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AN INVESTIGATION INTO THE NATURE  
AND FUNCTION OF PRESCRIBED LITERATURE IN SCHOOLS  
AND  
A COMPARATIVE STUDY  
OF THE REQUIRED READING IN ENGLISH LITERATURE  
IN SCHOOL SYLLABUSES IN SOUTH AFRICA, RHODESIA  
AND THE EX-HIGH COMMISSION TERRITORIES  
FROM 1945-1980

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P R E F A C E

The original purpose of this thesis was to make a comparative study of all the English literature which had been prescribed from 1945 to 1980 for study by all high school pupils in the Republic of South Africa, Zimbabwe and the ex-High Commission Territories. This proved to be a formidable task. However, most of the material collected, including all the individual poems prescribed, was recorded in table form. This proved too bulky a system for comparative purposes and the field was narrowed to include only that English literature which had been prescribed for candidates writing Matriculation or Senior Certificate examinations on the higher grade as part of the English Language syllabus. From time to time, however, reference will be made in this thesis to prescriptions for the lower grades and for the lower standards.

Great difficulty was experienced in obtaining the required lists of prescribed works because schools and departments were not required to keep these for record purposes and the departments which did respond to requests must be sincerely thanked. After an extensive search, which included visiting London, Cambridge and Zimbabwe, most of the lists were obtained and the rest of the information was deduced from old examination papers or from official literature issued by the different departments.<sup>1)</sup> The poetry section was the most difficult one to record, because, in earlier years, complete lists were rarely

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<sup>1)</sup> E.R. Jenkins, 'Prescribed Works for English Higher, 1941-1973' in Education Bulletin (Transvaal Education Department, Vol. XVIII, No. 1, March, 1974) The tables in this work, which is a study of the prescriptions in the Transvaal only, have been used for completing my lists but otherwise this article has not been referred to.

issued (except by the Cape Education Department) and the actual anthologies, many of which were out of print, had to be consulted.

The original title of this thesis has been kept although the Zimbabwean prescriptions, represented by Cambridge "0", commence from 1965 only. In South Africa, prescriptions from 1969 are for the white population groups only, except in cases where the same examinations are written by both black and white groups. Repeated efforts to obtain lists of the setworks for the Cape Coloured Senior Certificate have been of no avail and one can only assume from this that they are, as in other areas, destroyed each year.<sup>2)</sup> A tabulation of the anthologies of poetry used during this period will show that only a few lists for the OFS are missing.<sup>3)</sup>

Of special significance to the presentation of this thesis is the section on the creation of a work of art. Here it is explained how the imagination works to bring order out of chaos, to make finite what is infinite. While this thesis is not a creative or imaginative work, the writer has been conscious of trying to make finite what is infinite all the time. In presenting this work, therefore, the writer feels strongly that possibilities for further research still exist but that to give a complete representation of the prescribed works for all these territories is beyond the capacity of one person. Only certain aspects, therefore, have been dealt with in the comparative study.

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<sup>2)</sup> See p. 168.

<sup>3)</sup> See Appendix, p. 230.

A very short chapter on the policy-makers is to be found in the appendix. It was hoped that this chapter would form part of the main body of the thesis but the information provided by the selectors was not sufficient to merit its inclusion here.

A brief note on the examination of literature will also be found in the appendix. The writer feels that the concentration on prose-works (excluding dramas, short stories and essays) which dominate this thesis is unavoidable but that, as a result, the poetry section in particular has had to be shortened. Tables of the poetry prescriptions, however, are included in the appendix.

## A C K N O W L E D G E M E N T S

I would like to express my sincere thanks to those selectors, moderators and others who responded so enthusiastically to my request for personal contributions and who were so encouraging in their replies. A special word of thanks goes to Dr Paul Walters for his many ideas and for his supervision of part of this thesis. Others to whom I owe a debt of gratitude are Dr Horst Ruthrop for his faith in me, Professor Guy Butler for challenging me with what appeared an impossible task, Kenneth Durham who showed me the direction to take initially, Mrs McFarlane for smoothing the way and to those who strengthened my resolve to finish this thesis by their encouragement. My grateful thanks are also extended to Mrs Magda Strydom, who typed this thesis so efficiently and at such short notice, and to Dr Ida Bell who so willingly read the proofs with me.

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CHAPTER ONEINTRODUCTION

Why make a comparative study of prescribed literature, and why for South Africa, Zimbabwe and the ex-High Commission Territories?

A preliminary survey of the available lists of prescribed works for South Africa, initially showed that the prescribed items on these lists were sufficiently repetitive to suggest that the prescriptions had remained unaffected by social and political changes, and that the prescribed works were so similar for each board that this similarity pointed to the probability that no significant differences existed to make the prescribed material of one examining-board of a different standard to that of another. It was because of this apparent lack of change, when changes were expected, that a fuller investigation into the whole body of the prescribed literature was commenced. This investigation produced some interesting results.

The chief concern of this study is with the prescriptions made by selection committees in the Republic of South Africa and which are approved of by the different examining boards. The prescriptions made for Zimbabwe and the ex-High Commission Territories, however, are also included because, as in South Africa, these territories have been subject to rapid and various social and political changes during the post-war years as each in turn worked towards, and achieved, its independence.

A comparison, therefore, should prove interesting.

In some states, far-reaching legislation affecting education has been introduced on acknowledged ideological grounds. In South Africa, for instance, racial discrimination has resulted in differentiated school systems and might also have affected the choice of literature for study in schools. In 1939, the Institute for Christian-National Education was founded which insisted on mother tongue instruction for everyone. The Education League was formed to oppose this movement. However, a policy of differentiated education as a uniform system for the whole of the Republic of South Africa was set out in the Act of National Education Policy (Act 39 of 1967) which laid down that education in schools had to be Christo-centred and broadly nationalistic in character. According to the Sauer Report, which was published earlier in 1948, the education of the blacks also had to be on a firm Christian-National basis.

There have also been highly significant political and other changes in other parts of the English-speaking world. America, for example, now plays a leading role in world affairs whereas, before her entry into two world wars she had adopted an isolationist policy. A feeling of national consciousness has resulted in the rise of nationalism in African states. Marxism in the world has been intensified. This has led the opponents of Marxism to adopt policies aimed at suppressing an ideology which is foreign to their own ideals. South Africa as a Christian and capitalistic country, for example, opposes the forces of Communism and Marxism which threatens the ideals of Christianity, the freedom of the individual and the economy of the country.<sup>1)</sup>

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<sup>1)</sup>The Suppression of Communism Act was passed in 1950 and subsequently amended.

Great importance has been attached to the study of literature in the past, both in times of crisis and in times of calm and prosperity. Evidence in the history of education has shown that changing needs in a society have influenced the prescription of literature for study in schools.<sup>2)</sup> Therefore, one would expect to find, reflected in the literature presented in Southern African schools, evidence of the great changes which have taken place in the world since 1945, particularly in the areas under discussion. An investigation into the prescribed literature will reveal whether these changes have affected the selection of works or, conversely, whether changes in the prescriptions reflect changes in the politics and in the mores of a society. An investigation into the patterns of prescription should also reveal whether or not there is any progression in the system of prescribing works for educational purposes. If there are any changes in the patterns of prescription, this could be an indication of progression because, in order to promote growth in a system, there is, of necessity, a breaking down of existing patterns and a formation of new ones.

In his talk on 'Contemporary Issues' at a conference held in Grahamstown on 'English-Speaking South Africa Today', Professor H. Holmes made the following comment:

From time to time, there is some event in the history of a people, revolutionary or cataclysmic, or a new challenge arising from such events, which sets education on a new path. It has been said, with much truth, that it takes fifty years for a new idea in education<sup>3)</sup> to be accepted and by then it is out of date.

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<sup>2)</sup> See Chap. 2 pp. 9-19 of this thesis.

<sup>3)</sup> H. Holmes, 'Contemporary Issues' (paper presented at the 'Conference of English-Speaking South Africa Today', Grahamstown, 16 July 1974), p. 1. (Typewritten)

In 1967, just fifty years after the Russian Revolution of 1917, changes were noted in the prescriptions for English Literature in South Africa and this investigation should produce evidence which will prove whether these changes were directed more towards a centering of concern on individuals, or an emphasis on that which poses a threat to individualism.

Related to changes in politics and changes in the mores of a society, is the literature produced by authors native to the specific country. Following a revolution or the achievement of independence, it is usual for the literature produced in the country concerned to be made more readily available to pupils in schools. If this has been the case in South Africa, and in the other territories under discussion, then it should be observed in the prescribed material.

The commencement date chosen for this comparative study is 1945 because it was in this year that the Second World War ended, a conclusion which was to bring about rapid changes in many parts of the world. These changes alerted governments to look to their education systems as nations had done in the past. Thut and Adams noted, for instance, that a premium was put on education after 1945 because of the 'rise of aggressive internationalism in nations and in groups of nations determined not to be outdone in any area of endeavour in the race for world leadership'<sup>4)</sup>. Different nations also endeavoured to learn, from those nations which have achieved leadership in some areas, what would be of value to them. This was to lead to the in-

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<sup>4)</sup> I.N. Thut and D. Adams, Educational Patterns in Contemporary Society (Tokyo: McGraw-Hill Kogakusha, Ltd, 1964), p. 1.

terchange of ideas between friendly nations. For example, one of the conferences on the teaching of English was held at Dartmouth in 1966 and was attended by American and English representatives. South Africa has also held many conferences and some of these, which might not always have been chiefly concerned with the teaching situation, were attended by British and American representatives interested in the teaching of English Literature. Zimbabwe, according to information received from the Ministry of Education in Salisbury, has not to date held any conferences specifically dealing with the subject of English but there has been an interchange of ideas between Africans and Caribbeans which might have had a slight influence on the prescriptions.

A major part of this study is concentrated on the importance of literature in education as serving a vital role in the emotional, social and intellectual development of the child and, because it is an education of the imagination, which involves thought and feeling, as a creative force in society.

In writing Chapter Two of this thesis, those who teach literature on the higher and/or the lower grade, in primary<sup>5)</sup> or in secondary schools have been borne in mind. This is so because it was felt, after discussion with teachers, that many teachers do not realize the full potential of literature for the child and for the society which supports the child. The teacher's role in relation to the teaching of literature in modern society is to transmit that which is of most value in the cultural heritage of the child, but, in doing so, to

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<sup>5)</sup>The 'study' of literature begins in Std Four.

show concern as well for the development of thought and feeling in the individual. In this way the child should come to realize the importance of literature for himself and for his society. Kenneth Richmond feels that literature, as part of the cultural inheritance, should play a supportive role in society. He writes:

A culture is not only a repository of knowledge and skills and values. It is also a support system for giving hope and a sense of capability to its members. The demoralization that ensues when a culture fails in its supportive role quickly telegraphs itself to the young, particularly to the offspring of the victims, whether the society is a developing one undergoing chaotic detribalization or a developed one with chronic unemployment. It seems to be particularly the case that the more highly elaborated forms of knowledge suffer in the transmission when the young feel that their situation is such that they will never need such knowledge.<sup>6)</sup>

Ideas are expressed in Chapter Two which may not always appear practical in the system currently used for the prescribing and teaching of literature. This is so because the present system appears to have as its end the writing of an external examination instead of a training for life. The relevance of Chapter Two to the comparative study will be noted in Chapter Six of this thesis. Because literature is studied in the structured society of the school, it is necessary for it to be largely prescribed. In an investigation into why prescription should be a requirement, the arguments for and against this system will be explored.

#### The Method Used in Making the Comparative Study

In order to compare and to investigate the prescriptions of various

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<sup>6)</sup>W. Kenneth Richmond, Education and Schooling (London: Methuen & Co Ltd), 1975, p. 104.

boards in Southern Africa, all available lists of works were tabulated. Several arguments were advanced and the validity of these general hypotheses were tested by a detailed examination of a limited but significant portion of the syllabuses of certain examining-bodies in Southern Africa, namely, the English Literature prescriptions as part of the Language examination for matriculant or equivalent examinations.

The territories and examining bodies concerned are:

1. The Union of South Africa/Republic of South Africa
  - 1.1 The Cape Education Department (Cape)
  - 1.2 The Natal Education Department (Natal) (JMB until end of 1952)
  - 1.3 The Orange Free State Education Department (OFS)
  - 1.4 The Transvaal Education Department (Trans)
  - 1.5 The Joint Matriculation Board (JMB)
  
2. Basutoland, Bechuanaland, Swaziland/The ex-High Commission Territories (Lesotho - Botswana and Swaziland)
  - 2.1 1945-1955 Cape Education Department (Cape)
  - 2.2 1956-1960 Joint Matriculation Board (JMB)
  - 2.3 1961-1980 Cambridge Examining Board (Camb. "0")
  
3. Rhodesia/Zimbabwe
  - 3.1 Cambridge Examining Board (Camb. "0")<sup>7)</sup>

The arguments advanced in the comparative study, and the results of the testing of these hypotheses, will be found in Chapter Six.

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<sup>7)</sup>The abbreviations which will be used throughout this thesis for the different examining boards, have been placed in brackets behind the full name of the different boards.

CHAPTER TWOTHE NATURE AND FUNCTION OF THE  
PRESCRIBED LITERATURE

This study deals with literature as a body of imaginative writing in prose and verse in which is preserved, and which is conveyed, accumulated knowledge and wisdom. This knowledge embodies universal truths about man in relation to his world of experience. The value of the study of creative or imaginative literature,<sup>8)</sup> therefore, lies in the insight gained into the nature of man, an insight which increases man's awareness of himself, and of others, in response to both the natural world and to the mores imposed upon him as a civilized being in a society. This value of gaining insight and knowledge through literature has been recognized since ancient times. Evidence supporting this statement is to be found in the literature of different peoples, for example, Greek, Roman and French Literature, which has survived the rise and fall of civilizations and empires. This preservation of the cultural literary heritage of a people is an indication of the value attached to literature by those who studied it and by those whose duty it was to preserve this heritage.

If literature, an an integral part of education, is well taught in modern schools, then its study should be of considerable value to both individuals and state. According to many remarks made by post-

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<sup>8)</sup>Note that a difference has been made between imaginative writing and the general literature which includes all printed matter.

matriculation students,<sup>a)</sup> however, English Literature is not generally well presented in the schools. Teachers, themselves, complain that they cannot give justice to the subject for various reasons. Perhaps the value of the study of literature is not fully realized by those whose profession it is to prescribe, to teach and to examine it. The intention of this chapter is, therefore, to explore the possibilities of literature as a means towards personal growth and towards growth in a society, even when that society is an industrial, capitalistic and highly competitive one. A brief look at the history of literature in education in Europe shows shifting emphases on literary studies in relation to the changing needs of a nation.

#### A Brief Outline of the History of Literature in Education

A survey of the history of literature in education shows the varying aims of literature in accordance with different demands. In times of pressure, ancient Sparta, for instance, turned to Tyrtaeus, the poet who stressed the need for a nation of heroes in the 7th Century BC. According to E.B. Castle: 'The total energies of this ancient "Herenvolk" became concentrated on the conservation of the state.'<sup>9)</sup> The study of literature in Sparta, therefore, was directed at the patriotism especially needed when the safety of a state is being threatened.<sup>10)</sup> In ancient Athens, from the time of Peisistratus (6th Century BC), education was directed at instilling in youth the desire to excel as individuals. For this purpose, the study of

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<sup>9)</sup> E.B. Castle, Ancient Education and Today (Middelsex: Penguin Books Ltd, 1961), p. 17.

<sup>10)</sup> See p. 165 of this thesis.

a) See additional footnotes, p. 232.

Homer's epics was prescribed so that, by identification with Homer's noble heroes and their actions, the young would be encouraged to develop to the full their own potential. Realization of this individual potential for noble purposes was known as the areté of the individual. In the study of the lyrics, a gentleness which would lead to harmonious living within a society, was encouraged. Here, therefore, was the study of literature for the purpose of moving youth to purposeful activity and for the encouragement of harmony in relationships.

The sophists of the fifth century BC, realizing that 'wisdom and morality'<sup>11)</sup> could be conveyed by words, made the object of education, through literature, a drive towards the production of more politicians skilled in rhetoric. Literature was, therefore, studied for its 'stylistic value'<sup>12)</sup> in preparation for a vocation in successful living. Thus the language of the literature was a means towards an end.<sup>13)</sup> This intellectual training for personal and material gain was condemned by Aristotle and other philosophers of the 4th Century BC who, themselves, emphasized the need of education to contribute to the building of character, to the making of 'good' men. In this respect, literature played a vital role as a conveyor of wisdom and moral ideals.<sup>14)</sup>

This wisdom and morality in literature was transported to Rome by the

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11) E.B. Castle, p. 54.

12) Ibid

13) See p. 20 of this thesis. 'Language for Living and Language for Earning a Living.'

14) See p. 25 of this thesis. 'Literary Language as a Conveyor of Wisdom and Knowledge.'

Greeks and must have influenced the making of the Roman laws which are still in force today and which are embodied in the Roman-Dutch law practised in South Africa. The Romans chiefly, however, utilized the study of literature for the purpose of rhetoric or oration, as did the sophists, and Virgil and Horace were studied with this view in mind.

The Hebrew nation aimed at using the writings of their prophets, priests and kings to implant the wisdom of the law of God into their youth and to emphasize the greatness of God above both individuals and state. The influence of this Hebrew literature can be seen in the Christian literature later. Christian religious literature stressed man's absolute dependence on God, so much so that Pope Gregory, the Great (540-604), for instance, it is implied, condemned the classics as he considered them pagan and 'contrary to the very spirit of Christianity.<sup>15)</sup>

The teaching of literature in mediaeval times appears to have been aimed at the presentation of the Christian ideals of love for and of God and love for one's fellow-men. The blending of Christian and pagan ideas in the metaphorical language of mediaeval literature often, thus, conveyed a Christian message.<sup>16)</sup> In the education of the élite, great stress was laid on the values of 'curtesye' and 'gentillesse'. 'Curtesye' implied a good breeding, which ranged in character from politeness and a deference towards others, especially

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<sup>15)</sup> William Boyd and Edmund J. King, The History of Western Education (11th Ed.; London: Adam and Charles Black, 1975), p. 105.

<sup>16)</sup> In the pagan idea of the triumph of Spring over Winter, for example, is embedded the Christian ideal of clothing the naked and feeding the poor.

towards women, to the practise of elegant conversation.<sup>17)</sup>

'Curtesye' and 'gentillesse', that nobility of behaviour which stems from God rather than from a worldly title<sup>18)</sup>, have characteristics which feature in the concept of humanism which was later again to play such a significant role in education. We note in the prescribed extracts of Chaucer's Canterbury Tales not only the exposure of the weaknesses of his individual pilgrims and the corruption in a social estate, but evidence of the concepts of 'curtesye' and 'gentillesse' as well. In identifying themselves with these characters and situations, it is likely that students would seek improvement in themselves.

In the blending together of Christian and Graeco-Roman Literature in the Renaissance period, the emphasis in education lay on the Greek idea of the wholeness of man as well as on the Christian ideals. E.L. Kemp wrote:

...in the fourteenth century, men suddenly found the blood of an intensely human life throbbing in this old [Graeco-Roman] literature. They discovered in it stories of wars and loves like their own, the wisdom of statesmen and the impassioned pleas of orators. The tales of gods and goddesses became revelations of human passions, strength and beauty.<sup>19)</sup>

Paulus Vergenius (1349-1420) and Vittorino da Feltre (1378-1446) were

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<sup>17)</sup>A.C. Spearing, Criticism and Mediaeval Poetry (London: Edward Arnold (Publishers) Ltd, 1964), pp. 35-36.

<sup>18)</sup>A.C. Spearing, p. 92.

<sup>19)</sup>E.L. Kemp, History of Education (Philadelphia: J.B. Lippincott Company, 1912), p. 151.

the first to aim at developing the gifts of the mind through the study of the old classical Greek and Roman literature in conjunction with the Christian concept of life. Later, Desiderius Erasmus (1446-1536) was to use the New Testament 'to lead people to the study of the living Christ as portrayed vividly in the gospels, so that they might find in Him the inspiration to noble living'<sup>20)</sup>. In setting forth 'humanistic educational ideals', Erasmus also stressed the importance of the study of the Graeco-Roman Literature because of its 'breadth and sanity and nobility of spirit'<sup>21)</sup>. Boyd and King feel, however, that the form of humanism stressed by Erasmus was 'imperfectly adapted to the needs of the age to which it was addressed'<sup>22)</sup>. They wrote:

The classical culture he [Erasmus] commended to the schools might indeed provide the best possible education for a scholarly caste ...; it was more doubtful how far it was fitted for men who had to do the ordinary work of the world .... In particular, he failed to see that the literary training which was eminently suitable for scholars and courtiers was not so suitable for the rising middle<sup>23)</sup> classes, whose main interests were commercial ....

Concern for the child as an individual with individual needs and interests was evident in the philosophy of Juan Luis Vives (1492-1540) who was to stress the importance of literature for the individual

20) E.L. Kemp, p. 161.

21) William Boyd and Edmund J. King, p. 178.

22) Ibid

23) Ibid

child.<sup>24)</sup>

During the Elizabethan era, an aim of teaching literature was to stimulate the growth of wisdom in social man. For man had become freer after the church's break with Rome and was concerning himself more with secular matters and with himself and others as individuals. Great stress was laid on humanism. A growing interest in Science at this time is already noted in Shakespeare's works, an interest which was to cleave knowledge more definitely into Science and the Humanities. From the sixteenth century onwards, therefore, the study of literature has had to take its place alongside that of the study of science.

The emphasis formerly placed on the education for the élite, gradually, from the end of the seventeenth century onwards in France and later in Britain in the eighteenth century, changed to more consideration for the masses.<sup>25)</sup> This change came about as a result of the Reformation, and paved the way for more centralization of education as the state

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24) Vives was to write, in his work The Method of Learning, cited in Boyd and King, that: 'The course of learning is from the senses to the imagination, and from that to the mind of which it is the life and nature, and so progress is made from individual facts to groups of facts, from individual facts to the universal.' The ideas expressed by Vives are very relevant to the study of literature. He stresses the importance of the involvement of the senses in learning. Sensations stimulate the imagination and the play of the imagination on a 'particular', for instance a particular character or situation in literature, results in a universal truth being learnt. (Boyd and King, p. 180)

25) Woodward noted that the anthropocentrism of the twentieth century began in the Age of Enlightenment (17th-18th Century) as a result of man's new found freedom.

took over control of education, to a large extent, from the church. Educationists, anxious to fit the child for earning a living as an economic proposition for the state, laid less stress on the classics with a subsequent rise in the modern languages and literatures.

Due to the concepts of industrialism, nationalism, democracy, free thought and capitalism which continued from the eighteenth century into the nineteenth century, there were many changes in the social order in England which makes it difficult, in a study of this nature, to discuss the various specific aims in the presentation of literature in schools at this time. One does, however, get an idea of the utilitarian form of education for the masses in the works of Charles Dickens, especially in his novel, Hard Times,<sup>26)</sup> in which he exposes the evils of a rigid education system which was geared towards capitalism. A generalization can only be made that the approach to the teaching of literature was not humanistic and that more emphasis was placed on the sciences and on skills than on literature in the education of the youth. According to Shayer, however, a study of the humanities was still being emphasized for the élite group which attended private schools in England. This group was chiefly destined to go into the foreign service and was educated to impress on the colonists the dignity and humanity of the British Empire. Education for the majority of people on the nineteenth century, however, shows a reaction to the

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26) In Hard Times, Dickens describes what is commonly known as the 'Gradgrind system' which emphasized the learning of inert facts. An extract from Hard Times reads as follows:  
 'Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them.' - Charles Dickens, Hard Times (Middelsex: Penguin Books Inc., 1969), p. 47.

more humanistic approach of the previous centuries. A.N. Whitehead explains this phenomenon as follows:

In the history of education, the most striking phenomenon is that schools of learning, which at one epoch are alive with the ferment of genius, in a succeeding generation exhibit merely pedantry and routine. The reason is, that they are overladen with inert ideas. Education with inert ideas is not only useless: it is above all things harmful - Corruptio optimi pessima. Except at rare intervals, education in the past has been radically infected with inert ideas.<sup>27)</sup>

This type of education, which was extended to the teaching of literature as well, was still evident at the beginning of the twentieth century. Because of this situation, many Commissions of Enquiry were set up in England early in this century to investigate the position of English language and literature in the schools. These enquiries were directed at reversing the type of education which had been advocated by the Revised Code of 1880 and the earlier Cross Commission Report, and which embodied the commercial theory of education. This type of education concentrated on the conveying of facts, which were thought to be useful, but in truth were of no lasting value. Education of this sort aimed at bringing the greatest possible happiness to the greatest number of people by providing them with the means for earning a living. This utilitarian approach, however, crushed the imagination and the individuality of the child in its drive towards materialism.

