to implement all of the Elucidation during the course, but regular reference to and study of the guidance it contains will help English teachers to teach this course satisfactorily.

NOTE: Each school must frame a policy regarding Sections 4 and 5 of the Elucidation in order to relate the goals to the needs and abilities of the pupils. Language Study should be based mainly on 5.1.1 - 5.1.13.

INTRODUCTION

(a) ASSUMPTION

The underlying assumption of the Syllabus is that the receptive skills (listening and reading) and the expressive skills (talking and writing) cannot be acquired in isolation but need to be developed in an integrated process involving pupils' experiences and needs in and beyond school.

(b)/...

(b) GENERAL AIM

The general aim should be to promote pupils' intellectual, emotional, social and cultural development through developing their competence in using the language and through enriching their experience and enjoyment of the language, as well as their understanding of more advanced concepts in literature and language study.

(c) PROGRESSION

This Syllabus spans Standards 8, 9 and 10. Language development occurs at different rates and at different chronological ages for different pupils. Although pupils entering the Senior Secondary Phase should have progressed to a level of language competence that enables them to cope with the demands of the subject, it will be necessary to give fuller attention to certain language skills as they are applied in more complex situations. The teacher should motivate and guide pupils to master the skills involved in effective listening, speaking, reading and writing, and should be familiar with the Junior Secondary Syllabus so as to ensure continuity in each pupil's language growth - that syllabus remains of fundamental importance but an appropriate advance in level and ability is assumed here.

(d) INTEGRATION

For convenience and clarity this syllabus is presented in four sections (Oral Communication, Reading and Literature Study, Written Communication, and Language) but it must be stressed that in practice the work should, wherever possible, be integrated. Language competence grows through experience of listening, reading, talking and writing and through direct study of the language itself in both literary and non-literary contexts. The outcome of such study should form an organic whole. How integration is implemented will depend upon the teacher's methods, approaches and emphases. It follows that the teacher should use the periods allocated to English in a flexible manner, provided that these four sections of the work receive regular attention. Moreover, teachers should explore the fruitful possibilities of language across the curriculum.

1 LANGUAGE AIMS

- 1.1 Language development occurs through continual exposure to appropriate examples of language.

Pupils' own experiences and interests are crucial to their language development. They will respond readily to topics and situations that engage their curiosity and that they enjoy and care about. The teacher should be perceived as a genuinely receptive audience who responds with enthusiasm and encouragement to what the pupil says or writes.

- 1.2 The relationship between language competence and personal development is important. Observation and discussion of states of mind; of emotional responses; of human relationships, predicaments, crises and of moral values, particularly in the context of literature and all its forms (including television programmes, films, leisure reading) enjoyed by pupils can promote this global aim. Exploration of the pupils' own experiences, feelings, hopes, fears, attitudes and concerns is necessary through speech, discussion, writing and drama. Pupils' language experience outside the English classroom should be engaged: they should be awakened to the powers of persuasive language (e.g. in advertising, propaganda, reporting, the mass media) and learn to respond more critically and with deeper insight, not only to the world in general but also to the rest of their school experience (language across the curriculum). In a relationship of trust and genuine concern the teacher will be able to guide pupils beyond personal experience and interests towards exploring and articulating new experiences.

- 1.3 Pupils are usually moved to discuss an issue which concerns them before they are ready to resort to written expression. The teacher must play a key role in promoting pupils' ability to express themselves, increasing their capacity to observe, to discriminate, to see relationships and to use language as a medium to express and to organize their thoughts and feelings logically, coherently and appropriately. The teacher should determine the richest and most effective context to stimulate pupils' imaginations.

- 1.4 All communication should be regarded as a two-way process involving not only the ability to express but also a willingness to respond: to listen, to speak, to read, to comprehend, to think, to evaluate, to infer, to observe and to participate. Pupils should learn to impart information, to express themselves with feeling and sensitivity and to persuade an audience.

Communicative/...

Communicative competence (both oral and written) should be developed in person-to-person, person-to-group and person-within-group situations. Each language context is unique: pupils should discover the appropriateness and effectiveness of language in relation to audience, context and purpose. Through participation in a variety of language situations pupils should be led to draw conclusions about patterns of usage. Teachers should show pupils, through involvement with examples of English usage, how to improve their communicative competence.

- 1.5 Language study should not be seen as an end in itself. The focus should be on effective communication: if the purpose is achieved the language used will have been effective and appropriate to the particular context. Syntactical relationships, appropriateness of vocabulary and logical organization of ideas are relevant to precision in communication.

Pupils must be given systematic help and constructive criticism and be encouraged to use language as effectively as possible, by continuous attention to and practice in the development of the skills associated with effective listening, speaking, reading and writing in meaningful contexts.

- 1.6 The pupils should reach a level of language competence that will enable them to meet the demands on their language skills made by English and by other subjects across the curriculum.

2 ORAL COMMUNICATION

INTRODUCTION

People are immersed in words which play upon issues that will affect their lives in a variety of ways. To an unprecedented extent, television and radio have brought these issues into the pupils' lives. Since people are often regarded by the media not as individuals but as passive consumers, pupils have pressing reasons to listen with discrimination and equally pressing reasons to speak effectively.

Every teacher's own speech is an important influence in developing pupils' competence in spoken English. The teacher's example as a listener who concentrates and responds with sincere interest to the speaker is equally important.

Suggested/...

Suggested goals are given under separate headings, but it should be remembered that oral communication is an integral part of living and cannot be taught as a set of isolated skills. Proficiency in oral communication, while in part dependent on specific abilities, is an important aspect of total personality development and social competence.

2.1 GOALS

- 2.1.1 Speaking experiences should assist pupils to develop personally and socially, and they should find satisfaction through an increasing competence in the use of speech.

At times the practice of specific skills may be desirable.

The teacher should determine the richest and most effective contexts to stimulate the pupils' imaginations. A speech context is created by a speaker, a listener, an environment and such behaviour - both verbal and non-verbal - as arises from their interaction.

- 2.1.2 By listening to others, pupils should come to realise the need for audibility, clarity, meaningful phrasing, effective stressing, a sense of rhythm, an awareness of the use of pause, variety of pitch, pace and volume, acceptable pronunciation and appropriate speed. They should strive for natural and fluent speech with a clear and easy delivery.

- 2.1.3 Pupils should learn to analyse their thoughts and subject matter and to organise their responses logically and coherently in speech. As their powers of discrimination improve, they should be able to select suitable vocabulary and idioms and communicate clearly in speech of appropriate register.

- 2.1.4 Communication of meaning depends not only on what is said, but also on how it is said. Speakers use paralinguistic features which supplement the words used and govern the way in which a thing is said: tone of voice, pitch, intensity and timing facilitate expression; pauses, physical gestures and posture may contribute to the speaker's message.

Written language requires a precision and complexity of linguistic structure not demanded of speech. (See also 4.1.2)

2.1.5/...

2.1.5 Teachers should bear in mind that reading aloud is an important part of oral communication and they should provide guidance in and opportunities for reading aloud effectively. Successful reading aloud implies the reader's comprehension of the passage.

2.1.6 Listening is an art. It differs from hearing in that it requires effort and concentration. It involves comprehension and critical evaluation of what is heard. If pupils know why they are to listen and how to do so effectively, the improvement in their listening skills will facilitate communication and learning across the curriculum.

Concentration can be developed through attention to such factors as recognition of pace, pitch, stress and pause, as they affect meaning and tone.

Teachers should encourage

- . the development of responsible attitudes in the listener
- . pupils to listen with concentration, discrimination and an open mind
- . the extension of pupils' responses to form, style, feeling and intention by exposing them to a variety of situations and to materials from across the curriculum
- . pupils to develop their ability to listen critically to information, to understand meaning, and to recall accurately what has been heard.

2.1.7 Oral activities might well include some of the following and should be integrated with other aspects of the curriculum wherever possible:

- . discussion of topics of interest in preparation for original writing assignments, of pupils' written work, of prescribed literature, and of pupils' leisure reading and television and film viewing, and critical evaluation of language as used in the mass media
- . oral delivery such as short talks to various types of audiences followed by questions and discussion, interviews, giving practical instructions, oral word games and story-chains, and varied dramatic activities

. reading/...

- . reading aloud and/or memorizing of prose, poetry and drama followed by discussion
- . listening comprehension, involving recall and sensitive and perceptive response to tone, style, feeling and intention.