Matthew Arnold, in his reports on education, severely criticized this

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<sup>27)</sup> A.N. Whitehead, The Aims of Education (New York: The Macmillan Co., 1929), p. 13.

form of teaching. Upon discovering that young student-teachers had had just such a rigid schooling, he wrote:

...I am sure that the study of portions of the best English authors, and composition, might with advantage be made a regular course of instruction to a much greater degree than it is at present. Such a training would tend to elevate and humanize a number of young men, who at present, notwithstanding the vast amount of raw information which they have amassed, are wholly uncultivated; and it would have the greatest social advantage of tending to bring them into intellectual sympathy with the educated of the upper classes.<sup>28)</sup>

The influence of Matthew Arnold was still very evident in the famous Newbolt Report published in 1921, despite the fact that he had died in 1888. As can be noted from the above quotation, Arnold had pleaded for a more humanizing form of education such as could be gained through the study of great literature. Shayer also expresses Arnold's ideas when he says that in humanized studies:

The whole of society is implicated - every child in a course of humanized studies leading to individual growth and accomplishment within a common bond of civilization.<sup>29)</sup>

Here, again, the emphasis is laid on the importance of developing the potential of all individuals<sup>30)</sup> in a civilized state.

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<sup>28)</sup> M. Arnold, Reports on Elementary Schools 1852-1882, Part 1 ed. by the Right Hon., Sir Francis Sandford, KCB, 1 (London and New York: Macmillan & Co, 1889), p. 20.

<sup>29)</sup> David Shayer, The Teaching of English in Schools 1900-1970 (London and Boston: Routledge and Kegan Paul, 1972), p. 27.

<sup>30)</sup> See p. 168 of this thesis.

In the Newbolt Report similar ideas are expressed:

... all children should receive a humane, liberal and broad education ... based on the language and literature of their country ....  
 ... it can raise and unify first the pupils in the schools and later the nation in a way hitherto unimagined .... A new approach to education in general is needed .... a total new theory or philosophy which shall stress the importance of imaginative and emotional experience, the importance of the aesthetic and the creative.<sup>31)</sup>

Thus there was a plea for a more humane and creative form of education, not, however, a completely new theory, because humanism had been practised before, but one which would involve pupils intellectually, emotionally and morally, thereby preparing them for living and, as will be seen later, for a living. Notice also the stress which the Newbolt Report laid on the importance of studying the indigenous literature of a country for the child as a means towards the unification of a nation.

The latest report on the teaching of English in England is the Bullock Report published in 1975. An extract follows:

In Britain the tradition of literature teaching 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. Literature brings the child into an encounter with language in its most complex and varied forms. Through these complexities are presented the thoughts, experiences, and feelings of people who exist outside and beyond the reader's daily awareness. This process of bringing them

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<sup>31)</sup> David Shayer, pp. 72-73.

within that circle of consciousness is where the greatest value of literature lies. It provides imaginative insight into what another person is feeling; it allows the contemplation of possible human experiences which the reader himself has not met. It has the capacity to develop that empathy of which Shelley was speaking when he said: "A man to be greatly good, must imagine intensely and comprehensively; he must put himself in the place of another and many others; the pains and pleasures of his species must continue to become his own". Equally, it confronts the reader with problems similar to his own, and does it at the safety of one remove. He draws reassurance from realizing that his personal difficulties and his feelings of deficiency are not unique to himself; that they are likely to be the experience of others. Adolescents need this kind of reassurance, to be found in the sort of relieving awareness summed up in C.S. Lewis's remark: "Nothing, I suspect, is more astonishing in any man's life than the discovery that there do exist people very, very like himself".<sup>32)</sup>

C.S. Lewis's remark applies to the Southern African child as well, despite the differences in race, language and culture which exist in this area. In Southern Africa today, there is more than ever a need for an eclectic approach to education through literature. What has been striven for in the past, and been achieved through the study of literature, could still be aimed at in Southern Africa today, despite the differences in the make-up of the country. The needs of this society are basically the same as those in preceding eras. Therefore, a synthesizing of the aims which have been expressed in the past, should help pupils to play their parts efficiently and creatively in their society,

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Sir Alan Bullock, A Language for Life, Report of the Committee of Enquiry appointed by the Secretary of State for Education and Science under the Chairmanship of Sir Alan Bullock, FBA, (London: Her Majesty's Stationery Office, 1975), pp. 124-125.

Language for Living and Language for Earning a Living .

Having introduced the idea of an aspect of education which would involve the whole child in an imaginative and creative experience, it is now necessary to investigate the nature and functions of literature and thereby its value. The basic material of literature is language in its most 'complex and varied forms' and what follows may give some insight into the possible development of these forms.

Imaginative literature is thought to have had its origins in the oral tradition of preliterate societies in the form of myths, rituals and folktales.<sup>33)</sup> In under-developed societies and societies which had

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<sup>33)</sup> Evidence of a continuation of this tradition is still preserved in archaeological finds. Some of the literature of Sumer and Akkad in the land of Ur, pressed in cuneiform writing on mud tablets discovered in their ancient mudwalled schools, for instance, is comprised of a series of stories and mythical tales dealing with the natural questions of life and death. For example, there is the story of Elana attempting to fly on an eagle's back to obtain the herb of life for his sterile sheep, and another tale of the fisherman, Adapha, who in refusing the offer of bread and water, denied the world eternal life. - James Henry Breasted, Ancient Times (2nd Ed.; Boston: Ginn and Company, 1935), p. 165.

Stories of the creation and flood were also studied by these ancient people. The archaeologist, Dr Keith Branigan, writes:

...the small body of literature that survives - mainly epic and myth - is of a religious character. The most complete example is the Epic of Gilgamesh. ...it reveals an inventiveness and an appreciation of beauty that compels us to rank it as a work of art.

We know the Epic of Gilgamesh mainly from the copies of it which were stored in the library of the Assyrian king, Assurbanipal, in the seventh century BC. Yet the epic certainly dates back to the period just before 2000 BC, and it contains at least four separate stories which go back centuries before that, including one about a great deluge rather like Noah's Flood. - Keith Branigan, Atlas of Ancient Civilizations (London: Heinemann, 1976), p. 27.

no methods of recording, the much respected story-teller transmitted the traditions and folklore of the society by word of mouth. The role of the story-teller has been adopted by the authors of civilized societies who carry on the tradition of exploring the possibilities of man's 'behaviour', 'feeling' and 'thought' in his passage through life. Thus, today the oral tradition has largely given way to the literal, or the literary tradition, which manifests itself in a variety of traditional and modern forms. Perhaps out of the quest myth arose the narrative describing man's search for truth in works such as The Faerie Queene (Spenser) and John Bunyan's The Pilgrim's Progress; the ritual assembling of the Joad family for decision-making in Steinbeck's The Grapes of Wrath is reminiscent of the ancient village moot whether the author is conscious of this or not, and Pip's unexpected good fortune in Great Expectations by Dickens appears to have parallels in many folktales.

The 'word of mouth' has now become the 'written word' which forms the basic material of all written literature. The words used in imaginative literature are charged with associations built up during the centuries so that the words used in literary art forms today may have been generated from the emotive sounds uttered by primitive peoples as they reacted with feeling to their environment, and they owe their growth to the archetypal patterns of man's basic feelings, his thoughts<sup>34)</sup> and his reactions which developed as man's range of experience was extended. Daiches points out that 'primitive language is poetic because it is used freshly by those who, through language, are discovering

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<sup>34)</sup>J.B. Priestley, Literature and Western Man (Kingswood, Surrey: The Windmill Press Ltd, 1960), p. ix.

for themselves the nature of reality'<sup>35)</sup> and one finds examples of this in some of the less sophisticated African writing in English. Richard Chenevix Trench described words as 'living powers' because in words 'contemplated singly, there are boundless stores of moral or historic truth ... of passion and imagination'<sup>36)</sup>.

The words forming a language, therefore, are charged with meanings which have been acquired over centuries of culture formation while civilizations were evolving. In their connotations they carry wisdom and knowledge, the expressions of emotion and the creations of the imagination. This 'infinitely pliable, infinitely resilient stuff of creation'<sup>37)</sup> forms our cultural heritage, our language and

Language lies so close to the living  
breathing soul of the individual ...  
that it cannot be separated from being;  
it is the creative life blood  
of the individual.<sup>38)</sup>

It is the duty of the teacher 'to foster a lively respect' for this 'living language'.<sup>39)</sup> Because the connotative words draw attention to themselves, unlike the symbols used in the sciences, literature draws the attention of an alert audience to the use of language in its most

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<sup>35)</sup> David Daiches, Critical Approaches to Literature (London: Longmans, 1961), p. 14.

<sup>36)</sup> Richard Chenevix Trench, On the Study of Words and English Past and Present (London: J.M. Dent & Sons Ltd; 1952), p. 9.

<sup>37)</sup> James E. Miller, Jr, 'What Happened at Dartmouth', The Use of English (Winter 1971), p. 108.

<sup>38)</sup> James E. Miller, Jr, p. 109.

<sup>39)</sup> L.C. Knights, 'The Place of English in a Liberal Education', The Use of English, 1959, p. 157.

sophisticated forms. The study of literature, therefore, encourages the thoughtful use of language not only in creative work but in all spheres of life where language is used as a form of communication. The literature under discussion forms part of the English Language examination syllabus and one of the aims of this syllabus is to present the child with a better form of language than is normally used. All those who aspire to be leaders need to communicate with others effectively, and improved verbal communication will result only from a respect for words and their associations. This respect is acquired through wide reading of good literature and a detailed examination of the texts. A discerning reader will not easily be swayed to accept that which is of little worth. One who has been trained to use his critical intelligence in his study of literature should be able to judge the value of what is being offered him. Not only is the individual made more aware of what he can perceive in the physical world, but the reader with a developed reading sensibility acquires another 'sense' in that he becomes critically aware of what he reads in other forms of literature, such as newspapers and magazines, and learns to recognize both the true and avowed intention of the author. The development of a reading sensibility, therefore, which is a direct result of the study of literature, forms a type of protection against indoctrination and other forms of persuasion. In this respect it is a most prized cultural possession.

Molly Mahood, in her inaugural address in Ibadan, while talking about teachers and administrators, said:

I hope their reading will be quicker and better  
because they have learnt to respond to a writer's

associative use of words. If they are trained readers, they will be able to feel that shade of disparagement or approval in the use of certain words which reveals the author to belong to this or that school of thought ....<sup>40)</sup>

The study of literature will also help the non-literary child to express himself more clearly in other fields and hence it lays a foundation for good communication so necessary to improve goodwill and understanding in all walks of life. The use of language in communication in this respect must not be thought of as being merely utilitarian. It cannot be so because the use of language involves the personality of the individual and the expressive use of language, therefore, cannot be avoided. The 'curtesye' of mediaeval times still has its place in effective communication today not only in diplomatic circles but in the business world as well. In a working document for the revision of the English syllabus, M.B. Schroen of the OFS Education Department has included the following quotations from CURRICULUM 11-16 H.M.I. WORKING PAPERS 1977:

"...one of the purposes of looking at examples of language is that pupils should develop appropriate sensitivities to it. 'Literature' is valuable in that it is one of the most significant, memorable and deliberated kinds of language, and that it extends our experience of language and of people as 'language-makers'. Literature is patterned experience; it enables us to see the familiar in a different light, and to extend imaginatively beyond the familiar. It uses language in order to refine and make more intense our response to experience. Reading a work of literature can evoke a more complex range of responses than any other form of reading, among which is that

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<sup>40)</sup> Molly Mahood, "The Place of English Studies in An African University", inaugural address, (Ibadan: Ibadan University Press, 1955), p. 7.

relating the vision and intention of the writer to the language he uses. Through his encounters with literature, the pupils should appreciate the rich possibilities of choice in language, and some of the most important purposes which language choice can serve".

An awareness of language draws the reader closer to reality, to the actual involvement in life issues. It results in a more creative way of living, for instance in the acts of goodwill shown towards others, to the creation of works of art for the appreciation of an audience and to inventiveness in different spheres. Literature does this because it trains people to think and to feel. This awareness is the relationship between literature and life. Alan Warner said:

You cannot teach a student to read effectively without teaching him to think and feel and when he exercises his judgement in a poem or play he is appraising his own experience of life.<sup>41)</sup>

#### Literary Language as a Conveyor of Wisdom and Knowledge

Language is our cultural heritage and J.B. Priestley wrote of it as follows:

[Authors of the last five centuries] have behind them thousands of generations of human beings who acquired and handed on certain patterns of behaviour, feeling and thought, that find their way into literature, either emerging from the unconscious or coming from various modifications of culture itself. Though a good deal has happened during these centuries - and the increasing tempo of change in our own age seems

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<sup>41)</sup> Alan Warner, "Shakespeare in the Tropics", inaugural address, (London, Nairobi, Ibadan: OUP, 1954), p. 14.

terrifying - we must still remember that the procession we head in time is very long indeed, winding back into the remote dusk of pre-history, or, to change the image, that the men who did those wonderful cave paintings, say, at Lascaux, so highly charged with vitality and magical feeling, might be said to be still alive in us today.<sup>42)</sup>

Thus we have inherited a literature which depends for its greatness on those highly charged words which express strong feelings about 'things that matter' and which are constantly being 'increased and renewed'<sup>43)</sup> by their use in creative works or literary expressions. Daniel Russel Brown cites Walter K. Gordon as writing that: 'literary expression is an unconscious product of the collective experience of the entire species' and as such literature is 'integrally related with man's cultural past'. Bennison Gray, in attempting to define literature, came to the conclusion that the nature of literature involved 'a kind of language' and 'a kind of meaning'<sup>44)</sup>.

Literature, therefore, is a means whereby meaningful communication between the creator of a literary work and an audience can take place. W.D. Maxwell-Mahon noted that: 'Inextricably bound up with levels of meaning are the levels of experience'<sup>45)</sup>. By implication, then, the study of literature will entail an absorption of the wisdom gained by experience over the centuries and will also involve the

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42) J.B. Priestley, pp. ix-x.

43) Denys Thompson, preface to David Holbrook, English for Maturity (Cambridge: CUP, 1967), p. vii.

44) Bennison Gray, The Phenomenon of Literature (The Hague & Paris: Mouton, 1975), p. 4.

45) W.D. Maxwell-Mahon, 'On Choosing Literary Texts' in Crux (July, 1977), p. 19.

reader's own experience. In distinguishing between the visionary and the psychological modes of literary works of art, Jung describes the psychological mode as dealing with:

Materials drawn from the whole realm of human consciousness - for instance, with the lessons of life, with emotional shocks, the experience of passion and the crises of human destiny in general - all of which go to make up the conscious life of man, and his feeling life in particular.<sup>46)</sup>

It is this psychological mode of work, which incorporates the idea of universal or permanent interest, rather than the visionary which delves into primordial experiences, that predominates in the prescribed literature. Novels reflecting environment and character, poetry, dramas, essays and short stories are all included in the prescriptions because they all belong to the 'realm of the understandable'<sup>47)</sup>, 'the vast realm of conscious human experience'<sup>48)</sup>.

Thus literature conveys knowledge - not in the form of verified facts or demonstrable truths but in its 'unique way of presenting a kind of insight into a phase of the human situation which cannot be expressed or communicated in any other way'<sup>49)</sup>. Literature, therefore, provides the means whereby the nature of the real world can be explored through an aspect of the artistic imagination. Even an historical falsehood, for example, may be a literary truth in literature which

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<sup>46)</sup> Carl Gustav Jung, Modern Man in Search of a Soul (London: Routledge and Kegan Paul, Ltd, 1961), p. 179.

<sup>47)</sup> Carl Gustav Jung, p. 179.

<sup>48)</sup> Ibid

<sup>49)</sup> David Daiches, p. 38.

may also be an ideal truth because it is through the illumination of a particular situation in fiction that universal truths are conveyed. According to L.C. Knights: 'poetry, like religious insights, conveys genuine knowledge'<sup>51)</sup> by appealing to the experience of the audience and by awakening insight through an appeal to the emotions.

Alan Warner says that:

There is an important difference between the truths taught us by science and the truth taught us by the arts. Our scientific knowledge can be added to from one generation to another. Scientific achievement is permanent. It is not lost and found and lost again. But the wisdom taught by literature does not remain permanent to be added to by generation after generation. Each man and woman must begin afresh the discovery of his own humanity.<sup>52)</sup>

Only by the experiencing of literature, therefore, will this discovery be made. It is interesting to note that an event in literature can convey more truth than an historical event because an author can delve more deeply into the nature of a situation in literature than can an historian into the nature of a real event. Wellek and Warren maintain that: 'Truth in literature is the same as truth outside of literature, that is, systematic and publicly verifiable knowledge.'<sup>53)</sup> It is more so in literature because a literary event can be viewed from all angles by an omniscient author whereas in the physical world this is almost impossible. In a viewing from all angles of this kind,

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<sup>51)</sup>L.C. Knights, p. 160.

<sup>52)</sup>Alan Warner, p. 15.

<sup>53)</sup>Wellek and Warren, Theory of Literature (London: Jonathan Cape, 1954), p. 24.

the universal truths are more strongly emphasized. Even in the fictitiousness which Plato condemned, literature remains true to human nature and experience and therein lies its value.

In creating a world of probability, such as an author does, he portrays a vision of the ideal, not an ideal world but one in which there is a lively representation of the real world, a world to set one's goals by. The author acts as an intermediary between the ideal or ultimate world and the sensible, real world so that the two are drawn together in the mind of the reader and wisdom is imparted. Thus pupils learn by identification how to behave. This is the mimesis theorized about by Aristotle who declared that Homer was great because his heroes were noble and good and walked like gods. Sharing in the experiences of great heroes, albeit vicariously, man learns a nobility of purpose, and from the ordinary characters, who are neither truly noble nor truly bad, pupils realize that they share similar experiences with others. This enlarges their sympathies and understanding as they are able to get 'into the skin' of others, as it were, and to experience pity, for instance. They also learn from these vicarious experiences to 'fear' certain situations and so will cope with them more effectively when they do arise in real life. They come to recognize evil as a destructive force in the world and with well graded literature learn at first that the good are rewarded and the evil punished and later that this is not always so but that it should be.

Thus good literature teaches not only prudence, judgement and good sense but it serves to develop the emotions. Coleridge wrote that

in imaginative literature there is:

a meditative pathos, a union of deep and subtle thought with sensibility; a sympathy for man as man; the sympathy indeed of a contemplator, rather than a fellow-sufferer or co-mate, but of a contemplator from whose view no difference of rank conceals the sameness of the nature; ... all are human.<sup>54)</sup>

Thus we can feel pity for King Lear because, basically, he has the same feelings as ourselves. This is a very important aspect of literature because the norms of modern society demand that strong emotions are not overtly displayed. Much strong feeling, therefore, is hidden and hence the experiencing of it through the reading of literature helps man to realize that there is a common basis of feeling, that his emotions are no different from those of others.<sup>55)</sup>

One value of studying the past through literature is that because the works are not contemporary we can view ourselves and others with detachment. We can contemplate ourselves effectively from one remove and this will stimulate emotional growth and lead to a more mature outlook. This distancing is very important. According to Alan Warner:

This detachment is one of the many achievements of art; and nothing serves so well to take the sting and bitterness out of controversy. To achieve that state of mind is to achieve a prin-

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<sup>54)</sup> S.T. Coleridge, *Biographia Literaria*, (London: J.M. Dent & Sons Ltd, 1967), p. 270.

<sup>55)</sup> See the Bullock Report, this thesis, pp. 18-19

cipal object of education.<sup>56)</sup>

'The insight or vision that we obtain from ... imaginative literature', according to L.C. Knights, 'is inseparable not only from feeling' but from the 'fullness of realization'.<sup>57)</sup> L.C. Knights continues:

It is knowledge in this sense -  
 knowledge in depth and fullness,  
 knowledge that involves us as persons  
 and not just as observers - that is made  
 possible by the imaginative, or generative,  
 use of language. And that, in turn, is why  
 education that fails to cultivate at least  
 some responsiveness to poetic or imaginative  
 language cannot be described as a truly liberal  
 or humane education.<sup>58)</sup>

The study of Steinbeck's The Grapes of Wrath (pub. 1939), for instance, should so prepare the adolescent for a world in which material gain is of greater significance than spiritual gain and at the same time demonstrate to him that there are those who have the strength of character to strive against difficulties. The oppression of groups of people, the horrors of war, the sordidness of some aspects of life, the baseness of human nature, the beautiful and the good should all be experienced through literature so that the young adult can be trained to make the right choices when faced with them after leaving school. Holbrook says that the study of literature leads to 'the development of that richness of the individual being which releases sympathy and creative energy in community'<sup>59)</sup>. In this respect it would be in-

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<sup>56)</sup> Alan Warner, p. 19.

<sup>57)</sup> L.C. Knights, p. 161.

<sup>58)</sup> Ibid

<sup>59)</sup> David Holbrook, English for Maturity (Cambridge: CUP, 1967), p.18.

interesting to make a study of those who have achieved greatness to ascertain to what degree they were influenced by the study of prescribed literature at school. This would be difficult, however, because so much of what we study sinks into our unconscious and influences us unconsciously. A study of autobiographies does reveal, to a certain extent, the influence literature has had on some. Many authors are also influenced by other authors and the impressions made on them are very obvious in their works.<sup>b)</sup> There is, however, in general, a development of the self-concept, that is, a person's definition of himself and what he thinks and feels about himself; a development of self-esteem or evaluation of himself and self-actualization in realizing, through the study of character, for example, what his own potential is in the society in which he finds himself.

We cannot understand the nature of literature without an understanding of the nature of the imagination.

#### The Nature of the Imagination

In dealing with 'the whole realm of conscious human experience'<sup>60)</sup>, literature is involved with matter which touches the lives of all but does so imaginatively, creating worlds of probability in which probable characters react to probable or necessary situations. Involving themselves with the possibility-in-reality, authors employ their imagination to show what could probably happen in their imitations of the real world. Aristotle is the author of the theory of

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<sup>60)</sup>Carl Gustav Jung, p. 180.

probability, and David Daiches, in investigating this theory explains:

Because the poet invents or arranges his own story, he creates a self-sufficient world of his own, with its own compelling kind of probability, or its own inevitability, and what happens in the poet's story is both "probable" in terms of that world and, because that world is itself a formal construction based on elements in the real world, an illumination of an aspect of the world as it really is.<sup>61)</sup>

Literature, therefore, as an instrument of education, offers an education of the imagination.