Participation in oral communication should be seen as an exercise in learning. Where appropriate, such exercise may be in response to materials from the four media identified in the literature component of the syllabus: print, sound, screen and stage. Material from subjects across the curriculum may also be suitable.

- 2.1.8 Audience, situation, purpose and content affect the role played by the speaker and the style of language used.

Within a sympathetic classroom atmosphere, the pupil can be helped to recognise many registers and then to select the language appropriate to a particular situation.

The pupils should learn to gain the interest and attention of an audience, to adjust their speech to the responses they receive and to use the forms appropriate to the people being addressed.

3 READING AND LITERATURE STUDY

INTRODUCTION

Pupils may respond strongly to literature in which they see their own experiences reflected, but they must also be encouraged to extend their experience through facing ideas and feelings which are new to them, in order to develop an understanding of the world around them and an awareness of their own potential.

In the study of literature all aspects of the Syllabus (listening, speaking, reading, writing and language study) are engaged in a meaningful context.

Reading skills must continue to be developed to enable pupils to cope with the more sophisticated demands made by literature and in all subjects.

STUDY/...

STUDY GUIDELINES

Wide reading, as well as the intensive study of a limited number of books, should be the basis of the course. In addition to the study of prescribed literature, every pupil should read as widely as possible (including some non-fiction) during the three-year course. Pupils should read an increasing range of material and acquire some knowledge of the distinctive features of major genres. The teacher must give guidance to the pupils in their choice of voluntary reading but encourage them to become increasingly independent in choosing books.

The poetry course should continue to provide pupils with a widening and deepening experience of different poetic forms from different periods.

At this level it may be desirable to read a number of poems by one poet. However, the study of poetry, rather than of poets, should be the basis of the poetry course.

While consideration should continue to be given to dramatic presentation and audience participation, the study of plays based on their literary merit should become an increasingly important aspect of drama in Standards 8, 9 and 10.

The emphasis should be on full-length plays, particularly Shakespearean, although extracts may be considered desirable to bring pupils into contact with a wide range of material. Whenever possible, pupils should see worthwhile stage productions. Suitable films and recorded material should be used where appropriate.

Through discussion and writing pupils should develop a critical and discerning attitude towards television and film and should be encouraged to explore ideas and make judgements in regular class discussion and in the writing of reviews and analyses. While it may be valuable to introduce pupils to the language of filming and film criticism, this should be explored only in so far as it increases the pupils' understanding and appreciation of film.

3.1 GOALS (See also 4.1.3)

3.1.1 If teachers can help pupils to find enjoyment in reading they will have done them a lasting service. Without some pleasure from and active participation in literature, the other goals cannot be achieved

effectively./...

effectively. Enjoyment of and interest in reading (including literature, leisure reading, and other subjects across the curriculum) depend upon the teacher's guidance and the development of the pupils' reading abilities. Vocabulary, comprehension and study skills are particularly important. In this respect, the teacher's enthusiasm and example play a key role. The developing of comprehension and study skills as well as vocabulary, enables pupils to read more effectively and heightens their enjoyment of reading.

- 3.1.2 Reading of novels, plays, poems, and experience of the mass media, should be seen within a continuum. The study of prescribed literature should give the pupils a frame of reference and a basis for judging their experience with other fiction and for responding to leisure reading and film viewing with greater insight and discrimination. Thus the gulf that so often separates the prescribed literature from voluntary reading and viewing may be bridged.

- 3.1.3 Works which will help pupils to observe, to discriminate and to see relationships, should be studied. As pupils learn to think and to feel, they will read more effectively. Frequent opportunities must be provided for pupils to discuss and evaluate ideas with one another and with the teacher. Personal responses and interpretations should be encouraged provided that opinions are substantiated by valid evidence from the text. The basic literary or technical terms that enable the pupils to describe with insight and to evaluate with cogent comment should be introduced when necessary.

Emphasis should be placed on the development of the pupil's ability to analyse, interpret and evaluate rather than on the mere reproduction of another person's response or opinion.

Pupils must be acquainted with the techniques of quotation, and must be trained in the use of the present tense sequence conventionally used in English for such discussions and analyses.

The comprehension skills listed under 5.1.1 to 5.1.6 in the Syllabus are of particular relevance here as well.

- 3.1.4 Literature can stimulate pupils to question and to re-define for themselves their assumptions, attitudes and values. It can also open their minds and hearts to new ideas and sensations.

Because/...

Because literature explores people's lives and gives insight into their motives, values and feelings - insight not easily obtained from everyday encounters with others - it can increase the pupils' awareness of other people. Cultures differ in values, customs and world view, and acquaintance with the literature of other cultures can help pupils understand such differences.

- 3.1.5 By responding to literature and through vicarious involvement, pupils may learn more about themselves.

The ordering of experience accomplished linguistically by a writer can produce in the readers some ordering of their own experiences and attitudes: as a result they may acquire more self-knowledge, a clearer perspective on and insight into their own situations, motivations and choices.

- 3.1.6 Literary appreciation can be deepened through

- . a study of figurative language
- . an awareness of different literary styles and techniques
- . the identification of types of literature, e.g. fables, myths, novels, historical fiction, science fiction, ballad, sonnet, short story, comedy, tragedy, satire
- . an awareness of literary features, such as structure, milieu, character, setting, style, theme, plot, point of view
- . some knowledge of conflict, suspense, climax, tone and irony
- . some understanding of the elements of poetry, e.g. metre, rhyme and rhythm.

It must be emphasized that aspects and literary features such as those listed above ought to be studied in the context of prose and verse. The knowledge gained should enhance pupils' responses to literature.

- 3.2 Criteria for the selection of prescribed work:

- . Work prescribed for study should lend itself to the achievement of the stated goals.

. The/...

- . The work should meet the intellectual and emotional needs of the pupils concerned, broaden their horizons, increase their capacity for critical thinking and heighten moral awareness.
- . The work should be potentially enjoyable.
- . The language, style, content, theme and intellectual quality should be worthy of study.
- . Form, structure and technique should not be too difficult for the age group concerned, although the work should be challenging enough to extend talented pupils.
- . The principle of progression should be taken into account to ensure continuity between year levels and adequate preparation for the following year.

4

WRITTEN COMMUNICATION

INTRODUCTION

In listening, talking, reading, observing and feeling, the pupil experiences a multitude of impressions. Writing is a very effective method of ordering this experience; of consolidating it and helping pupils to reflect upon it; of crystallizing their thoughts and feelings so that they become more aware and can enjoy communicating sincerely and competently. There is an intimate connection between this area of the syllabus and all the others; writing should continually flow from and support pupils' reading and language study as well as oral work.

Pupils must be guided in their writing to move outwards, towards extending their knowledge of the world and other human beings, and inwards into a deeper understanding of themselves. The teacher needs to provide a wide variety of stimuli and contents which, together with a sense of audience, generates the urge to communicate. These should as far as possible be found in pupils' personal experiences and needs, and should also be drawn from the rest of the syllabus and the total curriculum.

Written communication needs to be taught. Although writing should arise out of real or simulated situations, it should be preceded and followed by appropriate discussion. The purpose, the audience and the context must be kept in mind and the writing planned accordingly. Pupils should be given the opportunity

of/...

of writing frequently for various purposes and audiences. The audience should be clearly defined for it is this concept which will determine style, tone and language and give direction to pupils' writing.

4.1 GOALS

4.1.1 The writing of prose, poetry, diaries, journals etc. should be encouraged. The pupils' experiences outside the classroom should be engaged to stimulate writing. Newspapers, magazines, films, television and radio programmes, as well as personal, sporting and social activities provide numerous opportunities for writing.

4.1.2 Written communication needs to be more explicit in logic and tone and grammatically more carefully constructed than speech. For it to be efficient, it must be correctly spelt. In addition to addressing the specified audience in the appropriate register it must make more explicit use of the aids to coherence and cohesion.

A variety of oral activities, e.g. reading aloud and the discussion of various topics, can be used to stimulate preparation for writing. Furthermore, in revising and editing drafts, group and class discussions are valuable. Pupils can be encouraged to read aloud and to evaluate what they and their fellow pupils have written.

4.1.3 This goal is inseparable from most of those listed under section 3.1 (Reading and Literature Study). The reading and study of good literature should play an integral part in any writing programme. Reading and literature study should suggest other appropriate writing situations and topics which pupils will be stimulated to explore. Furthermore as occasion warrants, there could be discussion of prose, drama and poetry, film, television and book reviews, reports, advertisements and propaganda, editorials, letters to the editor, business letters, instructions, directions, etc., including the examination of their appropriate and distinctive use of language. Such examples would not necessarily be presented as perfect models for pupils to imitate: they should be read and discussed critically so that pupils may become more aware of how these kinds of writing function.