The "whole soul of man" is brought into activity by the vital role played by the imagination, which exists in the world as 'the living power and prime agent of all perception, and as a repetition in the finite mind of the eternal act of creation in the infinite I AM,<sup>62)</sup> and also to an echo of the former 'co-existing with the conscious will, yet still as identical with the primary in the kind of its agency, and differing only in degree, and in the mode of its operation,<sup>63)</sup>. Thus, according to Coleridge, there are two types of imagination. The Primary Imagination is used when stimuli, in the form of sensations from the external world or from the mind itself, are perceived. In perception the stimuli are taken possession of and organized in the mind so that images are consciously apprehended or sensed emotionally. An inspired author has the gift to see into

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61) David Daiches, p. 37.

62) S.T. Coleridge, p. 167.

63) Ibid

life and by doing so to come close to sensing the ideal form or the essence of an object. The sensations arising from the mind itself may be the result of unconscious past experience. The creation of images in the mind can lead to a second creation called by Coleridge, the Secondary Imagination, in which there is a conscious effort to create an object of art by the ordering and synthesizing of the author's perceptions into an artistic whole. In ordering his perceptions, the author destroys the 'chaos' which results from 'a collection of meaningless data'<sup>64)</sup>, without direction or form and creates a literary form, which may be of a personal, national or universal nature in which others can share his experience.

Coleridge called a combination of the Primary and Secondary the Esemplastic Imagination because of its power to bring order out of chaos, to shape disparate things into a whole, to make finite what exists in infinity and to make objective what is subjective. Thus, when a work of art has been created, it has transcended the force which tended to make it expand infinitely by apprehending or finding itself in this infinity.<sup>65)</sup> W.H. Auden describes the Secondary Imagination as having a 'bourgeois nature' because: 'It approves of regularity, of spatial symmetry and temporal repetition, of law and order: it disapproves of loose ends, irrelevance and mess.'<sup>66)</sup> An object formed by the workings of the imagination needs an audience for its appreciation and criticism. This critical faculty will come into play as

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<sup>64)</sup>David Daiches, p. 107.

<sup>65)</sup>S.T. Coleridge, p. 162.

<sup>66)</sup>W.H. Auden, The Dyer's Hand and Other Essays (London: Faber and Faber, 1962), p. 57.

a result of imaginative realization and this realization, according to I.A. Richards cited in an article by L.C. Knights, 'depends upon the collaborative activity' of the audience. The reader, or audience, while responding actively to the work, recreates the art form in his own mind and the imaginative process is continued. This is the positive form of response which makes the study of literature worthwhile as opposed to the passive 'escape from reality' sometimes associated with the reading of literature. The study of literature requires, according to L.C. Knights, 'disciplined attention', therefore it is of great value in education. This 'complex attention' will help him [the pupil] in the study of other subjects as well.

L.C. Knights writes that the activity in which the author's words

prompt the reader is ... an imaginative experience - responsive, creating and realizing. That realizing activity may demand now the use of the discursive reason, now the play of feeling and sympathy, now the awareness of the senses, but it is more than the sum of thinking plus feeling plus sensing. As Coleridge noted long ago, it is an activity of the whole soul of man.<sup>67)</sup>

The silent moving force of the imagination has tremendous motivating power. Without an education of the imagination hearts and minds would be hardened and there could be no progression in any sphere. Yeats expressed this in his poetry as did T.S. Eliot. Without imagination man could not improve his world, as he could not project a probable utopia in his mind. There would be very little purpose in men's lives. The imagination does most of our thinking for us.

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<sup>67)</sup>L.C. Knights, p. 160.

The Value of Ecstasy

The groups of children reading literature as a school subject have different types of personality and different aspirations. There are those who need the demonstrable certainty of Science, or those for whom the verifiable truth of History is important and others for whom the truth of intuition is most satisfying. There might also be present those whose attendance is demanded by law and who might not be interested in any school subject at all. Why do all these groups have to study literature? The importance of studying literature in order to develop a reading sensibility, even in a non-literary individual, has already been discussed in the comments made about language earlier. Further, each child must be given equal opportunities with others to take 'his share of the common inheritance of civilization'<sup>68)</sup>. Each child should be exposed to great literature and be allowed the opportunity to take from it what he can in the form of morals, values, philosophy and pleasure. The influence of great literature on some may be unconscious, but through the powerful forces of the unconscious, it may change the individual's way of thinking or help him to develop his own world view. Longinus wrote: 'A lofty passage does not convince the reason of the reader, but takes him out of himself' and continues: 'A sublime thought, if happily timed, illuminates the entire subject with the vividness of a lightning flash'.<sup>69)</sup> Daiches quotes Longinus as saying:

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<sup>68)</sup> Molly Mahood, p. 3.

<sup>69)</sup> Longinus, 'On the Sublime', trans. by H.L. Havell in Poetics (London: J.M. Dent & Sons Ltd, 1969), p. 136.

The ultimate function of literature and its ultimate justification, is to be sublime and to have on its readers the effect of ecstasy or transport that sublimity has.<sup>70)</sup>

Thus in this respect the origin of the work is not important. It is the pleasure associated with the work which will be of permanent value. Pleasure is experienced when intellectual and emotional involvement in the perception of images, according to Ezra Pound, 'gives that sense of sudden liberation; that sense of freedom from time limits and space limits; that sense of sudden growth, which we experience in the presence of the greatest works of art'<sup>71)</sup>.

Because of the active involvement of the mind in the 'higher pleasure' afforded by great literature for an audience, what literature conveys is superior to the thoughts and reveries of the audience and yet similar. Because this similarity is recognized in an art-form, a greater amount of pleasure results.

If children are given sufficient opportunities of experiencing with enjoyment great literary works then many of them will be encouraged to continue this experience after leaving school. It is an experience which can be enjoyed for a lifetime and serves to keep the thoughts and feelings of the reader active.

According to Aristotle, a man not only delights in works of imitation by others, and learns thereby, but also delights in imitating or making artefacts himself.<sup>72)</sup> An education which offers experiences in literature

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<sup>71)</sup> Ezra Pound, Literary Essays of Ezra Pound, ed. by T.S. Eliot (London: Faber and Faber, 1974), p. 4.

<sup>72)</sup> Aristotle, Poetics (London: J.M. Dent & Sons Ltd, 1969), p. 8.

will further stimulate the creative process. A study of literature could stimulate creative writing by children, for instance, in the form of letters, stories and poems, and could also stimulate other art forms and different types of inventions which may not be directly related to literature. In this way energy is channelled creatively rather than destructively.

The delight in story-telling is common to all ages and to all cultures. The story-teller, in embellishing the original story or his own experience, because of the pleasure derived from doing so, makes his own creation. Children should be helped to realize the pleasure which can be gained not only by studying great literature but from the effort and attention, the 'disciplined attention', which is required to make an artistic whole that is pleasing in its form and content, which illuminates 'the essential nature of some event or situation' and which affects the feelings, thoughts and behaviour of others to some degree because of its persuasive qualities.

Children will not be sufficiently stimulated by literature to create for themselves unless they are given the time and opportunity really to experience the literature, to be affected by it. (This is very difficult when the lists of prescriptions are so long.) Formal creations will only follow full realization of an experience. Stimulation by literature is important in this highly technological age where it is difficult to come into close contact with meaningful experiences and even with people. It has already been noted how the imagination functions in perceiving, formally creating and realizing. What follows is a closer look at the creation of formal works.

### The Creation of Art Forms

Much concentration must go into creating a work of art. A creation is a 'product of complicated psychic activities ... that are apparently intentional and consciously shaped'<sup>73)</sup>. This intention, and this shaping of perceptions, results in the author projecting his own feelings into the art form so that the organized whole becomes an object for appreciation and criticism. Many critics feel that great works owe their excellence to the fact that the feelings expressed by the author in his work have been completely objectified in the work. Abrams summarizes what he terms 'the central tendency of the expressive theory' as follows:

A work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the poet's perceptions, thoughts, and feelings. The primary source and subject matter of a poem, therefore, are the attributes and actions of the poet's own mind.<sup>74)</sup>

Not before the author has fulfilled his desire to express his feelings, not until he has found a language to relieve him of the images formed from a combination of his sensations and symbolic associations, can he view his work objectively.

He has then 'cut loose from his private memories and associations, his desire for self-expression, and all the other navel-strings and

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<sup>73)</sup> Carl Gustav Jung, p. 140.

<sup>74)</sup> M.H. Abrams, The Mirror and the Lamp (New York: Norton & Co., Inc., 1958), p. 18.

feeding tubes of his ego'<sup>75)</sup>. Two modern poets we have been prescribed, W.B. Yeats and T.S. Eliot, have themselves declared their desire to objectify their strong emotions. "'Poetry", says Eliot, "is not a turning loose of emotion, but an escape from emotions, it is not the expression of personality, but an escape from personality'.<sup>76)</sup> So powerful is the force of the imagination in the creator's mind that its images struggle for release, struggle to be made formal and in this struggle for release the poet moves closer to the ideal object - the ideal truth. Coleridge, in attempting to discover the nature of poetry, concluded that there could be no distinction between the nature of poetry and the poetic genius itself 'which sustains and modifies the images, thoughts and emotions of the poet's own mind' by a conscious act, 'by the will and understanding'.<sup>77)</sup> Thus children must be both inspired and helped consciously to create. This is important to remember when so much in the name of 'creativity' in schools today is largely undirected and uninspired.

#### Literature as Being Complementary to Science

We have already noted the apparent humanitarian approach to education advocated in preference to the utilitarian approach which laid so much stress on the practical side of education, thought to be essential for children preparing to enter an industrial and capitalistic society.

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<sup>75)</sup>Northrop Frye, 'The Archetypes of Literature', in Fables of Identity (New York, Burlingame: Harcourt, Brace and World, Inc., 1963), p. 425.

<sup>76)</sup>Fei-Pai-Lu, T.S. Eliot, The Dialectical Structure of His Poetry (Chicago & London: University of Chicago Press, 1966), p. 25.

<sup>77)</sup>S.T. Coleridge, pp. 173-174.

Previously, with a growing interest in science, the arts were neglected. Now, there is a concern by some educationists to offset the materialism which threatens to annihilate the slowly developed culture of the ages.

The scientific achievements since the war of 1939-1945 have been staggering, and some question the importance of keeping alive a culture in this highly technical and scientific age. Despite these achievements, however, man's basic nature has not changed. The empathy which comes with understanding leads to a goodwill which can do much to break down the antagonism between powerful groups competing with each other for position in the materialistic, technological world of today. Bertrand Russell feels that if education is to be adapted to modern needs then it must equip young people to understand the problems which will confront them when their impulses towards goodwill are 'baffled by the mutual hostility of powerful groups'. He writes:

Skill without wisdom may be purely destructive ... therefore it is of great importance that those who receive a scientific education should not be merely scientific, but should have some understanding of that kind of wisdom which, if it can be imparted at all, can only be imparted by the cultural side.<sup>78)</sup>

Alan Warner says that we know that it is 'morally right to love our neighbours', that we ought to exercise charity and unselfishness as Russell suggests above, but that this can only be done if the

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<sup>78)</sup> Bertrand Russell, 'Education for a Difficult World' in Essays of Today, ed. by F.H. Pritchard and W.H. Mason, (London: Harrap, 1974), p. 44.

'imagination operates' to make us 'really aware of their separate humanity'<sup>79)</sup>. A function of literature, therefore, is to train tolerance and sympathy. Shelley maintained that moral good arises out of the strengthening of the imagination through the study of poetry. His argument as cited by Daiches runs as follows:

Sympathy is an instrument of moral good;  
imagination conduces to sympathy;  
therefore imagination is an instrument  
of moral good! Thus, if 'imagination  
is an instrument of moral good; poetry  
strengthens the imagination: therefore  
poetry is an instrument of moral good'.<sup>80)</sup>

Bertrand Russell maintained that only great literature could teach one this patience and sympathy, this greater sensitivity to the needs of others and a greater moral responsibility.

The Association of Teachers in Technical Colleges revolted in 1958 against what they called 'a limited culture dominated by the glory of Greece and the grandeur of Rome reflecting little of the achievement, the ideas and the philosophy of modern science'. Obviously these teachers did not fully understand the true nature and function of the arts and how the arts are complementary to the sciences. Alan Warner also points out that:

The great scientists have not been men who  
despised music and art and literature.  
Indeed they have often been more conversant

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<sup>79)</sup> Alan Warner, p. 14.

<sup>80)</sup> Shelley, cited in David Daiches, p. 121.

with literature than the literary men  
have been with science.<sup>81)</sup>

Thus these scientists realized a delight in the study of literature which could bring with it a release of tension created perhaps by the exactitude and the great demands of modern society. This release of tension is similar to what Aristotle termed 'Catharsis' and results in a more balanced and well-integrated personality and one who is better able to communicate successfully with others. Social contact or 'phatic communion' (Malinowski) is important in a world where many of our relationships are merely contractual rather than communal. A good attitude towards others could relieve uncertainty, division and conflict. One aim of including works of art into the school programme is, therefore, to make boys and girls better human beings no matter what their profession is to be. Canby feels strongly that the study of literature is 'indispensable for the survival of a civilization'. He continues:

... literature is the best catalyst of values for living, since it illustrates, interprets, urges old values in a new experience, or new values indispensable for the survival of a civilization. Literature is a man seeking a pattern in which to express his emotional history...<sup>82)</sup>

Therefore, literature has a civilizing function.

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<sup>81)</sup> Alan Warner, p. 8.

<sup>82)</sup> Henry Seidel Canby, A New Land Speaking (Melbourne: Melbourne University Press, 1946), p. 8.

But it only has a civilizing effect if it is of literary value.

### Great Literature

Not all literature which is created or fictitious, and which uses as its material connotative and persuasive language, is of great value. To be great it must give lasting pleasure, therefore, the value of a work can be judged by its 'length of duration and continuance of esteem'<sup>83)</sup>. Works by Dickens, Jane Austen, Thomas Hardy, Joseph Conrad, George Eliot, Bernard Shaw, Shakespeare and many of the poets prescribed have already proved themselves, they have been considered by many as being great. Contemporary authors, many of whom have been prescribed for non-examination purposes, have still to stand the test of time. But, their prescriptions are a good move, because a work of art must be appraised by an audience to prove its value.

Johnson wrote: 'Nothing can please many, and please long but just representation of general nature.'<sup>84)</sup> The greatness of Shakespeare can be ascribed to the fact that he held 'up to his readers a faithful mirror of manners and of life'.<sup>85)</sup> In great literature the particular truths are universalized. Wellek and Warren wrote: 'Poetry is a kind of truth, or equivalent to truth, not a competitor to historic or scientific truth but a supplement'<sup>86)</sup>. What is true for

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<sup>83)</sup> Samuel Johnson, 'Preface to Shakespeare' in English Critical Texts, ed. by Enright and De Chickera (London: OUP, 1962), p. 131.

<sup>84)</sup> Samuel Johnson, p. 133.

<sup>85)</sup> Ibid

<sup>86)</sup> Wellek and Warren, p. 195.

the individual is true for all mankind. Jung wrote:

What is essential in a work of art is that it should rise far above the realm of personal life and speak from the spirit and heart of the poet as man to the spirit and heart of mankind.<sup>87)</sup>

A work will only please and satisfy an educated mind if it is an artistic whole in which the projected world of probability conveys universal truths which can be recognized and appreciated.

The minds of children at school are still being educated and this education includes a training in discernment and good judgement. Examples of great literature serve as a basis for this training; therefore, the best examples, even if they are extracts from great works, should be presented to the adolescent especially in the early years of the high school. However, one must also remember that good judgement will only result when there are alternatives from which to choose. The alternatives for the school child are their own leisure reading, the radio, television, films and some of the more contemporary works being offered as alternatives for non-examination purposes in schools.<sup>88)</sup>

A training in the recognition of good values will help the child to select good material for study and contemplation in the future, and for opening his mind to the possibilities in the world.

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<sup>87)</sup>Carl Gustav Jung, p. 195.

<sup>88)</sup>See Chapters 5 and 7 of this thesis.

Northrop Frye believes that literature cannot, like History, be learnt. In fact he says it is impossible to do so and that is why difficulty is often experienced in 'teaching literature'<sup>89)</sup>. Perhaps this difficulty in the teaching of literature arises from the fact that its nature suggests different approaches to its study. Does one study the creator, the creation, the effect upon the audience or the word in relation to other art in the world? Or does one combine all the different approaches? Northrop Frye points out that the complete study of a great work would involve an editor, a rhetorician (because of the persuasive quality of literature), a philologist, a literary social historian, a literary philosopher, a student of the 'history of ideas' and a literary anthropologist.<sup>90)</sup> Literature's greatest value lies, however, in the 'experiencing' of its truths with the help of a good and wise teacher. Kenneth Durham also supports this view. He wrote: 'The experience of poetry is not about experience, it is experience. The function of poetry in education is the enlargement of experience, not by information or precept but by direct impact.'<sup>91)</sup>

Literature, unlike all the other cultural arts, is compulsory in high schools. Why should this be so? Pospelov answers this question as follows:

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<sup>89)</sup>Northrop Frye, p. 422.

<sup>90)</sup>Northrop Frye, p. 427.

<sup>91)</sup>Kenneth Durham, 'A Critical Investigation of the Problems of Teaching Poetry to English-Speaking Pupils in South African Senior Schools' (unpublished Master's thesis, Rhodes University, 1969), p. 15.

Literature alone can speak to us on any subject within the artist's ken, on all the varied social and historical aspects of human life and on all aspects of nature, whereas the other arts [painting, sculpture, miming, music and dancing] can portray only certain aspects.<sup>92)</sup>

Finally, Holbrook points to the study of literature as being a social commitment. He writes:

To train effective and efficient young people, we must foster their deeper needs. One of these is for a rich imaginative contemplation of the nature of human experience with the consequent gaining of insight, understanding and satisfaction. By their imaginative culture they may grow to become good lovers, good parents, good workers, and creative people in the community, able to let their sympathy flow, to become sustained by self-respect, and possessed of a sense of purpose. To foster such human attributes is far from being the aim or the effect of commercial culture; but it is the aim of the art of teaching and the art of imaginative creativity.<sup>93)</sup>

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<sup>92)</sup>G.N. Pospelov, 'Literature and Sociology', International Social Science Journal, XIX No 4 (1967), p. 534.

<sup>93)</sup>David Holbrook, The Secret Places (London: Methuen & Co Ltd, 1967), p. xv.

CHAPTER THREENATIONAL LITERATURE

National literatures arise out of primitive forms as peoples become more aware of themselves as separate nations each seeking a 'cultural identity'<sup>94</sup>). When the Afrikaners in the nineteenth century, for instance, experienced a consciousness of 'sharing a common past and the closeness of speaking the same language'<sup>95</sup>, they developed their own distinctive literature. Have the English-speaking South Africans done the same?

A national literature might also arise out of what Minogue describes as a 'feeling of collective grievance'<sup>96</sup>). (Minogue equates 'collectivity' with 'nation'.) A national literature may be written in several languages depending upon the cultural-rootedness of the different components of the nation. South African Literature, for example, has been written by both Afrikaans and English-speaking South Africans (black and white) who together make up a complex multi-racial society with a multiplicity of cultures. A national literature is the creation of those who share 'a sense of common interest, common destiny, common defeat or common glory'<sup>97</sup>). The newly-formed Zimbabwean national government, in the present period of national consolidation (1980), in wanting to re-write their history, are endeavouring 'to discover a past which will support the aspiration of the pre-

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94) K.R. Minogue, Nationalism (London: B.T. Batsford Ltd, 1967), p. 26.

95) Tony Howarth, Twentieth Century History, The World Since 1900 (London: Longman, 1979), p. 8.

96) K.R. Minogue, p. 25.

97) John S. Brubacher, Modern Philosophies of Education (3rd Ed., New York, San Francisco, Toronto, London: McGraw-Hill Book Company, Inc., 1962), p. 162.

sent,<sup>98)</sup>.

Minogue describes the first stage of nationalism as a 'stage of legend building'<sup>99)</sup> and here, again, an example can be taken from South African history when, in June 1918, the Broederbond was formed and a cultural movement was initiated. This movement gave impetus to the spirit of nationalism which helped to bring the Nationalists into power in 1948, ten years after the movement of the Great Trek had been celebrated. Two of the declared aims of the Broederbond were to unite the Afrikaans-speaking Afrikaners and 'to instil and nurture love of their own language, history, traditions, country and people'.<sup>100)</sup>

Canby feels that a nation is mature enough to produce a literature of its own when it has 'achieved political unity and sufficient social unity'<sup>101)</sup>. Can one, therefore, talk about a national literature in the light of this statement where, because of different cultures and different beliefs, unity is still being strived for in countries like South Africa and Zimbabwe? An investigation into the development of a national literature, such as that done by Canby does reveal similar developments in South Africa but not in Zimbabwe nor, to the best of my knowledge, in the ex-High Commission Territories.

Canby in A New Land Speaking wrote:

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98) K.R. Minogue, p. 27.

99) Ibid

100) A.N. Pelzer, The Afrikaner Broederbond: The First Fifty Years (Cape Town: Tafelberg Publishers), 1979, Chaps. 1-2.

101) Canby, p. 11.

An emigrant family carries with it from the mother land, in books or in the mind, a mature literary tradition ... which [seems] to be no more than a medium of transference of ancient values and modes of becoming articulate. When it first begins to reproduce itself on the new soil, the results are imitative at best, or merely utilitarian for the purpose of teaching the old lessons .... I [the author] know no exception to this rule, except in the case of literature in exile....<sup>102)</sup>

It was chiefly the 1820 Settlers who brought to South Africa their own mature literary tradition which continued to be imitated in the works of Thomas Pringle and some lesser known poets, none of whom has been prescribed for the senior examinations except for those set for OFS.<sup>103)</sup>

The ballad form is one of the earliest literary forms to arise in a country but, unlike the early literature of other countries, South Africa has no ballads of her own. For examples of this genre, we must look to Southern Africa's inherited culture rather than to her newly developed culture, to the origins of English literature in the folk songs and ballads so closely related to mediaeval society. Folk literature precedes nationalism and according to Canby: 'a nation in its primitive period develops much more rapidly than its creative literature, and this is true of all the arts, except folk-lore'<sup>104,105)</sup>.

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<sup>102)</sup> Canby, p. 8.

<sup>103)</sup> In 1950 and 1958, the OFS prescribed a large number of South African poems from the anthology, The New Centenary Book of South African Verse by F. Carey Slater.

<sup>104)</sup> Canby, p. 9

<sup>105)</sup> No mediaeval songs have been set for the senior certificates, but English and Scottish mediaeval ballads have been prescribed fairly often in the high schools, chiefly for the lower standards. As far as can be ascertained, only six mediaeval ballads have been selected for study for the senior certificates.

Guy Butler explains why South Africa has no popular ballads or songs.

He writes:

South African poetry is not, and never has been, a poetry with popular roots. We have no popular songs. ...We have no anonymous ballad literature either, no folk songs, although our noisy history is packed with suitable incident. One possible explanation for this silence ... is the presence of cheap indigenous labour: it meant that the lonely, ruminative jobs of herding sheep and cattle were done by others; and that the bucolic muse in English was deprived of a mouthpiece which it found in the United States. A stronger factor may have been lack of sufficient time and isolation. Our frontiers were not remote from ports or educational centres for long enough.<sup>106)</sup>

The early poets in South Africa were, therefore, educated men. Thomas Pringle, for instance, was a publisher and a librarian. A similar position exists in Zimbabwe because she,

... a country with an early Iron Age warrior economy, was catapulted, during the life-time of many, into all the hustle and bustle and progress of the twentieth century.<sup>107)</sup>

But, Zimbabwe has produced very little literature of her own.

Literature, therefore, was 'static' in these areas 'while a new society was in rapid evolution'<sup>108)</sup>. According to Canby, a creative writer succeeds once he is fully aware of his own environment and the particular history of the period in which he lives. The first stage

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<sup>106)</sup> Guy Butler, ed., A Book of South African Verse (Cape Town: Oxford University Press, 1963, p. xix.

<sup>107)</sup> T.W. Baxter and R.W.S. Turner, Rhodesian Epic (Cape Town: Howard Timmins, 1966), p. 217.

<sup>108)</sup> Canby, p. 13.

of a national literature, therefore, is found in early narrative and descriptive works. For instance, when Chaucer gave expression to what the English had become, after a static period in literature in England, he did so in the descriptive and narrative verse which was to stimulate the writing of more literature of a nationalistic character. The earliest novel of note in South Africa is Olive Schreiner's The Story of an African Farm (pub. 1883) which is both narrative and descriptive and at the time of publication portrayed South Africa to its people and to the outside world.

Kingsley Fairbridge, born in South Africa, and moving to Zimbabwe at an early age, describes early Zimbabwean life in his autobiography, Kingsley Fairbridge, and Laurens van der Post describes the people and the country of the Kalahari and that of the present day Malawi in his travel books, Lost World of the Kalahari and Venture into the Interior. A series of short stories by Pauline Smith, The Little Karroo, is also typically South African.<sup>109)</sup>

Canby's observation that a literature does not develop while a new society is being formed may account for the paucity of South African English Literature before the Second World War when many English-speaking South Africans, and white Zimbabweans, still felt very close to Britain, and in South Africa, at least, many English-speaking writers felt rather like 'displaced persons' as Britain slowly relinquished her hold on her former colony. The few who did write, and who have been prescribed, for instance, Roy Campbell and William Plomer, both South

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<sup>109)</sup> Lady Anne Barnard recorded her stay at the Cape during the nineteenth century in her 'Letters and Journals' which has also been prescribed. Pauline Smith's The Beadle is also characteristically South African.

African poets, appeared to cleave more to England than to be at home in South Africa. Most of their poems which have been prescribed have, however, South African themes.<sup>110)</sup> Deneys Reitz also wrote his journal Commando during this period. This work is a boer journal of the Anglo-Boer War and, except for two poems by William Plomer, is the only comment on the war in the prescriptions which caused a good deal of tension between the Afrikaans-speaking Boers and the English-speaking population of South Africa.<sup>c)</sup>

In the past there has been a 'flowering' of literature once a nation has established its own identity. This was seen in the age of Shakespeare. According to M.S. Geen, writings in English in South Africa, have become more nationalistic in character, rather than colonial, and Alan Paton wrote in 1956 that the South African novel was not experiencing a renaissance as stated in America, but, in his opinion, 'a first birth' since Olive Schreiner wrote The Story of an African Farm and Sarah Gertrude Millin 'proceeded singlehanded to build up our literature'<sup>111)</sup>.

M.S. Geen maintains that:

The years since the Second World War have seen more good literature in English from South Africa than the fifty years before it. A stronger national consciousness, of a type that made Guy Butler call a book of his poems, Stranger to Europe and the effects of the racial tensions in this country have stimulated a growing number of promising writers to produce fresh and interesting

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<sup>110)</sup> Plomer, for instance, wrote on the Anglo-Boer War and Campbell wrote 'Zulu Girl' and 'Zebras'.

<sup>111)</sup> Alan Paton, 'The South African Novel in English' in Knocking on the Door, ed. by Colin Gardner (Cape Town: David Phillip, 1975), p. 137.

work. Guy Butler, Anthony Delius, Roy Macnab, David Wright and others have followed new paths, though Roy Campbell has influenced them. Of an older generation, Dr Francis Carey Slater has long been popular and his series of lyrics, "Drought", have been widely read.<sup>112)</sup>

It has already been noted that Canby feels a nation is mature enough to produce a literature of its own when it had 'achieved political unity and sufficient social unity'. Canby writes:

A feeling of responsibility for the civilization of a new society creates an interest in its interpretation which, in turn, gives the writer his audience. The new way of life has become observable, usually loved, distrusted, or even disliked, in any case better known in experience than in books.<sup>113)</sup>

This is true in South Africa. South African poets who write in English do have an 'ambivalent attitude towards Africa which is both hated and adored'. In praising Roy Campbell, Butler wrote that his verse has a 'triumphal introduction of African light and colour' but is 'soaked in European tradition'.<sup>114)</sup> This attitude was typical of the English section of society in South Africa before the period of independence but those writing in exile today, because of their works having being banned in South Africa, do both hate and adore the country. The writings of these authors, who have written in exile since the enforcement of the apartheid laws in South Africa after a national-

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<sup>112)</sup> M.S. Geen, The Making of South Africa. (Cape Town: Maskew Miller, 1975), p. 2

<sup>113)</sup> Canby, p. 11.

<sup>114)</sup> Guy Butler. See 'On Being Present Where You Are; Some Observations on South African Poetry 1930-1960' in Poetry South Africa ed. by Peter Wilhelm and James A. Polley (Johannesburg: Ad. Donker (Pty) Ltd, 1974) and Guy Butler, ed., A Book of South African Verse. (Cape Town: OUP, 1963)

ist victory in 1948, have sprung from and embody a concern for contemporary problems, particularly those of a social and political nature. This literature, because it is banned, is not prescribed. Peter Abrahams, for instance, wrote Mine Boy, an historical fictitious work which has been highly acclaimed, and an autobiography, Tell Freedom and Return to Goli, which was written after a visit to South Africa in 1952. Other non-whites, whose works have not been prescribed, and who have been highly praised, are S.V. Petersen, S.T. Plaatje and H.I.E. Dhlomo whose poems and plays depict a typical South African setting.

South African writers have complained that there is little to write about in South Africa other than the problems which apartheid brings. Alan Paton, however, says that 'the fact of race is omnipresent' and that the racial question is a part of life in South Africa. The British, Jewish and Coloured writers who do write about apartheid, see life in South Africa as a struggle between the Afrikaner and the African. Laurens van der Post once remarked that the Afrikaner writer is unable to see the African as a person, and in Alan Paton's opinion the African is unable to see the Afrikaner as a person. These views, however, are not shared by many liberal-minded Afrikaners.

The poets prescribed all wrote before the beginning of independence but there are, however, many contemporary poets who have not been prescribed. Guy Butler and Livingstone are two exceptions. The reason why these poets have not been prescribed may be judged from the following review which is reproduced in toto.

A World of Their Own: Southern African Poets of the Seventies. Stephen Gray, ed. Johannesburg. Donker. 1976. 175 pages. 3.75R.

It would seem, judging by this anthology, that English poetry is alive and well in South Africa. Sixteen poets are represented here: Guy Butler, Jeni Couzyn, Patrick Cullinan, David Farrell, Stephen Gray, Robert Greig, Christopher Hope, Wopko Jensma, Douglas Livingstone, Chris Mann, Oswald Mtshali, Sipho Sepamla, Mongane Wally Serote, Peter Strauss, Colin Style and Mark Swift. Some of these names are new to me, and I puzzle at the omission of Sydney Clouts, Perseus Adams and Sheila Fugard, to name a few. Others, like Dennis Brutus were left out for reasons of censorship, as explained in the introduction.

Each poet is represented by from six to ten poems, sufficient therefore to let each voice come through. They all share an awareness of their locale and their roots, and yet the white poets sound alienated from their setting. The three black poets collected here, critical as they are at times of the prevailing conditions in their country, ironically seem more at ease and "at home" with themselves. Whether this is due to different literary traditions - the black one, direct, assertive; the white, somewhat self-conscious and self-mocking - or perhaps for political reasons, is hard to say.

The poetry we have here is lively and surprisingly diverse, in spite of a hard core of predictably "committed" poems. Especially impressive is Jeni Couzyn, who has a ringing intensity. In my opinion, another outstanding poet is Peter Strauss. His voice is lean and spare, so simple that the words seem newly minted. There is also the rich voice of Mark Swift, who carefully chisels his poems and yet leaves an impression of abundance; the jaunty public voice of Stephen Gray who is at his best in narrative verse; the harsh parables of Sepamla; the polished syllables of Livingstone, more in the English tradition proper. But all the poets represented here are very much worth reading, and make up what is the best - although not the most representative - collection of English South African poetry available.

Barend J. Toerien  
Kerhonkson, N.Y. 115)

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115) A review in World Literature Today, Winter 1977, p. 492.

The only contemporary South African prose-writer to be prescribed is Alan Paton whose unbiased account of the urbanization of blacks in Cry the Beloved Country was published in 1948.

Robert Hallet writes about South African Literature as follows:

There is no country anywhere in the world where two such large groups, originally differing so greatly in culture, found themselves in such intimate juxtaposition. More-over, it need to be remembered that there existed in South Africa as in every country an enormous reservoir of human talent, of warmth, generosity, humour, vitality, compassion. It may be that a historian three hundred years hence will see the greatness of South Africa in the twentieth century as lying not in the material achievements nor in the actions of its politicians but in the works produced by its men and women of letters, its novelists, poets, historians, and dramatists, many of whose works, it should be noted, were banned by official censors and so could never be read openly by their compatriots;<sup>116)</sup>

From the foregoing it can be concluded that South Africa has a developed English national literature which is an expression of what South Africa is like to her own people and to the outside world. Canby wrote:

Only through an articulate literature of its own can a nation, and especially a new nation, understand its own values, its own temperament, the cause and meaning of its own way of life.<sup>117)</sup>

Because of the complexity of the black-white, Afrikaner-English-

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<sup>116)</sup> Robert Hallett, Africa since 1875, A Modern History (Michigan: Ann Arbor, The University of Michigan Press, 1974), pp. 686-687.

<sup>117)</sup> Canby, p. 13.

speaking problems of South Africa, there is a difference in values as well as background. Geographically situated as it is, Southern Africa has its own 'mood' and its own 'atmosphere' as it is so distanced from other countries. For many people in other countries, Southern Africa, indeed the whole of Africa, is something of a mystery and because of the importance of international relations today, a national literature in an international language may help others to understand the problems of a country which attracts so much criticism to itself because of its internal policies. Canby says: 'Without an articulate literature no nation will be effectively interpreted to the imagination of alien cultures.'<sup>118)</sup>

Zimbabwe has very little English literature of her own, as has already been noted. She has very few authors. Kingsley Fairbridge has been prescribed more often for the lower standards than for the Senior, where his autobiography has only been prescribed as an alternative for the Transvaal. Fairbridge was born in Grahamstown, South Africa, but his autobiography tells of life in Zimbabwe where he went at an early age. This work has not been prescribed for Cambridge "O" either. Other authors who are Zimbabwean nationals and who have not been prescribed are, for example, South African born Ronal Leavis and Doris Lessing,<sup>119)</sup> who wrote The Grass is Singing (pub. 1950) and the novel sequence, Children of Violence. One Zimbabwean poet who has been prescribed for the lower standards is Gouldsbury.

Zimbabwe, since the arrival of the Pioneer Column in 1893 has always,

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<sup>118)</sup>Canby, p. 25.

<sup>119)</sup>Doris Lessing's short stories have been prescribed. She has also produced many more works not included here.

until UDI, been a colonial society and when responsible government was granted in October 1923, and she was annexed to Great Britain, it was essentially British patriotism which decided the issue between responsible government or union with South Africa. Thus was written: 'far beyond the practical consideration of union with South Africa lies the fervent desire of an essentially British people to remain British'<sup>120</sup>).

In the ex-High Commission territories the situation was different because only Swaziland had white settlers and the Africans have their own oral tradition. The Scottish author, Naomi Mitchison wrote of tribal life in Botswana in the novel, When We Become Men (pub. 1965). Authors who wrote about Lesotho are Peter Lanham, who wrote Blanket Boy's Moon (pub. 1953), and Miriam Basner in Turn to the Dark (1956).

Zimbabwe and the ex-High Commission Territories, therefore, have no English National Literature of their own. Zimbabweans have been described as 'sturdy individualists' but even in their clamour for independence this individualism has not extended as far as education. Zimbabweans still follow the British system, although, according to an inspector of English and the head of a book selection committee, changes are expected in the English syllabus.

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<sup>120</sup>) UDI - Unilateral Declaration of Independence. Note that during the years of UDI, the works prescribed by Britain were still being studied in Zimbabwe. See W.D. Gale, The Years Between 1923-1973, Half a Century of Responsible Government in Rhodesia (Salisbury: Mardon Printers, 1973.)

CHAPTER FOURTHE CONTENT OF THE PRESCRIBED LITERATURE AND  
THE SOCIETY FOR WHICH IT IS PRESCRIBED

A survey of the literature prescribed for study in high schools in Southern Africa shows the content to be composed of works having their origins chiefly in Great Britain, America and Africa with a very small representation of works from the Commonwealth countries of Canada, Australia, New Zealand and the Caribbean. The oldest literature prescribed is that of Great Britain, the national literature from which all the other national or evolving national literatures concerned in this study, have sprung and which is itself rooted in Graeco-Roman and Judaeo-Christian traditions. America is now recognized as having her own distinct national literature while South African English Literature is becoming more nationalistic in character. The two African novels by Achebe, which have been prescribed, show the influence of a British education while other African literature is still evolving from its own African oral traditions and is not prescribed. Very few English works have originated in Zimbabwe and as far as can be ascertained none in the ex-High Commission countries.<sup>121)</sup> National literatures in the Commonwealth countries are still evolving.

The whole range of literary forms is prescribed from the narrative and descriptive verse of Chaucer and Spenser to the still evolving forms of modern poetry. Prose-works date from the 16th to the 20th Century. In the poetry section, the lyrical forms of elegy, ode, sonnet are preponderant in the senior syllabuses, with which this study is chiefly concerned, while the narrative and descriptive verse, arising out

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<sup>121)</sup> See section on National Literature, p. 48.

of the epic form, is more evident in the junior syllabuses. Narrative and lyrical ballads appear less frequently in the senior courses than they do in the lower standards. Satirical verse and drama, which makes comment on failings in man and in social institutions, are also represented.

In both the poetical and the prose dramas prescribed, the essence of the drama is still the Greek tradition of the dramatization of character and conflict. More modern forms of drama, for instance, drama of the absurd, have not been prescribed, but poetical dramas, a form which has been revived in the twentieth century, have frequently appeared in the prescriptions. Shakespeare's dramas, which are prescribed each year, occupy a section on their own.

There is usually a representation of both fictional and non-fictional works in the prose-section. These include the fictional novels, short stories, allegories, science fiction and the non-fictional essays, travel books, biographies and autobiographies and works having scientific fact as a basis. For the purpose of this study a special classification had been made to group 'novels having adolescents as their main characters' separately. Historical novels are grouped under fictitious works because the historical facts on which they are based are largely coloured by the imagination. Essays, when included, occupy a section on their own.

Prose-works may also be divided into traditional classics, contemporary classics and other contemporary works. As a convenient grouping, for the purpose of this study, we may place traditional classics as those published before 1920 and contemporary works as those having been published after 1920.

The range of works prescribed should provide the child with opportunities to gain the widest possible experience of literature in both its cognitive and affective aspects.

### The Traditional Classics

By 'traditional classics' is meant those works which embody the evolved social attitudes, conventions and institutions of a society which may itself have changed in character but whose culture has its roots in the experience of the past, and its record in the continuing memorial of literature. Traditional works have stood the test of time and many, for example, the works of Shakespeare and Jane Austen, have gained a place in world literature. Most of the works prescribed continue the British tradition but some show the influence of other cultures.<sup>122)</sup>

### Contemporary Classics and other Contemporary Works

Opposed to the traditional works, are those not rooted in the experience of the past or showing a line of development from the past, not having withstood the test of time or found a place in world literature but

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<sup>122)</sup> Written African English Literature, which comes directly from African oral literature, is traditionally African although, because of their former colonial masters and because some received an education in England, the literature is also, according to Raum, 'stimulated' and 'guided' by the English tradition. Raum points out, however, that: 'The African languages have developed without the influence of Greek philosophy, Roman norms of law, Christian religion, university scholarship and without the impact of the industrial revolution.' The only African author prescribed, Chinua Achebe, has been influenced by English writers as one notes in the title of his work, Things Fall Apart from Yeats's 'The Second Coming'.

orientated towards the present. These are, chiefly, the more contemporary works, some of which are merely 'trendy', a mirror of the times or a suggestion of the future. There are contemporary works, however, which fit into the above description but which have already found a place in world literature and been accepted as classics because of their universal appeal and artistic structure. These works, which are modern classics may, for want of a better name, be termed of a 'mixed' nature. Examples of modern classics include: Harper Lee's To Kill a Mocking Bird and Alan Paton's Cry The Beloved Country.

The relevance of the classics lies largely in the universal wisdom which is embodied in the content of the works and because of this universality, the traditional classics are relevant to any age and to any people. Because a classic is an artistic whole, the reader will gain pleasure not only from its content but from its form. Classics provide the best language experience and serve as models approaching the ideal against which other literature and other media of expression can be measured. Classics are viewed chiefly as moral-aesthetic objects but can also be viewed from a socio-political angle as well. It is only at a very superficial level that the classics are read merely for entertainment.

#### The Southern African Society

When discussing the different aims of the teaching of literature through the ages, it might have been noted that the groups concerned were all of a homogeneous nature. A brief look at the composition of the Southern African society, however, will show this society to be

of a heterogeneous nature. Should there, therefore, be different aims for the prescribing of literature for Southern Africa?

The society involved in this study is the structured school society of the Republic of South Africa, the ex-High Commission territories and Zimbabwe. It is a society of minors preparing to accept roles in the world of the adult. As a society it is made up of a complex people with a complexity of traditions which are often at variance with the common institutions and collective activities and interests which form the frame-work of a society. The whites in these areas share common origins and traditions which are rooted in the Judaeo-Christian civilizations, while the majority of blacks are the inheritors of African traditions and customs. The blacks have, until fairly recently in history, been bound by their complex tribal customs, while the whites, until the sixteenth and seventeenth centuries in Europe, were restricted by a hierarchical and mediaeval feudal system. With the breakdown of both these systems the one during the Napoleonic Wars and the other with detribalization and urbanization more recently, a greater degree of freedom was afforded the individual. This was followed, however, by an escape from this 'new freedom', which had transformed man into 'an isolated atom', 'into a new idolatry of blood and soil, of which nationalism and racism are the two most evident expressions'<sup>123)</sup>. Nationalism and racism affects the lives of all living in Southern Africa and racialism, in particular, imposes on its peoples norms which are foreign to most western democratic societies.

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123)

Erich Fromm, The Sane Society (London: Routledge & Kegan Paul Ltd, 1963), p. 57.

South Africa regards herself as a western democratic country and one expects this democracy to extend to the school system. Brubacher describes the democratic philosophy of education as follows:

Democracy makes the many of such paramount political and educational importance because it believes in the essential dignity of all individuals. It enjoins that every individual be treated always as an end. Here Brubacher is quoting from William H. Kilpatrick's Democracy and Respect for Personality. This injunction holds no matter to which sex a person belongs, no matter what his colour or race, no matter whether he is highborn or low, and no matter what are the economic circumstances of his parents. Whatever these accidental circumstances, a man is to be educated as man because of his common nature, because "a man's a man for a' that". Since every individual counts, it would be a cosmic miscarriage for his capacities to go undeveloped. Failure to realize his peculiar potentialities not only would pauperize him but would in so far pauperize the society of which he is a member.<sup>124)</sup>

Democracy has been described as a by-product of Nationalism. In South Africa the Nationalists came into power in 1948 in the same year as the Universal Declaration of Human Rights was adopted by the General Assembly of the United Nations which was, in General Smuts's words 'to reaffirm faith in fundamental human rights, in the dignity and worth of the human being...' Tension between the Nationalists and the blacks was intensified when the apartheid laws were enforced after 1948 taking away from the blacks many of their democratic rights. Untold misery was experienced by thousands of blacks as migrant workers were separated from their wives, as areas in which blacks could move were limited by pass laws and because few job opportunities existed.

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<sup>124)</sup> Brubacher, p. 131.

A general unrest flared up in 1960 and in 1976 because of influx control from the homelands and in 1980 unrest among black youths, who complained about the standard of their education, caused the closing of many black schools.

South Africa has been virtually independent of Britain since the Statute of Westminster (1931) and has developed along her own lines since then towards the complete independence gained in 1961 when she became a republic and withdrew her membership from the Commonwealth of Nations. The South African way of life is different from that in Britain and America and her social structure more complicated. South Africa has a heterogeneous population which includes the Afrikaner descendants of the former Dutch colonists, the descendants of the British, who have ruled from 1806, the indigenous population of African blacks, an emergent group of coloureds and groups of immigrants of various nationalities which includes a large group of Indians. Ideal nationalization of the entire population is very difficult because its components do not 'share a common past or a common language' although they do 'share a common interest and destiny' (Brubacher). The two official languages are English and Afrikaans and all pupils attending high schools in South Africa will study English Literature (as well as the indigenous Afrikaans Literature) either on a higher or on a lower grade. Most of the Afrikaans prescriptions are by South African writers but the majority of the English prescriptions are 'foreign'. Therefore, in this respect, one can consider the fact that the English-speaking child is at a disadvantage when it comes to the study of part of his own particular culture because he is studying his national literature chiefly through the medium of his second language. However, the

Afrikaans-speaking child is on 'foreign' ground when studying English Literature because of the English settings in most of the works while the English-speaking child is familiar with the South African settings in most of the Afrikaans works.

Until 1969, coloured pupils wrote the same Senior Certificate examinations as the whites and thereafter wrote the Cape Coloured Senior Certificate. Until 1955, Bantu education was controlled by the various provinces but at Senior Certificate level, according to Mr K.B. Hartsorne, Director of Education Planning, candidates have always written either JMB or National Senior Certificate, most candidates writing English on the lower grade.

Coloured pupils have basically the same culture as the whites of South Africa, but the Bantu have had the experience of receiving the full impact of Western culture which is very unlike their own. Raum writes: 'South African life exposes Africans nolens volens more to Western influence than does life in countries where whites are in a small minority [as in Lesotho] and urbanization and industrialization largely blue prints'.<sup>125)</sup>

After the French Revolution and the Napoleonic Wars, British culture spread to many parts of the world as England extended her sphere of influence and exercised control over her new colonies. In Zimbabwe, the indigenous people were subjected to norms and laws which were

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125)

O.F. Raum, 'Some Recent African Novels in English' in New South African Writing (Cape Town and Johannesburg: Purnell, 1968), p. 31.

foreign to their own tribal customs. Zimbabwean whites have always remained predominantly British in character and English culture was, therefore, as in other European colonies, imposed upon the blacks. The same situation was seen in the ex-High Commission Territories for those seeking higher education. This situation in education must prove very difficult, especially when we consider that:

Although the specific rituals and customs vary from state to state and from tribe to tribe, all African children are taught to be intimate students of their physical, social, and spiritual environments .... Because his community includes the living and the dead, he must not only learn the speech, customs, laws, and taboos of his people, but he must learn his ritualistic obligations and relationships to his ancestors,<sup>126)</sup>

While there is division among races and nationalities, the ideal still centres, for many, on concern for the individual. Woodward feels that a combination of 'reason' and 'feeling', first begun in the Age of Enlightenment, contributed towards this 'anthropocentrism' of modern times in which the world is regarded in terms of human values and experiences.<sup>127)</sup> One avowed intention of prescribing literature in schools, besides transmitting the cultural heritage and according to many articles on the subject, is to give the child, in the words of L.C. Knights, 'a liberal education', the aims being to produce sensitive, thinking individuals who, through the power of the imagination, would become productive and creative citizens desiring harmony in their community. But, the child in realizing, through the study of

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<sup>126)</sup> Thut and Adams, p. 429.

<sup>127)</sup> A.G. Woodward, 'One View of "Romanticism" in English Studies in Africa, Vol. 16, No 1, March, 1973), pp. 3-4.

literature, that there is a universality of feeling, may be bewildered by the conditions which exist in his society and which may differ from the professed aims of the teaching of literature. Note that it is this universality of feeling which is relative to the modern child rather than the portraying of contemporary society. Othello is not presumably prescribed because of the motif of racial prejudice, nor is King Lear because he gives away land. Both, presumably are prescribed for their portrayal of universal passions and truths.