4.1.4 Pupils' study of language should be closely related to their own writing, through which they should be led to explore

. different/...

- . different sentence and paragraph structures for different purposes
- . logical reasoning, awareness of some of the main fallacies in thinking and logic; correct use of logical connectors (such as 'therefore' and 'however'), and comparisons to link ideas
- . the achievement of vividness and clarity by the use of imagery
- . the handling of structural devices such as suspense and climax
- . the vocabulary, phrasing and idiomatic expression appropriate to a given purpose
- . the control of tone in written discourse
- . the concept of appropriateness in grammar, expression, punctuation, and spelling as functionally important for clarity and acceptability
- . the purpose and advantages of proper drafting, editing and polishing of written work
- . the advantages of identifying purpose, audience and context clearly
- . usefulness of grammatical terminology and an understanding of grammatical principles in discussing and improving their writing.

4.1.5 Pupils need to acquire not only the grammar of the sentence but also the principles of constructing paragraphs and of organizing the paragraphs into coherent discourse by exploring the use of

- . the topic sentence and paragraph unity
- . various ways of developing a paragraph, e.g. spatial, temporal, comparison and contrast, illustration
- . connectors and referents to achieve coherence, e.g. relative pronouns and words such as 'however', 'furthermore', 'thus'
- . sentence variety, length and inversion to achieve flow

. logical/...

- . logical and interesting sequence of and transition between paragraphs
- . introductory and concluding paragraphs.

The writing conventions, forms and techniques appropriate to different situations should be developed in the context of the pupils' own needs and experiences as well as that of reading and discussion in other subjects.

4.2

EVALUATION OF WRITTEN COMMUNICATION

The teacher's response to what the pupil writes is of vital importance in motivating the pupil, in stimulating delight and in encouraging the pupil's growth as a writer. In evaluating a pupil's writing the teacher should avoid destructive criticism and praise achievement. Pupils must be encouraged to explore, experiment and experience. Teachers should appreciate that errors will occur in the course of learning to write effectively. Analysis of errors made in writing can provide an indication of pupils' progress. Therefore, teachers should apply a positive approach in the assessment and evaluation of the pupils' writing.

As far as possible, teachers need to take an overall view of the developing language competence explicit in their pupils' written work: progress made from one writing assignment to the next should be carefully noted. Continuous assessment of writing, based as it is on a more intensive knowledge of the pupils' written work than can be obtained from a single, end-of-year examination, enables the teacher to develop those forms and aspects of writing that find no place in an examination paper.

Continuous assessment of writing not only enables a wider spectrum of types of writing to be evaluated, but also ensures that pupils work more consistently and take a keener interest in their progress; it enables them to revise and edit work, benefiting immediately from the teacher's guidance. Competence in writing should be demonstrated in a variety of contexts.

5

LANGUAGE STUDY

INTRODUCTION

A study of language in action should form an integral part of all aspects of English teaching - listening, speaking, reading and writing.

Language/...

Language activities must meet the needs of pupils and promote their language development effectively. The formal teaching of language concepts and skills introduced and developed in Standards 5, 6 and 7 should be positively extended, bearing in mind the goals and principles outlined in this section. In focusing on the skills that promote language competence, the teacher must not lose sight of the need for pupils' enjoyment of language activities, as language is essentially creative and expressive.

Pupils' experience of language should be extended and developed to allow growth to a mature level of competence. Increasingly pupils should be led to discover that language is a means of abstraction, and that some understanding of how it works will help them to adapt it to circumstances and situation, and to develop the ability to formulate ideas and judge with insight the messages of others.

At Higher Grade level, the acquisition of some linguistic or grammatical terminology should be seen as part of the extension of communicative skills, as well as of the ability to learn more effectively how language works and to participate intellectually in responding to language in action.

5.1 GOALS

5.1.2 The ability to use language appropriately is a complex process depending on the acquisition of many skills
to which should be developed through practice. Pupils may
5.1.6 also benefit from the explicit study of rhetorical devices employed across a variety of styles of language at different levels of complexity.

The ability to read with a high level of comprehension is fundamental to school achievement. Language and thought are inseparable, and different disciplines, contexts and purposes make different demands on the language. This intimate connection should be explored in the close study of texts taken from a wide range of sources, e.g.