Children in the late adolescent stage, according to Piaget, cited in McCandless, are capable of what he terms 'formal operational thought' which enables them to deal with the possible in life, the 'might be' or the potential in life. They are also capable of grasping universals such as justice.<sup>128)</sup> These adolescents are, therefore, 'thinking' and 'feeling' people whose individual selves experience many changes as a result of interaction with their environment.

The Southern African adolescent is, psychologically, basically no different from other children. At this late adolescent stage there is concern by authorities, according to Saltzman (1973) and cited in Pikunas's Human Development, about blooming independence, burgeoning sexual interests, the tendency to become self-occupied and concerned with aesthetic values and moral issues in ways which disturb the existing culture.<sup>129)</sup> According to Gordon Bauer: 'Adolescence can

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128) Boyd R. McCandless, Richard H. Coop, Adolescents: Behaviour and Development (2nd Ed.; New York: Holt, Rinehart and Winston, 1961), p. 128.

129) Justin Pikunas, Human Development (Johannesburg: McGraw Hill, Kogakusha, Ltd, 1976), p. 240.

be defined as a period of intensified awareness; of a more diffuse and expansive interest in the world; of a deeper appreciation of one's relationship with one's world; of a time of heightened consciousness.<sup>130)</sup>

Because of the complexity of the Southern African society, there will be a difference in cultural backgrounds and one would expect to find, therefore, some differentiation in the selection of material for the study of literature. Many teachers and writers, for example Stephen Gray, feel that the British traditional works are not relevant to the South African society, therefore, they should not be prescribed. But, it has been argued by scholars, like Alan Warner, for instance, that many of these works are no longer relevant to the British either, if relevance to contemporary society is to be a criterion for choice. To a Londoner, for example, Hardy's Wessex countryside is as foreign as it is to a Transvaler. Another critic has made the point that great literature can only be culturally-linked and period-linked at the story-plot level. The relevance of both the traditional classics and the more contemporary works to the present Southern African society will be discussed again in Chapter Seven.

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<sup>130)</sup>Gordon Bauer, 'The Heightened Consciousness of Adolescence', in Education (April, 1977), p. 4.

CHAPTER FIVEWHY LITERATURE IS "PRESCRIBED"

The body of literature which has been passed down to us as part of our cultural heritage is vast, and, therefore, it is necessary in the school situation to select or prescribe certain works for study.

There has been for some time a debate about whether literature should be prescribed or whether it should be chosen by the teachers themselves. Many teachers have welcomed the many alternatives now being offered by most boards, while others have expressed concern about the lowering of standards because of a freer choice.

My argument, in this chapter, is that it is necessary for literature to be prescribed, with alternatives, rather than that there should be a completely free choice in the selections.

It might be argued that teachers should have the educated minds necessary to make the right decisions about the choice of literature. In theory this should be so, but individual teachers in attempting to answer the question, 'What ought I to prescribe?' will come up with different answers which may affect the standard of the study of literature. According to Robin Barrow: 'different people have different values and often these values are mutually incompatible'<sup>131</sup>). In a communication from the Transvaal Education Department, the following

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<sup>131</sup>) Robin Barrow, Moral Philosophy for Education (London: George Allen and Unwin Ltd, 1975), p. 43.

information was received:

After the Prescribed Books Committee ceased to function in 1973 an attempt was made to involve teachers in the selection of prescribed books. Schools were requested to submit lists of books recommended for prescribing in each standard from Std 5 to Std 10, in order of preference. This method did not work because firstly no one book was recommended for any particular standard by sufficient schools to warrant its prescription and secondly sometimes one book was recommended for Sts 5, 6 and 7 by different schools.

In Zimbabwe, when teachers complained about the prescriptions and were asked for lists of recommendations, none were forthcoming. One can only speculate from this that difficulty and not lack of interest was the cause. According to Kenneth Durham's findings in 1969: 'An overwhelming number of teachers favoured the inclusion of suitable South African verse of merit' in prescriptions and yet in the same study it is noted that the same teachers do not include any South African poems under their lists of '12 poems' which they preferred to teach in the middle school, 'all are stock anthology pieces. No texts by South African authors are listed.'<sup>132)</sup> Mr John Gardener also noted 'a poor response to the request for suggested South African works for prescription and/or recommended reading in schools. Only 19 papers were received from teachers'. This was also in 1969.<sup>133)</sup> Mr Gardener noted as well that: 'Many of the recommendations were patently influenced by the views of the lecturers at the Conference.' [ Eng-

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<sup>132)</sup> Kenneth Durham, p. 133.

<sup>133)</sup> J.B. Gardener, 'English Academy Conference, Grahamstown. Recommended Reading List of S.A. works', Correspondence, 1969. (Type-written) Some of the works recommended have been prescribed since 1969, for example, The Beadle and Commando.

lish Academy Conference, Grahamstown, 1969] 134)

Questionnaires have, in recent years, been sent to teachers, asking them to rate choices and also to recommend works. Some of the results of these enquiries will be noted in Chapter Seven. These questionnaires were sent out by Cape, Transvaal, Natal and JMB only as far as can be established. Some of the works prescribed were considered to be 'totally unsuitable'.

Education is structured, and Prescribed Literature forms an integral part of that structure. Take it away, and part of the structure may collapse. Without prescription there would be chaos in the organization of the teaching and examining of the subject (presuming that examinations are necessary). There are also other practical considerations to be made, for instance, in the ordering of the works and the expense for the state, and, in some cases, for the pupils.

However, if the prescribers are too dogmatic in their approach, this might affect the teaching of literature by the lack of enthusiasm in the teachers for the subject-matter. But, this is true of all subjects where a set syllabus has to be followed. It is, however, the duty of the teacher, no matter what his subject, so to involve himself in the material that he does present it in a lively and constructive manner. This is so because the teacher has taken on, to a large extent, especially in literature, the role of the parents who formerly were, according to Toynbee, the transmitters of our cultural heritage. Hence a previously 'unselfconscious and unorganized activity'

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134) Ibid

has of necessity become structured into something 'partly formal and organized'.<sup>135)</sup>

Parents, in general, however, are not satisfied to let all teachers adopt their own former role completely and concerned parents will show an interest in what is being prescribed, knowing, some only intuitively, that the study of literature will influence the lives of their children. Prescriptions, therefore, serve as protection for teachers against fair or unfair criticism by the parents. Allowed free choice, for instance, a teacher might choose works because he likes them, because they appeal to his emotions and, because they do this, he feels the works must be good. Surely this has value, it must be argued, because in liking the work he would be able to present it more enthusiastically. That, however, will depend upon the ability of the teacher, and the aim of literature is not merely to appeal to the emotions.<sup>136)</sup> But if the teaching is good and does arouse the children's emotions, then the children so stimulated will take direction from the teacher's own choice of works. Hence, depending on the nature of the teacher's morals, which might be reflected in his choice of works, children might, for instance, reach for the sublime, the good, the sentimental or that which moves them to sex and crime. Others might be repelled by the literature. Prescriptions will, therefore, protect the children from teachers who feel strongly about certain morals which may conflict with the beliefs already established, or which are being formed in the child's mind, as well as with the

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<sup>135)</sup> Arnold J. Toynbee, 'Conclusion' in Edward D. Myers, Education in the Perspective of History (London: Longmans, Green & Co Ltd, 1963), p. 269.

<sup>136)</sup> See the discussion on the 'Nature and Function of Literature', Chapter 2 of this thesis, p. 8.

norms of their own society. Rhodes Boyson writes: 'Those head-teachers and teachers who are either not at home in the real world outside or in revolt against it will do little good with children ....,137)

It must also be remembered that teachers can emphasize moral issues in their presentation of the works, so moral issues in the works must be carefully examined by experienced groups who will agree on prescriptions only after careful consideration.

Then, again, one may find the teacher who, in adopting a relativist view, chooses works which stress that moral values are relative to particular societies. These values might not be universally good. In South Africa, for instance, works condemning communism and socialism and extra-marital sex might be considered good by a relativist and those condemning apartheid and baasskap might be considered bad. The reverse might be true in Zimbabwe and other territories. Times change and so do values. In a letter from Mr J.P. Kent, convener of the Book Selection Committee for the South African Teachers' Association, he states the following:

There is a rule in the Cape Education Department that no book "likely to give offence on religious, moral or racial grounds" can be set. That limits one somewhat, - but recently the Department has accepted works like Othello and To Kill a Mocking Bird and Tess of the d'Urbervilles which would not have been prescribed a few years ago ....138)

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137) Rhodes Boyson, 'Civilized Authority', in A Question of Schooling ed. by John E.C. MacBeath (London: Hodder and Stoughton, 1976), p. 62.

138) J.P. Kent, Correspondence.

The works mentioned in this communication are generally acknowledged classics and the possible reasons for their exclusion before the nineteen-seventies are found in Chapter Seven. But moral values are changing. The Christian ideals practised by the Victorians are not rated so highly today and evidence of this is found in the more contemporary literature, some of which has been prescribed in the non-examination section of the prescriptions. In relation to these changes, it might be felt by some that more works dealing with what were formerly taboo subjects could be prescribed. But changes must bear the stamp of authority or indiscriminate changes might affect society adversely. The relativist, then, is alert to changes in society but cannot or should not institute changes himself because of the possible effect on a social system which might not be mature enough for such changes. Richmond feels that:

Since the education system is a subsystem of the social system any major reforms must await major changes in the latter .... Although the interaction between the education system and the society it serves does not entirely rule out the possibility of one influencing the other, there is little doubt that societal forces are preponderant.<sup>139)</sup>

It is interesting to note that the JMB selectors, in particular, do prescribe modern works which might be of a contentious nature but test the responses of teachers and pupils to these works by prescribing them as non-examination alternatives which means that they might not be chosen for study at all if the teachers concerned do

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<sup>139)</sup>W. Kenneth Richmond, pp. 119-120.

not consider them suitable for their particular classes.

On the other hand, there are those who would definitely not select anything of a contentious nature. Like Plato, the first absolutist, they would seek to include only the ideal. These literary purists would attempt to exclude anything likely to cause offence to individuals and would view the value of a work from its being binding on all people.<sup>140)</sup> This is ideal, but, in seeking to include only the pure, much great literature would have to be excluded because in many of these works there is something which is likely to offend somebody. For instance, some good literature such as Catcher in the Rye has offended some children because of the language used; others have been offended by the religious ideas expressed in The Grapes of Wrath which either they don't fully understand or which conflict with their own ideas; anti-Semitism in the Merchant of Venice, taken out of context, could cause offence to Jews and descriptions of revolting or delicate subjects such as those described in The History of Mr Polly and 'Dulce et Decorum Est' could arouse a protest. Few recognized works of art are flawless. Even parts of Shakespeare's dramas could offend the aesthetic sense of the purist. Sheridan's The Rivals, for example, offends because of its complex plot but if it were excluded on grounds of this offence, much brilliant wit and rapport would be lost. This type differs from the valid offence which arises out of the whole tendency of the work to offend. Because of censorship, however, valid offensive work would not be available for prescription. When alternatives are offered, teachers

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<sup>140)</sup>Robin Barrow, p. 44.

have more opportunity to select those works which are least likely to offend individuals in their classes.

Some writers about education have argued that teachers should be allowed to select works which would appeal to their pupils. But which pupils and by whose standards? Is the selection to be made for the literary-orientated, the rationalists or those who are passing their time at school? Different types of literature might appeal to these different groups. The literary inclined might prefer poetic dramas like Murder in the Cathedral or The Boy With A Cart to science fiction, historical romances or biographies which would probably be the choice of the 'rationalists'. For those whose interest lies in no particular direction, the choice would always be difficult unless one lowered standards to include the sub-literary, which teachers have been forced to do in the past to get some response. It is the prescribers who are in a position to take the responsibility for selections and to take the frustration out of selection for the teachers.

In some cases, the teacher may fear disciplinary problems if the literature chosen is too complex, in which case the teacher

may well be drawn into teaching literature which confines itself to enumerating their [the pupils] more or less present experiences without attempting to provide a critical standpoint from which these can be assessed. Yet it is surely essential for children to acquire not only some increasing awareness of their relationship with the world around them but also some understanding of the way in which

separate facets of that world are interrelated in the whole.<sup>141, 142)</sup>

It is the duty of those who prescribe to choose sensibly in an attempt to provide all children with a wider field of reference. According to Aristotle, man is a social animal, therefore, the child is a social animal who lives in a state. In a western democratic state, man is only as free in so far as his freedom does not interfere with the freedom of another. Before he can achieve this measure of freedom, however, the child must be submitted to the discipline of learning what others think will be good for him. The study of prescribed literature is such a discipline, the value of which has already been discussed. This discipline should lead to more self-discipline which, in its turn, will contribute to the harmonious living in a state.

Plato wrote:

We do not allow them [children] to be free until we have set up a constitution in them, as you might in a city, and until by nourishing the best in them we have provided a guardian to bear rule within in which is like and can take place of our ruling principle, and then we can give them their liberty.<sup>143)</sup>

This liberty, in a western democratic state, must arise out of an education which teaches a tolerance towards minority groups, which allows for freedom of expression, which teaches respect for the essential dignity and worth of the human individual and which aims at equal opportunity for each to develop freely to his fullest capacity in a

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<sup>141)</sup> Ian Brinton, 'A Man's Reach Should Exceed His Grasp', in The Use of English (1979), pp. 3-4.

<sup>142)</sup> See also p. 172 of this thesis.

<sup>143)</sup> Plato, The Republic, trans. by A.D. Lindsay (London: J.M. Dent & Sons Ltd., 1937), p. 293.

cooperative state. The wisdom which the child should have absorbed through the study of wisely chosen literature could serve both the child and the state in both the educated child and the state have the same worthy aims. Carefully prescribed literature will teach the able child, particularly if he has the potential for leadership, to think and to question his environment, which includes the state. If the state is a 'good' one, then allowing the child to achieve his full potential will result in harmony between the state and the individual, but in a corrupt state the good values which the questioning child has learnt may well contribute to the disruption of that state and ideally bring about a change in conditions. 'For' as Aristotle says, 'the goodness of a good citizen must be within the reach of all; only so can the state itself be really good.'<sup>144)</sup> Haphazard selections could also serve as a disrupting force. Wise selection by those who seek the best in the education of the child is, therefore, necessary. Erich Fromm, in writing about man in a capitalistic society, says that men are conditioned, are moulded into a social pattern of 'wanting to act as they have to act and at the same time finding gratification in acting according to the requirements of the culture'<sup>145)</sup>. In disciplining pupils, therefore, the aim of the society is 'to mould and channel human energy within a given society for the purpose of the continued functioning of this society'<sup>146)</sup> But Fromm continues:

While it is true that man can adapt himself to almost any conditions, he is not a blank sheet of paper on which culture writes its text.

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<sup>144)</sup> Aristotle, The Politics, Penguin Classics, Middlessex: Penguin Books, 1974, p. 107.

<sup>145)</sup> Erich Fromm, p. 79.

<sup>146)</sup> Ibid

Needs like the striving for happiness, harmony, love and freedom are inherent in his nature. They are also dynamic factors in the historical process which, if frustrated, tend to arouse psychic reactions, ultimately creating the very conditions suited to the original strivings. As long as the objective conditions of the society and the culture remain stable, the social character has a predominantly stabilizing function. If the external conditions change in such a way that they do not fit anymore with the traditional social character, a lag arises which often changes the function of character into an element of disintegration instead of stabilization, into dynamite instead of a social mortar, as it were.<sup>147)</sup>

What the children read outside the school is not really the responsibility of the school provided that the reading sensibility of the children has been developed, and they are being helped to become discerning readers. The child, trained by the study of carefully selected literature to think and select for himself, will be protected from unwilling indoctrination.

Second rate literature lends itself to indoctrination and is used for that purpose in some countries, notably in the communist world. Because of the universality of worthy literature, like that of Shakespeare, Jane Austen and Joseph Conrad, it cannot be used for indoctrination but, 'books of popular enlightenment', in the hands of those teachers who may wish to indoctrinate, can be a danger to both individual and state. According to Brubacher:

In the communistic ideology - and probably  
in the fascist ideology as well - it is un-

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<sup>147)</sup> Erich Fromm, p. 81.

thinkable that schools should lie outside the political sphere. Since the school trains the future citizen, education is far too strategic an instrument to fall into the hands of any save the state.<sup>148)</sup>

In indoctrination there is always the intention to change the thinking and feeling of the individual. Prescriptions made by a group of representatives of different sections of the state or province should be indicative of the values aimed at by the state and, ideally, there should be no indoctrination in a democratic state which aims at the expression of freedom for all. There should be no avowed intention of indoctrinating pupils with any specific ideology by specifically selecting works which would cause the pupils to have an unshakable belief in the particular doctrine whether it be a political doctrine or a religious one. A group of selectors, because they are a group and are not acting as individuals, would have to keep the aims of literature clearly in mind when selecting. Although definite prescription embodies the idea of intention, the avowed intention as opposed to the real intention appears, in the areas under discussion, to be not to indoctrinate despite the central control of the book selection committees by governmental departments. The democratic ideal is to expose the child to a whole range of literature - homo sum, humani nihil a me alienum puto...<sup>149)</sup> which conflicts with the theory of cultural nationalism where the field is narrowed to ideological works.

What literature the child is exposed to will affect himself, the future

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<sup>148)</sup> Brubacher, p. 122.

<sup>149)</sup> P. Terenti, Adelphi, ed. by A. Sloman, (2nd Ed.; Oxford: Clarendon Press, 1970), p. xvii.

of the country and the future of civilization. This heritage cannot be left to the indiscriminate choice of individuals. Rhodes Boyson writes:

My view is that man came into society for security. ...This society, especially where it has liberal and civilized values, has to be protected .... The civilized society is a fragile plant .... Neither civilization, nor learning which is its flowering, is natural and spontaneous, but arises from nurture, carefully analysed respect for the past and controlled discipline. Neither civilization nor learning is something we can discover again in each generation, and once destroyed it may not be rebuilt or rediscovered.<sup>150)</sup>

When it was realized during the Industrial Revolution that children had to be educated for the future of a state, schooling was made compulsory in England, becoming at the same time a form of compulsory socialization. Brubacher says that: 'Democracy demands the sharing of culture not only within the group but between groups'.<sup>151)</sup> However, in the framework of a democratic society which allows all equal opportunities, there will always be those who do not have the same cultural background as others and, therefore, a distinction in prescriptions would have to be made to allow for this. In South Africa and the other territories concerned, the distinctions are the higher and lower grades and "0" level - and lately, advanced and standard levels. There is also some distinction between the different racial groups. What was formerly education for elite groups is now being imposed upon the masses, and it is necessary for the selectors, therefore, to take cognizance of the fact and prescribe accordingly. Indiscriminate exposure might lead to an avoidance of literature.

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<sup>150)</sup>Rhodes Boyson, p. 61.

<sup>151)</sup>Brubacher, p. 346.

Toynbee writes:

One of the most effective privileges hitherto has been the privilege of being heir to a richer cultural heritage than is accessible to the unprivileged majority, and this richer heritage is transmitted through the family as well as through schools and colleges. This becomes apparent when children with a poorer cultural heritage are admitted to the minority's schools. They find it difficult to obtain as much benefit from the same course of formal education, because they bring less with them.<sup>152)</sup>

If free choice were allowed, there is the possibility that children would be presented with difficult works which the teachers themselves might have studied at university level. This could, however, happen if the individual concerned is a selector himself as has already been experienced when a work selected for study by a selector for his class was far beyond the level of his students. There would be less likelihood of this happening when selections, which have been recommended by teachers usually, are discussed in a group.

Then there are those teachers who, fresh from university, have not had sufficient experience in either selecting works, or sufficient knowledge of the child to select efficiently, and who may select more difficult works in order to impress the children with their own knowledge. Ideally, in a group discussion, prescribers would come to realize more fully the needs of the child, and, hence, we may expect to find more appropriate material for the modern child being included. This material, however, which is selected for its relevance for the modern

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<sup>152)</sup>Arnold J. Toynbee, p. 270.

child need not be 'trendy' but includes the great works which are still relevant to man in the twentieth century.

Thus, the child's interests are protected by prescriptions formally made, in various ways. In bringing the child into contact with the wisdom which lies at the heart of a great work, the prescribers are playing their role in contributing to the maintenance of a 'good' society because of the order and direction brought into the lives of the children concerned.

Aristotle defines a state as 'The association of persons with a view to a good purpose'. Therefore, the people should be working towards the welfare of the state. In every state there will be good and bad elements, and the bad elements have to be neutralized or weakened for the health of the state. If, for example, the morals of the youth are low, any literature dealing with sex or crime should be avoided and works praising nobleness of action presented. If wisely chosen, that is, if the works are not directly moralistic or didactic, the latter might serve to strengthen the morals of the youth by encouraging them to avoid the 'improper arts' which move them to 'desire and loathing' and to strive for higher ideals. In Portrait of an Artist as a Young Man we read:

The feelings excited by improper art are kinetic, desire and loathing. Desire urges us to possess, to go to something; loathing urges us to abandon, to go from something. The arts which excite them, pornographical or didactic are therefore improper arts. The aesthetic emotion ... is therefore

static. The mind is arrested and raised above desire and loathing.<sup>153)</sup>

Because that which is ideal will not stir base emotions, the great classics, which come closest to the ideal in literature, can only be of benefit to both individual and state.

The right choices will show the importance of the individual within the context of the state and the authoritativeness of the prescriptions will be an indication to the child of the behaviour acceptable in his society. Well selected works could counteract the bad influence of some television, films, commercial novels and other sub-literary material, which portray crime, by channelling superfluous energy into imaginative responses. A too casual attitude of the nation's youth might possibly be counteracted by an emphasis on the sense of destiny to be found in the histories and tragedies of Shakespeare's dramas<sup>154)</sup> and in some more modern dramas, for instance, A Man for all Seasons (Bolt) and Murder in the Cathedral (T.S. Eliot).

Because of the humanizing influence of great literature, the child may come to realize that life is purposeful and that he can be creative despite the processes of systematization and mechanization. This is so important that selections cannot be made haphazardly.

Each child will gain something different from the works prescribed,

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<sup>153)</sup> James Joyce, 'Portrait of an Artist as a Young Man' in The Essential James Joyce, ed. by Harry Levin (Middelsex: Penguin Books Ltd, 1948), p. 213.

<sup>154)</sup> See p. 140 of this thesis.

and this makes the selection of works extremely difficult. Experienced selectors, however, should know which works are most likely to impress the majority of children and help them to develop a philosophy of life. If a work makes a good impression on the child, then ideas should flow from his study of this work. Much more is known about the psychology of the child now, and when contemporary works are prescribed the needs of the adolescent could be considered.<sup>155)</sup>

The Associate Masters in The Teaching of English expressed the following: 'we must achieve our ultimate aims through examples that are suited to the age, upbringing and ability of the actual children in front of us.' Abrams quotes Richard Hurd, who wrote Dissertation of the Idea of Universal Poetry in 1766, writing that Hurd evolved his rules from the definition of poetry

as the art of treating a subject so as to afford the reader a maximum pleasure; and this involves his assuming that he possess an empirical knowledge of the psychology of the reader. For if the end of poetry is to gratify the mind of the reader, Hurd says, knowledge of the laws of the mind is necessary to establish its rules.<sup>156)</sup>

In presenting to the child traditional works and that which is desirable in the more modern works, the child, in enjoying these works, should be stimulated to read more and to read more wisely. G.A. Hosking writes:

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<sup>155)</sup> See pp. 68-70 of this thesis.

<sup>156)</sup> Abrams, pp. 18-19.

... generally a study of the humanities results in widening of knowledge and experience of man and his behaviour. It is the study which is concerned with the spirit of man and his relation to his environment. One may say that scientific studies result in the growth and development of knowledge and the cognitive processes within the brain; and that humanistic studies result in the growth and development of all these plus the orrectic processes within the brain.<sup>157)</sup>

Prescribed literature should, therefore, be of such a nature that the child will develop an 'appetite' for the knowledge and wisdom to be discovered in worthwhile literature.

Every state is goal-directed. The ends for which it is striving could be, for instance, a strengthening of its own position in the world by nationalism, imperialism or indoctrination of foreign peoples by its own ideologies for its own benefit. There could also be a striving towards isolation, or towards what the state considers to be an ideal country. It has already been noted how the aims of teaching literature have changed with the changing demands of the state. Ideally, South Africa should be striving towards a western, democratic state, which is her expressed aim, and the literature chosen for study should be an expression of this aim, but only because the ultimate aim is a good one. Because of their positive value, a reflection of these aims will be found in the universal truths of literature.

Every state seeks to stay intact, hence some states, for instance, will not tolerate Marxism. The banning of literature which praises

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157)

G.A. Hosking, 'A Study of Some Aspects of the Teaching of English' (unpublished Doctoral thesis, University of Natal, 1968), p. 5.

ideologies, and which expresses ideas which are foreign to the aims of South Africa, for example, constitutes in itself a prescription. Other states, which do not tolerate religious freedom, might ban religious literature for fear of it being used as a form of indoctrination of the people whom they wish themselves to control. Insidious infiltration of indoctrinating material into a state might cause internal unrest, as might also that material which focusses attention on weaknesses of the social system and which is first-rate literature. Literature has persuasive qualities, and good literature should jolt man out of any apathy towards his surroundings and towards his fellowmen. Good literature should persuade the reader to strive for changes where conditions are undesirable, and in this way contribute to a healthy, stable state.<sup>d)</sup> Prescribers ought to bear in mind that good prescriptions will or should produce better people and a better state. Individual teachers might wish to further their own aims which may not be to contribute to a better society. This is a difficult problem because the state also has the final say in the prescriptions and if it is corrupt the prescriptions may be affected adversely. Good control and wise choice, however, should inculcate in the child compassion and personal involvement, and the realization that it is the moral duty of all citizens to contribute fully to the welfare of the state and to the happiness of all individuals.

Since the end of World War Two, and especially after the launching of Sputnik 1 by the Russians, there has been a race by many countries to maintain a balance of power in the world. In preparing children for this competitive world there has, perhaps, been an over-emphasis

on science, but prescriptions should have prevented the neglect of the humanities. Because Literature has been prescribed, it had to be studied and hence what could have been an imbalance has largely been counterbalanced by prescriptions. E.B. Castle writes:

...it must not be thought that all the sophists necessarily debased Greek education by giving it a vocational turn. They did what we do today. When pressed with any technical need - for example, a demand for chemists or nuclear physicists or engineers - we set about providing them by vocational training in our schools, technical institutions, and universities. The Athenians did the same; with the difference that their object was to produce more good politicians - which may to some of us seem more praiseworthy.<sup>158)</sup>

Robin Barrow writes that 'Education is an initiation into worthwhile activities and 'The criterion of worthwhileness is pleasure'<sup>159)</sup>.

Worthwhile activities give pleasure and/or diminish pain. The aim of pursuing these worthwhile activities is to produce as much pleasure as possible for other people. If we agree that the study of literature is a worthwhile activity, then it follows that it must be one which will give pleasure to the individual studying it and a great number of people in the community as a whole. Robin Barrow writes:

The task of education is, therefore, broadly speaking, to develop people in such a way that they will be enabled to take pleasure in life, while contributing to the maximization of pleasure in the community as a whole.<sup>160)</sup>

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<sup>158)</sup>E.B. Castle, p. 55.

<sup>159)</sup>Robin Barrow, p. 159.

<sup>160)</sup>Ibid

In the goal-directed behaviour which it is the aim of education so to encourage in a child that the individual will have some purpose in life, there should be a striving towards particular conditions or objects which is guided by the child's cognitions, that is, his thoughts, beliefs and anticipations. In understanding himself and what he desires for himself, he will strive or impel himself towards his goal and gain pleasure in doing so. In expanding his world view through studying that which has been chosen for him because it is good, he may desire to bring pleasure to others by improving their conditions. Literature is an education of a 'concern to understand other people' and this understanding may result in an empathy for others. Wordsworth wrote:

...it will be the wish of the Poet to bring his feelings near to those of the persons whose feelings he describes ..., perhaps, to let himself slip into an entire delusion, and even confound and identify his own feelings with theirs;<sup>161)</sup>

and in a similar way will the reader identify with characters and increase his empathy for others.

According to many the function of all art is to give pleasure and unless it does so it becomes 'futile and frustrating'. The 'value' of the poem, or other forms of literature, depends upon the degree of pleasure or frustration resulting from its study. There is the

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161)

Wordsworth, 'Preface to Lyrical Ballads' in English Critical Texts, ed. by Enright and De Chickera (London: OUP, 1962), p. 172.

pleasure aroused by the immediate appeal of a poem and another type of more lasting pleasure which makes one want to read and study the particular work. Both are important, and works should be prescribed so that this aim of giving both immediate and lasting pleasure is achieved. Wordsworth has written on the pleasure afforded by the revelation of truth in poetry. He wrote:

The man of Science seeks truth as a remote and unknown benefactor; he cherishes and loves it in his solitude; the Poet, singing a song in which all human beings join with him, rejoices in the presence of truth as an invisible friend and hourly companion.<sup>162)</sup>

The Poet writes under one restriction only, namely, the necessity of giving immediate pleasure to a Human Being possessed of that information which may be expected from him, ... as a man.<sup>163)</sup>

We have no sympathy but what is propagated by pleasure. [It is by the] grand elementary principle of pleasure [that a man] knows and feels, and lives, and moves.<sup>164)</sup>

In the Bullock Report of 1975 we read:

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 continue to be part of his life...<sup>165)</sup>

Something which has led to

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162) Wordsworth, p. 159.

163) Wordsworth, p. 173.

164) Wordsworth, p. 173.

165) Bullock, p. 137.

The development of that richness of the individual being that releases sympathy and creative energy in the community. This is achieved by the arts; and it was to them civilized and leisured communities of the past gave their effect - to coming together in submission to embodiments of the human spirit. It is by these that men come to possess their traditions and values - possess them in their thought and feeling, rather than as acquired fragments of knowledge about them.<sup>166)</sup>

Different degrees of pleasure will be gained from works of art and the greater the work as an artistic whole the greater will be the pleasure. Prescriptions by a central body should ensure that the child is presented with some of the best examples of literature.

It is necessary for the central authority to decide whether the prescriptions should be of a progressive nature by the inclusion of more modern works like, for instance, the works of Graham Greene who uses a 'sort of film technique'<sup>167, 168)</sup> in his novels and Fitzgerald's The Great Gatsby (pub. 1925) and modern South African and African works, or whether this authority, as custodians of the literary heritage, should continue to prescribe the traditional works with their enduring values. If the selectors choose to be totally progressive, it will be necessary to revise lists of prescriptions constantly to keep abreast of new publications and at the same time much of great worth would be lost. If the selectors follow the practice of the 'traditionalists' and continue to prescribe only traditional works, the system might remain more stable, but pupils will not experience

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<sup>166)</sup>David Holbrook, English for Maturity, p. 18.

<sup>167)</sup>See Chapter Seven, p. 196 of this thesis.

<sup>168)</sup>Storm Jameson, 'The Death of the Novel' in The Use of English Vol. 6 No 1 (Autumn 1954)

works of more modern authors seeking a critical audience. Many feel that literature should be a preparation for 'a future which arrives with increasing velocity',<sup>169)</sup> and which promises to be radically different from the past, by the inclusion of works which depict the 'here and now' as well as those in which a world of the future has been created, for example, Orwell's 1984 and Aldous Huxley's Brave New World.

In recent years the selectors have chosen both traditional and modern works. (Some teachers maintain that one can teach any prescribed work effectively if one's own attitude and approach is correct.)

John S. Brubacher gives his reasons for the complexity of deciding what to present to children in educating them. He does not concern himself with specific subjects, but what he writes is relevant to this study. In general he concludes that:

Aristotle and his contemporaries found it difficult to agree on a fitting sort of education for the young because contemporary social conditions were in a state of accelerated change. Political institutions had shifted from aristocratic to democratic forms. A commercial economy had rapidly lifted Greece to a position of leadership in the Eastern Mediterranean. National preeminence brought in its wake international conflict and ultimately international war. Foreign trade and war, to say nothing of political domestic strife, gave rise to a whole new crop of ideas among the Greeks. In the field of education the fundamental question arose whether the traditional stereotype would longer fit the new world into which the Greeks were moving or whether new times demanded a revision of their educational ideal.<sup>170)</sup>

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<sup>169)</sup>Neil Eurich, 'The Humanities Face Tomorrow' in Learning for Tomorrow, ed. by Alvin Toffler (New York: Random House, 1974), p. 146.

<sup>170)</sup>Brubacher, pp. 1-2.

The situation in the twentieth century - not to mention intervening centuries - has been marked by similar and even more drastic changes. The political structure has been very fluid. Monarchistic institutions have given way to democratic, and democratic in turn have been beset by fascist and communistic ones. Industrial economies have rapidly out-stripped agrarian and commercial ones. International war not once but twice has tested men's political and economic ideologies. Reinforced by the remarkable development of Science, the turnover of ideas has never been so great. Consequently people today, as twenty-five hundred years ago, are raising their children for the dynamic social conditions in which they live.<sup>171)</sup>

Great changes are taking place and there is, therefore, a need for some stability in the system of selecting works for study. A group can make adjustment to changes more effectively than can individuals working independently. Evolutionary changes, although less dramatic, are very often more effective than revolutionary changes. It is for the selectors to decide, from recommendations made by those who teach literature, which works will bring the greatest amount of pleasure, and therefore benefit, to both teachers and pupils. Preferences have been made.

The writer feels that only combined efforts on the part of experienced and interested groups, who will always take cognizance of criticisms levelled at their choices, can maintain the high standard which one should expect from the study of literature. Ideally this should be a group which will bear in mind the need of the child to develop his potential, which will consider the satisfaction which a teacher should get out of a work well presented, and a group which will aim at the

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<sup>171)</sup> Brubacher, p. 2.

ideal in society. This group should bear in mind the capacity of some education systems to 'stunt' growth because of, perhaps, too rapid modernization or by a clinging to the old, not necessarily good or great, literature.

Finally R.B. Kennedy, in showing concern about some of the selections made for "0" Level, wrote:

For many pupils it is the last year at school, and the last and best chance for teachers to introduce them to the classics of English Literature. The vast majority of them will never again have such a favourable opportunity for acquiring mature reading habits, or a standard of literary values. This opportunity is likely to be taken only if the set books are wisely chosen, joyfully accepted and well taught. Much the same argument applies to the boys and girls who will specialize in science at the end of the year, and in the case of those going on to the Arts side it is important that there should be a smooth transition from the simply good to the rather more complex good. The first essential is goodness. ... Whitehead's dictum that 'moral education is impossible without the habitual vision of greatness' is not at all old-fashioned, but it is a little neglected. There is still no better way of imparting this vision than through literature; the choice of books for careful study is a vital matter.

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172) R.B. Kennedy, "'0" Level Literature' in The Use of English, (1957), p. 91.

CHAPTER SIXTESTING THE HYPOTHESESFIRST HYPOTHESIS

My first hypothesis is that major changes in the politics and social mores of a country are likely to be reflected in the literature taught in its schools. An investigation into the literature prescribed should reveal whether specific literary works have been prescribed as a result of changes in a government's policies towards the society which it organizes, directs and administers and whether a certain degree of conditioning takes place through the study of literature because central authorities have aimed at adaptation to these changes. Another possibility for consideration is the concomitance of the prescribed literature, whether contemporary or traditional, to the present political climate and the customs and traditions of the society concerned.

In questioning whether the literature has been prescribed for any definite purpose, as it so often was in the past, either as a preparation for excellence in the individual or in the state, it is necessary to investigate any changes in the prescribed literature and relate these changes to the socio-political changes in Southern Africa. If definite changes have occurred in the content of the literature, then one must look for likely causes leading to these

changes.

A study of Table Two<sup>173)</sup>, which shows the weighting of South African works against those of Britain and America together, indicates a slight upward trend in the prescription of South African works. This may be the result of several causes. Firstly a major change took place in the politics of South Africa when a nationalist party, largely dominated by Afrikaners, came into power in 1948, defeating a party which had been, to a large extent, pro-British. One would, therefore, expect to find, in the prescriptions, more literature of a national character and fewer British works. Secondly, South Africa may be evolving her own English national literature and, as a result, authorities may wish to provide contemporary South African authors with a critical audience for the appraisal of their works and thereby to encourage the development of the national literature. The slight increase in prescriptions may also have resulted from the agitation of some concerned persons that the child was not being sufficiently acquainted with the literary heritage of the nation. All these assumptions have one factor in common, the concept of nationalism in relation to national literature.

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<sup>173)</sup> See p. 99 of this thesis.



	<u>AM/BR</u>			<u>SA/AF</u>			<u>AM/BR</u>			<u>SA/AF</u>			<u>AM/BR</u>			<u>SA/AF</u>			<u>AM/BR</u>			<u>SA/AF</u>															
	Prose	Poetry	Drama	Prose	Poetry	Drama	Prose	Poetry	Drama	Prose	Poetry	Drama	Prose	Poetry	Drama	Prose	Poetry	Drama	Prose	Poetry	Drama	Prose	Poetry	Drama													
	1957						1958						1959						1960						1961						1962						
JMB	3 1/2	x 1/2	43	1			2	E 1/2	1				3	2	1/2	1			E 1	18	2			1	2	43	2			2	48	2	1	(2)			
CAPE	E/S	1	19	2			2	53	2	(1)			F 1	43	2				E/S	1	47	2			E/S	1	34	2		3	37	2		[2 Poems]			
NATAL	S			2			1						2		1				E	3	15	2			1	43	2			2	41	1					
TRANS.	S/E			2									2		2				S/E	1		2			1		2		1		2						
OFS	2		34	2				4	15	2	115		2		2				2		1	2		5	3	124	2		5		2		5				
CAMB. "O"								2	15	2			2		2				2		2				2												
	1963						1964						1965						1966						1967						1968						
JMB	F	1	48		(2)		5 1/2	1 1/2		(2)			F 2	30	2				3	22	1	1			2	22	2	1		3		2					
CAPE	E/S	1	42		(3)		F 1						E 25	41	2				E 2	40	2				E/S	1	37	2		E (4)		F 1	49	2	E (4)	(2)	
NATAL	2		77		(4)		2			(4)			9												3	44	3			2	74	3	1/2				
TRANS.	S	2					E 2			(3)			E 2		2				S/E	1	36	2		(2)	E 1/2		2			2		2		2			
OFS	E	1	17				S/E	1/2					S/E 1/2		2				S/E	2		2		F (1)	F	1	16	2	5	1		F 2	25	2	5		
CAMB. "O"							4	x	25	2			4	x	25	2			4	x	25	2			3	x	25	3		3	x	25	3				

	<u>AM BR</u>			<u>JA AF</u>			<u>AM BR</u>			<u>JA AF</u>			<u>AM BR</u>			<u>JA AF</u>			<u>AM BR</u>			<u>JA AF</u>			<u>AM BR</u>			<u>JA AF</u>								
	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama	Poetry	Prose	Drama						
	1969						1970						1971						1972						1973						1974					
JMB	2 1/2	53	2	1/2 (3)	3	53	2	(3)	3 1/2	1/2		2	x	54	2	1	(4)	2 1/2	2 1/2	5 1/2	5 1/2	x	56	2	3 1/2	(3)										
CAPE	F 2	49	2	E(2) (2)	3	30	2	(1)	3 1/2	1	39	2	E(2)	(1)	F 2	40	2	(7)	F 2	41	2	(7)	1 1/2	40	2	1/2	(1)									
NATAL	3	44	2	1	3	63	3		2	62	4	(1)	2	75	3 1/2			2	70	2	1/2	2 1/2	75	3 1/2												
TRANS.	2	35	2	5	5	1	2	5	5	36	2		F 1		2			F 1	42	2	5	F 1	36	2												
OFS	3 1/2	25	2		E(1/2)	17	1 1/2	5 1/2	3 1/2	19	2		F 1		2	5		F 1	26	2	5		27			(2)										
CAMB. "0"	3		3		3		2		3		3		3		3			3		3		3		3		3										
	1975						1976						1977						1978						1979						1980					
JMB	5 1/2	49	2	5 1/2 1/2 (3)	5 1/2	49	2	5 1/2 (3)	E(1/2)	4	28	2	E(1/2)	1/2	E(1/2)	4 1/2	28	2 1/2	1/2	5 1/2	3 1/2	28	2	5 1/2	E 1/2	x	30	2 1/2	1/2							
CAPE	1 1/2	50	2	1/2 (3)	1 1/2	47	1	1/2 (4)	2	50	2	(7)	2	37	2	(5)	2	37	2		2	37	2	F 1 1/2	27	2	1/2									
NATAL	2	62	3	1 (3)	2 1/2	72	2 1/2		2 1/2	70	2 1/2	(2)	2 1/2	71	2 1/2	1	(1)	5 1/2	59	2		5 1/2	59	2	2 1/2	60	2 1/2		5							
TRANS.	1	61	2	5	5 1/2	1	2		F 1	46	2		5 1/2	54	2	1		5 1/2	1	2		2	35	2												
OFS	5 2	25	2	(2)					F 1				F 1	26	2	1	(5)	5 1/2	1	2		2	24	2		2	31	2	(7)							
CAMB. "0"	4		3		3		3	1	3		3	1	4		3			4		3		4		4		4										

Findings

A close study of Table Two gave the following results.

JMB

Evidence of the fact that JMB has selected some South African works every year, as was their intention according to correspondence received, is firmly established except for the years 1945/6 1956-59 1961/5/8 and 1971, but as no lists of the poetry selections are available for these years, it is possible that a few South African poems were prescribed.

The majority of prose-works<sup>174)</sup> selected were as alternatives which indicates that only during the years 1947/8 1953/4 1962/6/7 and 1972 were these works definitely studied.

South African short stories were clear prescriptions<sup>175)</sup> for 1949 and 1950 only.

It is significant to note that from 1973, all the South African works selected by JMB were alternatives which means that from that year the study of South African Literature could have been avoided entirely.

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174) Prose-works - other than short stories and essays.

175) Clear prescriptions - those prescribed for definite study as opposed to those prescribed as alternatives or options.

Cape

Tabulation for the Cape is complete because all the lists for this board were obtainable.

Very few South African works were prescribed by Cape. An increase in the prescription of South African works from 1972 onwards is merely in the number of poems. In the 1950s (1953/5/8) only one South African poem was prescribed, this was increased to two in the 1960s, while from 1972-1978 there was a selection of between 5-7. In 1979 and 1980 not one South African poem was prescribed.

Two to four S.A. essays were prescribed between 1967-1969 and when prose-works have been prescribed (1974/5/6 and 1980) they appear only as alternatives.

Natal

The Natal prescriptions were the same as JMB until 1952 inclusive. Their lists show very few South African works despite the fact that in 1966 it was their intention to prescribe more from Std VII to Std 10.<sup>176)</sup> Clear prescriptions of prose-works are evident in 1969 and 1975. An anthology of South African poetry was prescribed in 1957. The table shows a scattered profile of South African poetry

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<sup>176)</sup> The following appears in the Natal Education Department's Senior Certificate Handbook of 1966: In prescribing books from Stds VII to X consideration will be given to the prescription of books of merit from South African Literature.

of not more than four poems at a time. The few remaining prescriptions are alternatives.

### Transvaal

Transvaal offers no alternatives or options. The prescriptions for this board show a concentration on South African short stories, prescribed during 1946/9 1950/4 1969 and 1970/5/7.<sup>177)</sup>

South African prose-works were prescribed in 1952/3 and 1960/1. The poetry prescriptions are not clear, but possibly follow the same diffuse pattern as the other boards because prescribed anthologies are similar for all boards.

### Orange Free State

A complete record of the OFS works is unobtainable but a study of Table Two shows a concentration on South African short-stories, a similar pattern to that in the Transvaal. These short-stories have all been clearly prescribed during the years 1947 1960/1/2/3/7/8 and 1972/3, and as an alternative in 1970. Prose-works have been clearly prescribed in 1958 1960/3/7 1964(two) and 1978, and as alternatives in 1965 and 1970. In 1966 an anthology of South African essays was selected for study.

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<sup>177)</sup> Some of the Southern African authors represented in the short-story genre are the following: Herman Bosman, Mary Byron, Stuart Cloete, Jack Cope, Nadime Gordimer, Dan Jacobson, Uys Krige, Doris Lessing, Sarah Gertrude Millin, Alan Paton and Pauline Smith.

In 1950 and 1958, a large number of poems were prescribed from an anthology of South African poems, but for the remainder of the time the pattern would be the same as for the rest of the boards because of the prescription of similar works.<sup>178)</sup>

### Conclusions

There has been a slight increase in the number of South African poems prescribed in the 1970s, especially for the Cape.<sup>179)</sup> At the same time most other prescriptions of South African origin have been offered as alternatives only. Although the pattern suggests that JMB has prescribed South African works each year, the OFS has actually prescribed more works, particularly more prose-works, and especially during the late 1950s and the 1960s. As far as the number of prescriptions is concerned, therefore, one can conclude from this very slight increase that, except for a concentration on South African short stories which points to the influence of some nationalism in the Transvaal and the OFS, a change in politics has not significantly affected an increase in the number of South African prescriptions. The use of the short-story, if it has been used for the purpose suggested above, is significant, however, because short stories arise out of the legends, myths, parables, folk-tales or anecdotes which relate closely to a society and are, therefore, more nationalistic

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<sup>178)</sup> See Tabulation of Prescribed Poetry Anthologies, Table One, p.

<sup>179)</sup> For the Cape Coloured Senior Certificate for 1981 (the only information obtainable for this board) an anthology is prescribed, Stimie, The Cool Web (Academica), which contains a few South African authors, Campbell, Delius, Wright and Jack Clemo but these need not be studied either because about 1200 lines only is to be selected for study from thirty-three poems. Most of these thirty-three poems fall into the category of 'the most frequently prescribed poems'.

in character.

Another possibility to explore, in relation to the above, is whether British works have decreased in number owing to decolonization and to the growth of nationalism in Southern Africa.

In Table Three, the British prescriptions (and others) have been divided into two periods, that is, 1945-1966 and 1967-1980. 1966/7 was used as a dividing line for several reasons. In 1963 a conference was held<sup>180)</sup> which may have affected the prescriptions three or four years later and 1967 also marks the beginning of a period in which American prose-works appeared in the prescriptions for the first time.

In Table Four, eight of the most frequently prescribed authors were used to test for possible decrease in British prescriptions. The results were obtained by taking the total number of prescriptions by one author, dividing this total by the number of boards who had prescribed the works to get an average figure for each period and then working out the proportion of the author's prescriptions in one period in relation to his prescriptions in the other period. This was necessary because the periods were of different duration. (22 years and 14 years.)

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<sup>180)</sup> Conference by the Grahamstown Private Schools (List of schools provided), copyright by R.F. Copeland, 1964, Grahamstown Publications. Printed in S. Rhodesia by Mambe Press, Gwelo (1964).