- . in informal discussions, talks, newspaper reports, business reports, legal contracts, literature
- . the victim of an accident, in turning his personal account of the event into a police statement, would have to select an appropriate register from Standard English, dialect, formal language, colloquialisms, jargon and slang
- . the language of persuasion as encountered in propaganda and advertising

5.1.7/...

5.1.7 Much of what is said under the section on Reading and Writing is relevant here, but pupils should also be shown that the ability to follow main arguments, select relevant materials, evaluate bias, identify assumptions, etc., depends on the recognition of language cues. The writing of a summary must presuppose a specific purpose, which in turn demands a specific register of language.

5.1.8 Detached formal language exercises can be counter-productive: the emphasis must be on language in action, which implies an incidental approach whenever possible based on the error analysis of pupils' written work. Nevertheless, pupils need to be shown that the ability to identify, name and use concepts such as the following will be an aid to their understanding of language and style, and may lead to the improvement of their own usage.

It is essential that pupils view the above as a means to an end and not an end in itself, and that they come to realise that the knowledge of certain basic terminology will facilitate both the teaching and the learning processes.

It must be pointed out that the Senior Secondary Phase implies a natural continuation and consolidation of the Junior Secondary Phase; many of the components outlined in the Junior Secondary Phase syllabus are therefore repeated here. It is expected, however, that these components, together with additional, more complex concepts, be studied in greater depth. The terminology listed below is by no means exclusive of alternative terminology for the same concepts.

The following concepts should be taught in appropriate contexts, with due emphasis being placed on their functions.

It must be noted that no one terminology is universally acceptable. What follows covers most areas suggested in the Goals but is not prescriptive. Nevertheless, the following should assist those who feel that they do not have a wide background in linguistics. The spirit of the Syllabus implies that what follows is not to place an extra burden upon teachers and pupils. Many of the following may well be used by the examiner in the final examination paper. It must be stressed again that language must be taught in action and not as a series of dead exhibits.

. parts/...

- . parts of speech (word classes): nouns, pronouns, adjectives (including articles), verbs (including infinitives, participles, gerunds, auxiliary verbs and the concept of finite and non-finite verbs, reported speech), adverbs, prepositions, conjunctions and interjections
- . the function of the verb in respect of tense (sequence of tenses, use of historic present, etc.), mood (paying particular attention to imperative mood used in commands, and subjunctive mood used in hypothetical sentences and wishes), voice (paying attention to function and effect), concord and transitive and intransitive use
- . subjective, objective and possessive cases of nouns and pronouns
- . sentence structure: simple, complex and compound, main and subordinate clauses, adjectival and adverbial phrases, loose periodic and balanced, inversion (foregrounding), parallelism

NOTE:

- (i) the relationship of sentence structure to intention and style should be stressed
- (ii) detailed, mindless clausal analysis is definitely not recommended
- . lexical terms, e.g. synonym, antonym, homonym, homophone, compound words, denotation, connotation, ambiguity, diction
- . various stylistic devices such as irony, pun, innuendo, satire, ambiguity, pathos, climax, rhetorical question, repetition, ellipsis, antithesis, hyperbole, foregrounding
- . phonic devices such as alliteration, assonance, onomatopoeia
- . functional concepts such as subject, predicate, object, complement, modifiers, connectives, determiners
- . appropriate usage, including Standard South African English, slang, colloquialism, cliché, jargon, dialect

. literal/...

- . literal and figurative use of language
- . factual and emotive language, referring to neutral and emotionally 'loaded' words
- . register and tone.

NOTE:

The teacher should exercise great discretion in deciding on the amount of time to devote to these concepts. Difficult items should be stressed according to the needs and abilities of pupils. There should be a definite commitment on the part of the teacher to teach concepts which relate to how language works, but when grammatical terminology, latinate or other, is employed, it should be for convenience only, e.g. to assist pupils in proof-reading, editing and polishing their own writing.

- 5.1.9 Vocabulary should be enriched as part of a deliberate teaching policy. Pupils should acquire a vocabulary that enables them to cope with the demands made by their own writing, literature, other subjects in the curriculum, the media and social situations.

Words should be explored in configuration or in context, e.g. in relation to literature or in 'word families'. Denotation, connotation, and the compatibility of vocabulary with register and context need attention. Knowledge of roots, prefixes and suffixes can provide clues and help pupils extend their vocabulary.

Pupils should be proficient in the use and conventions of the dictionary.

- 5.1.10 A meticulous approach to the learning of spelling should be fostered. The teacher must identify and meet the needs of the individual pupils. The incidental learning of spelling must be complemented, where appropriate, by attention to spelling rules. Suitable dictionaries should be used as a matter of course.

- 5.1.11 Accurate punctuation clarifies meaning and promotes effective communication; pupils should be aware that negligent or faulty punctuation interferes with communication. They should become completely proficient in the effective use of the punctuation, e.g. full-stop, comma, colon, semi-colon, apostrophe, question, exclamation, and quotation marks, parentheses (brackets, dashes), hyphens, correct punctuation and functions of direct speech.

- 5.1.12 Although the acquisition of syntax is a natural process, practice and functional analysis can help to produce insight into the nature of language and improvement in performance. Pupils should realize that a writer's choice of syntax is part of his intention and reflects decisions about audience and occasion.
- 5.1.13 Language development for both the individual and society is organic and continuous. Changes in use and meaning take place over time and (particularly in the case of English) in different parts of the world because of different demands, different cultural context, and the proximity or interference of other languages. Pupils should
- . be able to identify some of the essential differences in usage and idiom between South African, British and American English
 - . have some understanding of the influences at work on the language they and others use
 - . have some knowledge of the historical development of English, particularly with reference to its vocabulary and its descent from an inflected language
 - . be able to distinguish between slang, jargon colloquialism, dialect and Standard English as they function in context.

EG/GRC

COE/033H04SY

Calculation of t

$$t = \frac{|\bar{X} - \bar{Y}|}{\sqrt{\left(\frac{\Sigma x^2 + \Sigma y^2}{n_x + n_y - 2} \right) \left(\frac{n_x + n_y}{n_x \cdot n_y} \right)}}$$

$$\therefore t = \frac{|6,8 - 9,1|}{\sqrt{\left(\frac{466,84 + 147,01}{53 - 2} \right) \left(\frac{53}{36 \times 17} \right)}}$$

$$t = 2,25$$

$$df = 36 + 17 - 2 = 51$$

$$p < 0,05$$

Therefore null hypothesis rejected at .05 level of significance.

ANNEXURE SIX

DETAILS OF THE STATISTICAL ANALYSIS
OF TWO SMALL UNCORRELATED SAMPLES
REFERRED TO ON P. 84-85

Null hypothesis: The mean of the differences in the tests is significantly different from zero.

Data:

| Pupil | Test 1 | Test 2 | D = X - Y | D ² |
|--------------|------------------------------------|------------------------------------|------------------------------------|--------------------------------------|
| | X | Y | | |
| 1. | 8 | 7 | 1 | 1 |
| 2. | 18 | 7 | 11 | 121 |
| 3. | 8 | 18 | -10 | 100 |
| 4. | 11 | 7 | 4 | 16 |
| 5. | 3 | 11 | -8 | 64 |
| 6. | 19 | 22 | -3 | 9 |
| 7. | 10 | 18 | -8 | 64 |
| 8. | 14 | 19 | -5 | 25 |
| 9. | 14 | 13 | 1 | 1 |
| <u>n = 9</u> | <u>$\bar{X} = 11,7$</u> | <u>$\bar{Y} = 13,6$</u> | <u>$\Sigma D = -18$</u> | <u>$\Sigma D^2 = 401$</u> |

$$\text{Step 1 : } \bar{D} = \frac{|\Sigma D|}{n} = \frac{+18}{9} = 2$$

$$\text{Step 2 : } s^2 = \frac{\Sigma D^2}{n} - \bar{D}^2 = \frac{401}{9} - 4 = 40,6$$

$$\therefore s = 6,37$$

$$\text{Step 3 : } s_{\bar{D}} = \frac{s}{\sqrt{n-1}} = \frac{6,37}{\sqrt{8}} = 2,25$$

$$\text{Step 4 : } t = \frac{\bar{D}}{s_{\bar{D}}} = \frac{2}{2,25} = 0,89$$

$$df = 9 - 1 = 8$$

$$\therefore p = 0.4$$

Therefore null hypothesis retained.

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