PROSE WORKS (excluding Dramas, short stories and essays)

BRITISH AUTHORS

John Bunyan

The Pilgrim's Progress, Part 1

Sir Walter Scott

Kenilworth

Rob Roy

Jane Austen

Northanger Abbey

Pride and Prejudice

Persuasion

Emma

Sense and Sensibility

Charles Dickens

Bleak House

Barnaby Rudge

Edwin Drood

Great Expectations

Hard Times

Oliver Twist

A Tale of Two Cities

Nicholas Nickleby

Martin Chuzzlewit

David Copperfield

Pickwick Papers

1945 - 1966						1967 - 1980					
J	C	N	T	O	Ca	J	C	N	T	O	Ca
4		4	1			5					0
4		4	1			5					0
2			1			3					
1/2						1/2					
2			1			3 1/2					0'
3 1/2	1	2	1			7 1/2	1/2	1/2	2		3
5	2 1/2	2	1			10 1/2	2	2 1/2	1		5 1/2
1	1					2			2		2
1	1					2					
									1		1
10 1/2	5 1/2	4	2			22	2 1/2	3	3	3	11 1/2
2		2				4			1		
2		2				4					
3		2				5					
2		1 1/2	1			6 1/2	1 1/2		1		3
2						2	1/2		2		2
1		1	1			3	1 1/2				
					1		1		1/2	1	
					1		1/2	1/2			
									1/2		
		1 1/2				1 1/2	1 1/2			2	
					1						
14	10	4	1			29	6 1/2	1 1/2	5	3	(5)
											15(+5)

TABLE THREE

TABLE THREE.

Wilkie Collins.

The Moonstone

George Elliot

Silas Marner

The Mill on the Floss

Romola

Adam Bede

William Makepeace Thackeray

Vanity Fair

Henry Esmond

Anthony Trollope

The Warden

Barchester Towers

The Small House at Allington.

Charlotte Brontë

Jane Eyre

Emily Brontë

Wuthering Heights

J C N T O Ca						J C N T O Ca					
1		1				2					
1		1				2					
2		2	1			5	1	1	1	3	(2)
	1	2	1		(2)	4(+2)		2			
1/2						1/2					
	1/2	1				2 1/2					
2 1/2	2 1/2	5	2		(2)	12(+2)	1	3	1	3	(2)
2	1	3				6	1/2	2			
1		1				2					
3	1	4				8	1/2	2			
										2	(2)
	1/2	1				2 1/2	1	1/2			
2		2				4					
2	1/2	3				6 1/2	1	1/2		(2)	1 1/2(+2)
1		1				2	1				
1		1				2	1				
1	1 1/2	1	1			4 1/2	1 1/2	4	1 1/2	1	
1	1 1/2	1	1			4 1/2	1 1/2	4	1 1/2	1	

TABLE THREE

		J	C	N	T	O	Ca	J	C	N	T	O	Ca		
<u>Thomas Hardy</u>	<u>Far from the Maddling Crowd</u>	2	3	5	1		(2)	11(+2)	1/2	2	2	1	(2)	7 1/2(+2)	
	<u>Under the Greenwood Tree</u>	1						1							
	<u>The Return of the Native</u>		2					2	1/2	1				1 1/2	
	<u>The Woodlanders</u>								1/2					1/2	
	<u>The Mayor of Casterbridge</u>		1/2	3				3 1/2	1 1/2	2	1	2	(2)	6 1/2(+2)	
	<u>Tess of the d'Ubervilles</u> <i>pl</i> )								1/2	1/2			1	2 1/2	
	<u>Jude the Obscure.</u>	3	5 1/2	8	1		(2)	17 1/2(+2)	3 1/2	4	2	3	4	(4)	16 1/2(+4)
<u>H.G. Wells.</u>	<u>The First Men on the Moon</u>								1/2	1 1/2		1	1/2	3 1/2	
	<u>Mr. Polly</u>	2	1	2	1	1		7							
	<u>Kipps</u>				1			1							
	<u>Tono-Bungay</u>				2			2							
		2	1	2	4	1		10	1/2	1 1/2	1	1/2		3 1/2	
<u>Flora Thompson.</u>	<u>Lark Rise</u>												2	(2)	
													2	(2)	
<u>Mrs Gaskell</u>	<u>Cranford</u>	2		2 1/2			4 1/2								
<u>Charles Reade</u>	<u>The Cloister and the Hearth</u>	1 1/2		1			2 1/2	1/2						1/2.	

Joseph Conrad.

Lord Jim

The Nigger of the Narcissus

Youth

Heart of Darkness

Typhoon

Victory

The Secret Agent

Four Tales.

Three Tales.

Henry Tomlinson

The Sea and the Jungle.

E. m. Forster

A Passage to India

Where Angels Fear to Tread

A Room with a View.

D. H. Lawrence.

Sons and Lovers

Kipling

Kim

Phyllis Bentley

Inheritance.

J C N O T Ca

J C N T O Ca

				1		1
					2	2 (2)
	1	1				(2) (2)
				1 1/2		(2) 1 1/2 (2)
2		2		1/2		1/2
				1		1
3		3		1		1
				1/2		1/2
5	1	6		5 1/2	2	(6) 7 1/2
2	2	4				
1/2	1/2	1		1/2		1/2
		(2)	(2)			(2) (2)
						(2) (2)
1/2	1/2	(2)	1+(2)	1/2	(4)	1/2 (+4)
				1/2		1/2
	2	1	3			
1	1		2			





MORE RECENTLY PRESCRIBED

BRITISH AUTHORS.

Graham Greene

Brighton Rock

The Power and the Glory

William Golding

Lord of the Flies

George Orwell

Animal Farm

1984

AFRICAN AUTHORS

Chinua Achebe

Things Fall Apart

No longer at Ease

COMMONWEALTH AUTHORS

V.S. Naipaul

A House for Mr Biswas

1945-1966						1967-1980					
J	C	N	T	O	Ca	J	C	N	T	O	Ca
						1				(2)	
						1				(2)	1
						3				1 (2)	
						3				1 (2)	4
			1	2 1/2		(1/2)	1 1/2			(2)	
						1					
			1	2 1/2		3 1/2	1 1/2	1 1/2		(2)	5
						1/2					1/2
						1/2					1/2
						1					1
										(2)	

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TABLE THREE

Table FourResults of the Comparison Between Two Periods.

	<u>22 years</u> <u>(1945-1966)</u>	<u>14 years</u> <u>(1967-1980)</u>	
<u>Jane Austen</u>	0,718	1,129	Increase
<u>Charles Dickens</u>	1,235	1,94	Increase
<u>George Eliot</u>	0,272	0,429	Increase
<u>Anthony Trollope</u>	0,074	0,115	Increase
<u>Emily Brontë</u>	0,10	1,08	Increase
<u>William Makepeace Thackeray</u>	0,15	0,24	Increase
<u>Thomas Hardy</u>	0,66	1,03	Increase
<u>Joseph Conrad</u>	0,51	0,8	Increase

The result of the comparison shown on the previous page shows a slight increase in the prescription of traditional British authors. This is not highly significant, however, because alternatives are rated as halves and yet if selected for study would be rated as 1. Alternatively, if they are not selected for study they would rate as 0. The results, however, do show that these works are not neglected by the prescribers and a further investigation will show that some of these works have been prescribed more often in the latter period, even as alternatives, than they have been in the first period. However, other British authors have not been prescribed for some time. It will be clear from Table Three that these authors include John Bynyan, Sir Walter Scott, Wilkie Collins, Mrs Gaskell, Kipling and others who have been infrequently prescribed. These authors have not, however, been replaced by Southern African authors but by American, all of whom, as has been noted earlier, have been prescribed from 1967 onwards, some as clear prescriptions and others as alternatives. More contemporary British authors have also been prescribed during this period.

An investigation into the drama section<sup>181)</sup> shows that there is no evidence that the prescribed material has been designed to arouse in its readers or audience nationalistic and/or patriotic ideals as, for example, epic theatre in marxist countries has been used to further marxist ideals. Only one South African drama has been prescribed and that in the non-examination section as an alternative for Std IX.<sup>182)</sup>

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<sup>181)</sup> See Table Ten.

<sup>182)</sup> Athol Fugard's Boesman and Lena (JMB, 1978).

This drama depicts one aspect of the South African society.

At this point, therefore, we can conclude from the above evidence that slight changes in the prescriptions are not due to changes on political grounds, except possibly in the Transvaal and the OFS, nor is there evidence that a national literature, which has already, in Chapter Two, been proved to exist, is prescribed readily.

Another possibility which could be explored is the reason for the lack of consideration given to Southern African and other African authors for inclusion in the prescriptions. In Table Three it will be noted that only one African author is represented, that is, not one black or coloured South African author has been prescribed. The exclusion of these authors must either be that their subject-matter would cause offence to the individual or to the state or that their works are not considered of a high enough standard to merit selection. The second option need not be considered because in Chapter Two evidence was produced to show that the work of many of these authors is of a high standard. The absence of these works from the prescriptions does point to the sensitivity of the selectors about the racial policies of South Africa. The aspect of racialism has already been discussed. These are contemporary authors reflecting the contemporary scene in South Africa. We can conclude, therefore, that unless these works cause legitimate offence to the individual, they are excluded on grounds of their exposure of social changes and social abuse.

We may conclude also that their exclusion is a type of conditioning

and points to the cultural isolation of the races in South Africa.

The question now arises as to whether, if the blacks are excluded, other writers portray similar social problems. The chief protest made in black Southern African literature is against the laws of apartheid. This has already been noted in Chapter Three. Have the selectors used other literature as a means of throwing light on our own social problems? An investigation into the more contemporary works shows prescription of works which deal with modern problems similar to those in South Africa. These works, because they deal with themes, cannot be included for discussion here but will be discussed later in this chapter. From the evidence produced later, we can conclude that the contemporary works do, in fact, reflect modern society in action, thoughts and feeling.

#### SECOND HYPOTHESIS

From the above we can conclude that if there are any other changes then they are of a non-political nature and must concern individuals rather than national groups. If these changes show evidence of a greater variety of subject-matter and an increase in alternatives accompanied by a decrease in works for external examination purposes, then this could indicate a growing concern for the humanizing effect of literature on individuals and also for a realization of the value of the stimulation of creativity through the imagination. (For the purpose of this study it is necessary to presume that teachers are ideal and that they understand their pupils and their pupils' environment well, because, in many cases, it is the teacher who has

to make the final selection when choices are offered.)

Great advances have been made in the study of human psychology and what was known before, by some only intuitively<sup>183)</sup>, has now been proved scientifically. All men share the same basic instincts and all enjoy universality of feeling, but in many respects each man is different. Each individual has his own unique personality, his own particular needs and desires and his own potential. With the presentation of a greater variety of subject-matter and more options, both individual pupils and teachers should benefit. The teachers should value a greater chance of teaching what they enjoy and are interested in and the children should find something which would appeal to them as individuals. This is especially important for the pupils who are now at an age when they are seeking their own values and discovering their own ideals.

This tendency towards individualism and humanism should counteract the increasing systematization of humans which is practised in an industrial and capitalistic society. Systematization leads to a loss of identity. The school is of necessity a system, but within this system there should be ample opportunity for personal and moral growth. A humanistic approach will mean more concern being shown for the individual's thoughts and feelings and perhaps less of a concern with the accumulation of inert ideas and facts. Education should be a

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<sup>183)</sup> Richard Hurd, the essayist Montaigne and the educationist, Sturm are some of those who realized the importance of presenting pupils with suitable material for their age.

preparation for giving back to society something greater, in a variety of ways, than one has taken from it. Opportunity to experience literature, and time to do so, will lead to more imaginative and humanistic responses in future leaders. This is so because of the cognitive and affective processes involved in experiencing literature.

A study of Table Five will show whether there have been changes in the structure and content of the prescriptions from 1945-1980. An increase in humanism is indicated if there is a decrease in works for examination purposes and an increase in variety and alternatives.

TABLE FIVE

Changes in Patterns of Prescription. PRESCRIBED BOOKS.

Joint Matriculation	CAPE	NATAL SENIOR CERT.	TRANSVAAL	English Higher. ORANGE FREE STATE.	CAMBRIDGE "O". (for Zimbabwe only)
1. Twelfth Night: Shakespeare	1. Hamlet: Shakespeare	SAME	1. Julius Caesar	1. The Merchant of Venice: Shakespeare	INFORMATION NOT AVAILABLE Ex-high Commission Territories
2. Shaw: St Joan	2. Pygmalion: Shaw		3. Vanity Fair: Thackeray	2. Bushveldt Adventures: V. Pohl	
3. Three Centuries of English Essays, ed. Collins.	3. English Essays, ed. Robb. (pres. selection)	PRESCRIPTIONS	A Book of Narrative Verse	3. Still Lighter Essays; Spear OR Madame Curie: FitzCurie	SAME PRESCRIPTIONS
4. Kenilworth: Scott.	4. Barchester Towers: Trollope	AS		4. Under a Dancing Star: Marlowe	
5. The Poet's Way (selected by E.A. Parker & A.K. Moon) OR English Verse Old and New (ed. Mead & Clift.)	5. Pattern Poetry, Part III,	JOINT		5. A Tale of Two Cities: Dickens (abridged.)	AS FOR CAPE
6. The Moonstone: Wilkie Collins.	6. Fother: Kingslake.	MATRICULATION			
7. Short Modern Plays (selected by Guy Boers)		(Until 1952)			
8. Mr Polly: Wells					
9. The Sea and the Jungle: Tomlinson					
10. Kipling: Many Inventions.					
11. Dickens: Bleak House.					

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<p>1955.</p> <ol style="list-style-type: none"> <li>1. Macbeth: Shakespeare</li> <li>2. Abraham Lincoln (John Drinkwater)</li> <li>3. The Living Tradition (ed. Tyfield + Nicol) OR The Poet's Company ed. Parker (pres. selection.)</li> <li>4. New Centenary Book of South African Verse<sup>States</sup></li> <li>5. The Pardoner's Tale: Chaucer</li> <li>6. The Pilgrim's Progress Part 1: Bunyan</li> <li>7. The Odyssey: Homer, trans. Rieu.</li> <li>8. Hard Times: Dickens</li> <li>9. Pride and Prejudice: Jane Austen</li> <li>10. The Story of an African Farm: Olive Schreiner OR Kenilworth: Scott.</li> <li>11. Joint Joan: Shaw.</li> </ol>	<ol style="list-style-type: none"> <li>1. King Lear OR Coriolanus</li> <li>2. Christopher Columbus: Louis MacNeice</li> <li>3. The Poet's Company (selection prescribed)</li> <li>4. Northanger Abbey: Jane Austen</li> <li>5. The Art of the Essayist (Longmans) (selection)</li> <li>6. English Short Stories of Today</li> </ol>	<ol style="list-style-type: none"> <li>1. Richard II: Shakespeare</li> <li>2. Murder in the Cathedral: T.S. Eliot.</li> <li>3. The Living Tradition (ed. Tyfield + Nicol)</li> <li>4. David Copperfield: Dickens</li> <li>5. The Nigger of the 'Narcissus': Conrad.</li> <li>6. T.E. Lawrence</li> <li>7. Readings in South African Prose:</li> </ol>	<ol style="list-style-type: none"> <li>1. Romeo + Juliet</li> <li>2. The Winslow Boy</li> <li>3. Thudding Drums:</li> <li>4. Wuthering Heights: Emily Brontë</li> </ol>	<p>(Full Information not available for 1955)</p> <p><u>1958</u></p> <p>No. 1 is compulsory and should be studied together with any THREE of Nos. 2, 3, 4, 5, 6 and 7.</p> <ol style="list-style-type: none"> <li>1. Richard III: Shakespeare</li> <li>2. Arms and the Man: G.B. Shaw.</li> <li>3. The New Centenary Book of South African Verse by F. Carey States (prescribed selection.)</li> <li>4. Lost Horizon: J. Hilton</li> <li>5. Short Stories of the Nineteenth Century: J.G. Fyfe</li> <li>6. Essays + Sketches: A.S. Mereson</li> <li>7. The Schoolboy in Fiction: E.R. Wood</li> </ol>	<p><u>CAMBRIDGE "O"</u> (for Zimbabwe only)</p> <p><u>EX-HIGH COMMISSION TERRITORIES</u> <u>1955</u> SAME PRESCRIPTIONS AS FOR CAPE</p> <p><u>1956-1960</u> SAME PRESCRIPTIONS AS FOR JMB</p> <p><u>From 1961</u> PRESCRIPTIONS AS FOR CAMBRIDGE "O".</p>
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<p>1965.</p> <ol style="list-style-type: none"> <li>1. Richard II: Shakespeare</li> <li>2. Thirty Studies in Poetry, ed. Maerdyk.</li> <li>3. The Rivals: Sheridan</li> <li>4. Great Expectations: Dickens</li> <li>5. Silas Marner: George Eliot</li> <li>6. Nine Twentieth Century Essayists (ed. Gardiner)</li> </ol>	<ol style="list-style-type: none"> <li>1. Henry V: Shakespeare</li> <li>2. The Planets of Wimpole Street: Besier.</li> <li>3. A Book of Poetry (prescribed selection.)</li> <li>4. The Return of the Native: Hardy</li> <li>5. Essays from Three Centuries (selection) A.D. Dob.</li> <li>6. Edward Wilson of the Antarctic</li> </ol>	<p>[Taken from 1965 Examination Paper]</p> <ol style="list-style-type: none"> <li>1. Julius Caesar</li> <li>2. Verse for You, Bk. III: <del>Black</del></li> <li>3. Far from the Madding Crowd: Hardy</li> <li>4. Aspects of the Short Story: Black and Parry</li> </ol>	<ol style="list-style-type: none"> <li>1. The Tempest: Shakespeare</li> <li>2. Animal Farm: George Orwell</li> <li>3. Tono Bungay: H. G. Wells</li> <li>4. The School for Scandal: R. B. Sheridan</li> <li>5. Topics and Opinions: ed. A. F. Scott (selection)</li> <li>6. Verse for You, Bk III H.S. G. Brown (selection)</li> </ol>	<ol style="list-style-type: none"> <li>1. As You Like It: Shakespeare</li> <li>2. The Window Boy: Terence Rattigan.</li> <li>3. Music in their Dreams - J. W. Kousser (selection)</li> <li>4. Valley of the Vines: Joy Packer OR The History of Mr Polly: Wells.</li> <li>5. Short Stories of the Twentieth Century - Japan</li> <li>6. English Essays - Skinner and Rintoul (selection)</li> <li>7. Greece &amp; Trojans - Rex Warner.</li> </ol>	<ol style="list-style-type: none"> <li>1. Macbeth</li> <li>2. Twelfth Night?</li> <li>3. A Man for All Seasons: Bolt.</li> <li>4. The Nun's Priest's Tale: Chaucer</li> <li>5. Far from the Madding Crowd: Hardy</li> <li>6. The Nigger of the Narcissus: Conrad</li> <li>7. The Mill on the Floss: George Eliot</li> <li>8. My Family and Other Animals: G. Durrell</li> </ol>
<p>* Notes available for the National Senior Certificate from 1945 - 1959 show a similar pattern to the Cape for both higher and lower grades during that period.</p>					

Joint Matriculation

1. Hamlet
2. EITHER Short Story Study:  
Allen + Mosen OR  
A Man For All Seasons
3. The Living Tradition:  
11 Ed.  
Tyfield + Nicol [Rumball]
4. EITHER Olsen (Twist/Dickers)  
OR The Return of the Native

For Non-examination Purposes

- Any THREE of the following:  
Three Tales from Conrad (Typhoid,  
The Secret Sharer, The  
Shadow Line) - ed Douglas Brown  
A Farewell to Arms: Hemingway  
The Power and the Glory: Greene  
The Crucible: Miller  
The Poems of Ray Campbell:  
Campbell (ed. Uys Krige)  
Goodbye To All That:

CAPE

1. Antony and Cleopatra: Shakespeare
2. EITHER The Beadle:  
Pauline Smith OR  
The Co-Between: L.P. Hartley
3. The Living Tradition: eds  
Tyfield, Nicol + Rumball.
4. A Second Book of  
Modern Prose: ed.  
M. Flower.

Std IX (1974)

- ONE from each of following:
1. The Bark (trans. C. Fry):  
J. Anouilh OR  
Saint Joan: Bernard Shaw
  2. Barchester Towers:  
A. Trollope  
Wuthering Heights:  
E. Brontë

NATAL

1. Macbeth: Shakespeare
2. EITHER The Beadle:  
Pauline Smith OR  
Murder in the Cathedral:  
T.S. Eliot
3. Inocapes: R. Malan.  
(prescribed selection.)
4. EITHER Wuthering  
Heights: Emily Brontë  
OR Sons and Lovers:  
D.H. Lawrence

Std IX

1. At least ONE of the  
following:  
Othello: Shakespeare  
Henry IV, Part 1: Shakespeare.
2. Any Genre. At least  
one of the following:  
Caesar + Cleopatra: Shaw  
Death of a Salesman: A. Miller

TRANVAAL

1. Romeo + Juliet: Shakespeare
2. The Great Gatsby: Fitzgerald
3. A Man for all Seasons:  
Bolt.
4. Poems to Compare:  
Wilson.

Std IX

1. Spectrum: Bennett.
2. Prose to the Point: ed. Poozek.

ORANGE FREE STATE

1. Julius Caesar: Shakespeare
  2. The Windward Boy: Rattigan
  3. Inocapes: R. Malan.  
(prescribed selection)
  4. Tracts with Donkey: Steynor
- Not for Examination Purposes.
- Study To Be Completed in Std IX

1. The Grims of Nazaron: Maclean
2. Twelve Modern Short Stories -  
Allen and Mason.

ORDINARY GRADE

1. Julius Caesar - Shakespeare
2. Under the Red Robe - Weyman

Not for Examination Purposes

Study To Be Completed in Std IX

1. The Grims of Nazaron: Maclean
2. More Short Stories by  
Smith + Co. + ...

CAMBRIDGE "O"

1. Twelfth Night: Shakespeare
2. Henry V: Shakespeare
3. The Crucible: Arthur Miller
4. An Anthology of  
Longer Poems (Moko and  
Moon (prescribed selection)
5. A Choice of Poets:  
Hewitt (pres. selection)

6. The Prologue: Chaucer
7. Far from the Madding Crowd:  
Hardy
8. Youth AND Heart of  
Darkness: Conrad
9. A Room With a View:  
E.M. Forster
10. Huckleberry Finn:  
Mark Twain.

Cry, the Beloved Country:  
Paton  
16 Stories by South  
African Writers: ed. Millar  
The Sea Around Us:  
Rachel Carson

C. Morgan.  
N.B. The study of the poetry  
prescribed for Standard 10  
MUST be commenced  
during the Standard  
9 year.

The loneliness of the  
long Distance Runner -  
A. Gillies AND  
Billy Kiar - K. Waterhouse  
and W. Hall.  
3. A minimum of 35 poems  
to be selected from:  
The Albatross Book of Verse  
(ed. Untermyer) AND  
"Touchstones 4" - M.G. +  
Reasonable number  
P. Benton, of broad poems to be selected

1980

1. Antony + Cleopatra  
2. The Cio Betrosen: L.P. Hartley  
OR The Power + the Glory:  
Cicaham Greene  
3. Verse for You - Bk. III  
(ed. J.G. Brown)  
4. Werthering Heights: Emily  
Brontë OR  
The School for Scandal:  
Sheridan

For NON-EXAMINATION PURPOSES  
1. A book not chosen for close  
study  
2. The Tempest OR own

1. King Lear: Shakespeare  
2. Northanger: Abbey: J. Austen  
OR The Beattie  
3. The Living Tradition: Lyfield,  
Nicol + Rumball.  
4. British Motifs.

Std IX (1979)  
ONE from each of following  
sections:  
1. Lord of the Flies: Golding  
OR The Bridge of San  
Luis Rey: Wilder.

1. Macbeth: Shakespeare  
2. Northanger Abbey: J. Austen  
3. The Secret Agent: G. Conrad.  
4. "Touchstones 4" - M.G. +  
P. Benton AND  
The Albatross Book of Verse:  
ed. Untermyer.

Std IX  
1. At least ONE of:  
As you Like It  
Henry IV, Part 1  
Romeo + Juliet  
2. At least ONE of:

1. Macbeth: Shakespeare.  
2. The Great Gatsby: F. Scott  
Fitzgerald.  
3. The Crucible: A. Miller  
4. The Poet's Sphere:  
C.F. Bricknell Smith (ed.)

Std IX (1979 and 1980)  
1. Contact II: F.E.S. Finn (ed.)  
2. Northanger Abbey: Jane  
Austen.

1. King Lear: Shakespeare  
2. Far from the Maddening Crowd:  
T. Hardy  
3. The Importance of Being Earnest:  
O. Wilde.  
4. Poetry Now + Then: J.  
Gordon + G.E. de Villiers.

Std IX (1980)  
1. Spectrum Bed.: Bennett,  
Cowan and Hay  
2. Jamaica Inn - Daphne  
du Maurier.

1. A Midsummer Night's  
Dream: Shakespeare  
2. Julius Caesar  
3. The Playboy of the  
Western World: Synge  
4. Rhyme and Reason:  
O' Malley + Thompson  
(prescribed selection)  
5. The Pardoner's Tale: Chaucer.  
6. Silas Marner: George Eliot  
7. Great Expectations: Dickens  
8. Where Angels Fear to Tread:  
E.M. Forster  
9. Lark Rise: Flora Thompson

<p>choice of Shakespeare</p> <ol style="list-style-type: none"> <li>3. The best World of the Kiboroi</li> <li>4. The Sword in the Stone: T.H. White</li> <li>5. Pride and Prejudice: Jane Austen</li> <li>6. David Copperfield: Dickens</li> <li>7. A Third Book of Martin Frost: M. Frost</li> <li>8. Animal Farm: George Orwell</li> <li>9. The Playboys of the Western World: J.M. Synge</li> <li>10. Pygmalion: Bernard Shaw</li> <li>11. Waterbury Down</li> <li>12. Conrad: Far Tales (World's Classics)</li> <li>13. The Great Gatsby: Scott Fitzgerald.</li> </ol>	<p>OR The Caine Mutiny (abridged): Mook</p> <p>2. Pygmalion: Shaw</p> <p>A Man for all Seasons: Bolt</p> <p>OR The Flaming Cherry: Bolt</p> <p>OR Washington Square: James</p> <p>OR The Crucible: Miller.</p> <p>3. Commencement of Study of Poetry as prescribed for Std X.</p>	<p>The Lady's Net for Burning: Cing</p> <p>Reverent and Guiltless</p> <p>one Dead - T. Steppard.</p> <p>People Are Lying There: Athol Fugard.</p> <p>Modern Short Stories - ed.</p> <p>5. Hunter</p> <p>ONE of the following:</p> <p>3. Wuthering Heights: E. Brontë.</p> <p>Less of the d'Urbervilles - Hardy</p> <p>Lord of the Flies - W. Golding.</p>
<p>1980 cont.</p>		

### The Basic Pattern of the Prescriptions

Basically the prescriptive material for the Matriculation and Senior Certificate examinations includes one of Shakespeare's dramas, another drama, a novel, an anthology of poetry, essays, short-stories and another work which could be another novel, a biography, a travel book or one based on scientific fact. There are variations of this pattern. For instance, for some years Cape did not prescribe any essays and short stories are not always prescribed.<sup>184)</sup> One of Shakespeare's dramas, an anthology of poetry and at least one novel are prescribed each year.

Table Five shows the lists of prescriptions for the years 1945, 1955, 1965, 1975 and 1980 and if there are changes they should be evident here.

### Findings

After 1969 there was a breakdown in the formerly rigid patterns of prescription. The biggest change is the introduction of works to be studied for non-examination purposes. This idea is evident in the 1975 prescriptions for all boards either under the heading of 'For Non-examination purposes' or for Std 9. It should be noted that only four works for the purposes of the external examination, and two to three for non-examination purposes, are prescribed. The concen-

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<sup>184)</sup>Please see Table 2, p. 99 of this thesis.

tration on only four works for examination purposes should, ideally, mean more time for contemplation of these works.

Regarding alternatives, it should be noted that the Transvaal offers no alternatives, except for some poetry in Std 9, and that JMB offers more alternatives than any other board both in the examination section and in the non-examination section. No alternatives are offered by OFS in the 1975 or 1980 lists and there have been very few before these. Cape and Natal offer more alternatives in the 1970s than they did previously. Note also the very wide choice offered by JMB in 1980, 'own choice of Shakespeare' for example (Std 9).

In not offering alternatives, the Transvaal chiefly, is following the disciplined and uncomplicated old 'continental' system of education, while the more 'progressive' JMB, Cape and Natal selections show the 'English' pragmatic and adaptable system.

In a questionnaire given to groups of Stds Eights and Nines at a girls' school, the pupils were requested to give their reasons why they chose certain reading material. Their answers varied considerably but basically it was found that they were interested in works which exposed brutality or were macabre, which told them more about other people and about what the future might hold; some were interested in more scientific works and a few in mystery and in adventure. All were interested in 'war' literature. A few also expressed a genuine interest in studying works which would improve their own language. Others displayed an interest in travel. If one looks at Table 5 again and studies the alternatives offered, then one finds that much

of what they are interested in is offered, if the teacher selects wisely. Table 6 shows interests and types of work and how often and when they are offered by each board. For the South African boards all the works offered as alternatives were noted, and for Cambridge "0" all the works were included. From this table, Table 6, it can easily be seen that JMB offers both more alternative and a greater variety of subject-matter while Cape and Natal have introduced more works in 1980 which have not been prescribed before by other boards.

### Conclusions

As regards the humanizing factor, Cape and Natal are not as progressive as JMB. On the evidence available Transvaal offers neither a great variety nor any alternatives which is indicative of rather a conservative approach. The few alternatives offered by OFS are insignificant. Cambridge "0" cannot really be considered here because alternatives, if there are any, are not known but this board does not offer a great variety of works. Some of the works prescribed for Cambridge "0" have been set for lower standards in South Africa.<sup>185)</sup>

It is perhaps significant to note here that these changes came about when South Africa, in the nineteen-sixties had achieved a faster economic growth than any other country, except Japan. There might, therefore, be some correlation between economic growth and changes in patterns of education. In the early nineteen-seventies, South

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<sup>185)</sup> For example, My Family and Other Animals and Ring of Bright Water.

<u>Interests</u>	<u>Types of Works</u>	VARIETY IN 'OTHER' WORKS								
		<u>JMB</u>		<u>CAPE</u>		<u>NATAL</u>		<u>TRANS</u>	<u>OFS</u>	<u>CAMB. "O"</u>
<u>Literary</u>	Extra Shakespeare, poetic dramas, extra poetry and other.	45	55 75 80	75	* 80	45	75	* 80		65 75 80
<u>Other People</u>	Historical Novels	45	55 80			45				
	Social Novels	45	55 65 75 80	75		45	75			65 75 80
	War/Persecution		75 80							
	Biographies		45 80	65		55				
	Novels with adolescent characters		80	75	80	75	80			129.
	Other Contemporary Novels		80							
	Travel Works		55 80	45						
<u>Science</u>	Works with a scientific basis	45	75 80			45				
<u>The Future</u>	Allegories		55 80			75	65			
	Political Novels									
<u>Mystery</u>	Detective		45			45				
<u>Adventure</u>	Adventure works.		75 80						75	75
	<u>Other</u>				75	* 80	75	* 80	55 65 80	65 80

\*In 1980 Cape and Natal introduced works which had not been prescribed before, especially in the drama section.

TABLE SIX

Africa was one of the richest countries in the world. It would be interesting to note progress in education in the future, however, as South Africa becomes more isolated, especially with Britain's entry into the European Economic Market, and as inflation and unemployment mount.

### THIRD HYPOTHESIS

Having considered nationalistic and humanistic tendencies in the patterns of prescriptions, the networks can now be viewed from the standpoint of their relevance to contemporary society. If there is an increase in the number of contemporary works prescribed, this may be due to various reasons. Concern shown by modern authors and others for the provision of an audience for developing writers could be the cause of the introduction of these contemporary works, as has been mentioned previously. The works may also have been prescribed either because they reflect more closely than more established works the contemporary scene, or because they have already received world acclaim.

Professor Guy Butler has led the field in striving to get more South African, African and American authors prescribed. At a conference in 1963, he expressed a wish that the subject of the paper he was delivering would add a little more 'impetus to the demand for a thorough, careful and possibly radical overhaul of our English syllabus and methods at all levels of our educational system'<sup>186</sup>) and

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<sup>186</sup>) Guy Butler, 'English Teaching in South Africa' (paper presented at the Conference by the Grahamstown Private Schools', Grahamstown, 1963) (Grahamstown: Grahamstown Publications; Gwelo: Mambe Press, 1964), p. 11.

he continued:

In the vast and awakening continent there is obviously scope for literary interests and emphases of different kinds. Our main responsibility must continue to be the great masters of tradition; but more attention - possibly by small groups - must be given to South African Literature in English and African writing in English, both of which deserve the best critical guidance available in these formative years; and also to American Literature, which has emerged as a dominant partner in the Atlantic English community since the end of the First World War.<sup>187)</sup>

This conference was held in 1963, and its papers printed in 1964, and one would expect to find changes starting about three years afterwards if what Professor Butler said was considered. Table Three<sup>188)</sup> has been divided into two sections, that is, a period dating from 1945-1966 and a second period from 1967-1980. The 'great masters of tradition' are still being prescribed as has been noted previously but an African author<sup>189)</sup> and a black Commonwealth author<sup>190)</sup> have been introduced for the first time. The first American author to be prescribed appeared in 1967<sup>191)</sup> and the American novels have increased in popularity since then. Although the majority of American novels are still being tried out as alternatives, there are a few which appear as clear prescriptions. These are, for instance, the world classics, F. Scott Fitzgerald's The Great Gatsby and Harper Lee's To Kill a Mocking Bird. We may conclude from the fore-going that

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187) Guy Butler, p. 23.

188) Please see p. 107 of this thesis.

189) Chinua Achebe is represented by Things Fall Apart and No Longer at Ease.

190) Naipaul's A House for Mr Biswas has been prescribed for Camb. "O" only.

191) Huckleberry Finn by Mark Twain (Clemens).

the prescriptions introduced after 1967 have been the result either of opinion expressed or because some contemporary works have been accepted as world classics.

Still to be considered are those which might have been included because of their reflection of the contemporary scene, a view of the western world rather than a typically South African scene. It is chiefly the American novels which reflect the post 1920 scene of disillusionment with a world which is becoming rapidly more commercialized and mechanized. These works portray situations which have parallels in the South African political and social set-up and will be mentioned in the next chapter, Chapter Seven. Table Three shows that the American authors have been prescribed by JMB chiefly and as alternatives.

#### The Period 1966-1970. The Beginning of Changes

A sample of prescriptions was taken to show the beginning of change from 1967 to 1970. Changes are indicated by astericks (★) in Table Seven.

#### Joint Matriculation Board

It will be noted that JMB has been more progressive than the other boards in prescribing works not prescribed before and in changing the pattern of prescription. A new drama, The Zeal of Thou House is introduced into the prescriptions. Also introduced is the first American novel to be prescribed, Huckleberry Finn. More modern poets are introduced and more contemporary novels. The Lord of the Flies is prescribed for the first time as is Ted Hughes's A High Wind in Jamaica. (Another modern novel, Animal Farm, introduced by JMB for the first time, had been prescribed earlier for the Transvaal.)

Changes in the Pattern and Content of the Prescribed list

TABLE SEVEN

1966 - 1970

1) JMB

<u>1966</u>	<u>1967</u>	<u>1968</u>	<u>1969</u>	<u>1970</u>
<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>
<u>Verse Anthology</u> : Same as that prescribed for Cape in 1945/6/8	<u>Verse Anthology</u> : As for 1966	<u>Verse Anthology</u> : A few modern poets introduced.	<u>Verse Anthology</u> : As for 1968.	<u>Verse Anthology</u> : As for 1968/9
<u>Drama</u> : Work published in 1918	<u>Drama</u> : often prescribed before	<u>Drama</u> : A modern poetic drama not prescribed before.	<u>Novels</u> : (i) Early Modern (ii) 18th Cent. Brit. OR (ii) Victorian British	<u>Novels</u> : (i) Victorian British (ii) Contemporary
<u>Travel</u> : South African work	<u>Travel</u> : S.A. Same author as for 1966, different work.	<u>Travel</u> British work.	<u>FOR NON-EXAMINATION PURPOSES</u>	
<u>Novels</u> : (i) Victorian (ii) Early modern.	<u>Novels</u> : (i) Victorian British (ii) Victorian American OR 18th Cent. British.	<u>Novels</u> : (i) Victorian British (ii) Contemporary British	<u>Drama</u> : Modern	<u>Drama</u> : Early modern
			<u>Novels</u> : (i) S.A. OR Victorian	<u>Novel</u> : Early modern.

\* Indicates change.

Table 7

2) CAPE

<u>1966</u>	<u>1967</u>	<u>1968</u>	<u>1969</u>	<u>1970</u>
<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>
<u>Verse Anthology</u> : A work which has only been prescribed by Cape. Typical choice.	<u>Verse Anthology</u> : A work frequently prescribed by all boards except TRANS and CAMB."O".	<u>Verse Anthology</u> : A new anthology but typical choice	<u>Verse Anthology</u> : No change	<u>Verse Anthology</u> : No change.
<u>Drama</u> : Work published in 1924	<u>Drama</u> : Work published in 1895	<u>Drama</u> : Work published in 1898	<u>Drama</u> : Work published 1930.	<u>Drama</u> : <sup>*</sup> Std IX - Same as for 1969 (X)
<u>Novel</u> : Early modern (1910)	<u>Novel</u> : Victorian	<u>Novel</u> : Victorian	<u>Novel</u> Early Nineteenth Cent.	<u>Novel</u> (i) Victorian (Std IX) (ii) Early Modern (IX)
<u>Other Prose</u> (i) Translation (ii) British essays.	<u>Other Prose</u> : (i) Short stories <sup>*</sup> (ii) A few S.A. essays in collection.	<u>Other Prose</u> (i) Modern Prose - a few S.A. (ii) Essays as for 1967.	<u>Other Prose</u> (i) As for 1968 (Mod. Prose) <sup>*</sup> (ii) A work not prescribed before.	<u>Other Prose</u> : Modern Prose as for 1968/9.

## 3) NATAL

<u>1966</u>	<u>1967</u>	<u>1968</u>	<u>1969</u>	<u>1970</u>
<u>Shakespeare</u> Verse Anthology Same work as prescribed for Trans. (1961-67) <u>Drama</u>	<u>Shakespeare</u> Verse Anthology A work prescribed by all S.A. boards <u>Drama (Pygmalion)</u>	<u>Shakespeare</u> Verse Anthology As for 1967. <u>Drama (Murder in the Cathedral)</u>	<u>Shakespeare</u> Verse Anthology Penguin Book. <u>Drama (St Joan)</u>	<u>Shakespeare</u> Verse Anthology Two anthologies. <u>Drama (St Joan)</u>
<u>Novel</u> 18th Century Essays. British.	<u>Novel</u> Victorian 18 Century	<u>Novel</u> Victorian	<u>Novel</u> (i) Victorian (ii) Contemporary	<u>Novel</u> (i) Victorian (ii) Victorian (both historical novels.)
	<u>Std IX</u> Victorian Early modern	<u>Std IX</u> (i) Alternatives: 18th Cent OR Victorian OR Early modern. (ii) S.A. novel.	<u>Std IX</u> Alternatives. Victorian OR S.A. OR S.A. (translation)	<u>Std IX</u> . Alternatives. S.A. OR Contemporary OR American.

4 TRANS

<u>1966</u>	<u>1967</u>	<u>1968</u>	<u>1969</u>	<u>1970</u>
<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>	<u>Shakespeare</u>
<u>Verse Anthology</u> Prescribed work from 1961 - 1967.	<u>Verse Anthology</u> Prescribed work from 1961 - 1967.	<u>Verse Anthology</u> New work. Usual selection.	<u>Verse Anthology</u> Usual selection.	<u>Verse Anthology</u> . Usual selection.
<u>Drama</u>	<u>Drama</u> Restoration Drama	<u>Drama</u>	<u>Drama</u> . Modern drama.	<u>Drama</u> . Modern drama.
<u>Novels</u> : (i) Early modern.	<u>Novels</u> (i) Victorian (ii) Early modern	<u>Novels</u> (i) Victorian (ii) Early modern	<u>Novels</u> . (i) Victorian (ii) Early modern	<u>Novels</u> . (i) 18th Century
<u>Other Prose</u> : (i) Essays British. (ii) Short Stories.	<u>Other Prose</u> : (i) Essays. British.	<u>Other Prose</u> Essays. British	<u>Other Prose</u> . South African.	<u>Other Prose</u> : (i) South African (ii) Short stories.

5 OFS

<u>1966</u>	<u>1967</u>	<u>1968</u>	<u>1969</u>	<u>1970</u>
Shakespeare } Compulsory Verse Anthology } Drama: Eighteenth Century Novel: Early Modern S. Stories: Modern Essays: British Other: Biography	Shakespeare } Compulsory Verse Anthology } Drama: Early modern Novel: South African S. Stories: South African Essays: as for 1966 Other: Miscellaneous	Shakespeare } Compulsory Verse Anthology } Drama: Early modern Novel: (i) Victorian (ii) S. A. S. Stories: S. A. Essays: British	Shakespeare } Compulsory Verse Anthology } Drama: 18th Cent. Novel: Victorian S. Stories: Essays: As for 1968 Other: S. A.	Shakespeare } Compulsory Verse Anthology } Drama: One Act Plays Novel: S. A. S. Stories Essays: British Other: British } Compulsory

In 1969 an important innovation was made when the prescriptions were divided into those for 'examination' and those for 'non-examination' purposes, that is, a division between works to be studied for the external examination and those for internal evaluation.

### Cape

During the years, the most noticeable change made by Cape was also the clear division of works into those for closer study and those for less intensive study. It will be noted that Cape introduced a work not prescribed before, The Judge's Story and that a few more South African items, in the form of essays, do appear.

### Natal

Natal introduced alternatives for Standard IX in 1968. Note that South African works appear but always as alternatives.

### Transvaal

No changes are noted during this period for the Transvaal. It can be noted here that the Transvaal was first in introducing the more contemporary novel, Animal Farm in 1956.

### OFS

There are no changes in the pattern of prescription or the content for OFS but it should be noted that during this period, and earlier, a choice was offered which was not the case in the Transvaal. In this table one can note again the concentration of South African works from 1967.

FOURTH HYPOTHESIS

Evidence has already been shown that certain works have not been prescribed for nationalistic and/or patriotic reasons, and neither have they been selected for their portrayal of contemporary society. Yet these works are the ones which have been most frequently prescribed through-out 1945-1980. If no other reasons can be found for their inclusion then it must be concluded that either they have been selected automatically, out of force of habit, or that they are recognized by all boards as 'great' literature with universal appeal for all. If evidence can be found that an examining board or boards has increased its prescriptions of these works, then one must conclude that either its members have followed the ideas of other boards or that they themselves have also come to realize that these works are among the 'greats'. The works of those authors who have been prescribed throughout the period are tabulated in Tables Eight, Nine and Ten.

Shakespeare

Shakespeare's dramas have been selected for compulsory study every year by each examining board. His dramas and poetry have also formed part of the prescriptive material for lower grades and for Std 8 but evidence for this is not contained in the tables.

The tragedies

Shakespeare's tragedies dominate the prescriptions. Hamlet has been prescribed most often for all boards with the exception of Cambridge

## THE SHAKESPEARE SECTION

TABLE EIGH

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u> **	<u>OFS</u>	<u>CAMB. 'O</u>
<u>Hamlet</u>	'53 '57 '62 '70 '75	'45 '50 '54 '59 '64 '69 '70 '71	'59 57(1/2) <sup>*</sup> '61 '63 '68 '71 '74 '79	'47 '57 '62 '70 '78 '79	'50 '73 [lists incomplete]	
<u>Macbeth</u>	'49 '55 '61 '67 '77	'47 '52 '57(1/2) '66 '73 '77 '79	'49 '58 '66 '75	'53 '60 '71 '72 '80	'47 '63 '64 '74 [lists incomplete]	'65 '73 '74
<u>King Lear</u>	'50 '74 '78	'49 '55(1/2) '62(1/2) '67 '74 '80	'50 '66 '67 '72 '78	'50 '63	'80 [lists incomplete]	
<u>Romeo and Juliet</u>	'48(1/2) '69	'46 .....	'48(1/2)	'48 '55 '64 '73 '74	'59 [lists '78 incomplete]	'69 '76 '77
<u>Othello</u>	'79		'77			
<u>Julius Caesar</u>			'59 '65	'45 '54 '61(1/2) '68	'66 '67 '75	'71 '72 '80
<u>Richard II</u>	'46 '56 '60 '65	'68	'46 '55 '62		'71	'67
<u>Richard III</u>	'71	'51(1/2)			'58	
<u>Antony and Cleopatra</u>	'72 '80	'51(1/2) '56 '60(1/2) '75	'54(1/2) '64 '69 '75 '76		'72 '79	
<u>Henry IV, Part 1</u>	'52 '68 '76	'48 '53 '58 '63 '72	'52	'76 '77		'68 '78 '79

\*\* 1951 list missing.

\* (1/2) - Offered as an alternative

TABLE EIGH

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB. "O"</u>
<u>Henry V</u>		'65 '78	57(1/2)	'58		'69 '70 '75
<u>Twelfth Night</u>	'45 '51 '59	'61 '76	'45 '51	'52 '67	'70	'66 '74 '75
<u>As You Like It</u>	'54		'47 56(1/2)	'49	'49 '65	'72 '73
<u>Much Ado About Nothing</u>		'57(1/2) '62(1/2)			'60 '61	
<u>A Midsummer Night's Dream</u>				'66	'47 '63 '64	'65 '70 '71 '79
<u>The Taming of the Shrew</u>					'62	
<u>The Merchant of Venice</u>	'48(1/2) '63		48(1/2)	'59 61(1/2) '69	'45 '46	'67 '76 '77 '78
<u>Coriolanus</u>	'58 '64 '73	55(1/2)	'54		'68 '69	
<u>The Tempest</u>		60(1/2)	'70	'46 '56 '65 '75		

"0" which has not prescribed this drama at all.<sup>192)</sup> (It must be remembered, however, that these prescriptions only commence from 1965.) Macbeth proved the next most popular choice for all boards but King Lear, a popular selection in the Republic of South Africa, has not been prescribed by Cambridge "0". Romeo and Juliet has been prescribed more often by the Transvaal than by the other boards and of great significance is the fact that Othello was prescribed for the first time in the 1970s. JMB prescribed this tragedy in 1979 but Natal had already done so in 1977. Note also that Hamlet, King Lear and Macbeth have been prescribed more often by the Cape than by the other boards.

#### The Histories

Julius Caesar has been prescribed neither for the Cape nor for JMB. Richard II has not been selected for some time except by OFS which prescribed it in 1971. It was prescribed last for JMB in 1965, for Natal in 1962, for Cape in 1968 and for Cambridge "0" in 1967. Richard III has made rare appearances, once for OFS in 1958 and once for JMB in 1971. Anthony and Cleopatra, which has proved fairly popular with the Cape and Natal selectors, has not been prescribed for Cambridge "0" or for the Transvaal. The most popular selection of the histories has been Henry IV, Part I, especially for the Cape. The only history which has not been prescribed for JMB is Henry V. Selected three times by Cambridge "0", this drama has not proved a

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<sup>192)</sup>In 1957, R.B. Kennedy wrote: 'Hamlet is out of favour at present for Cambridge "0" level (perhaps because of its length) ...'

popular choice elsewhere. Cape prescribed it, however, as late as 1978.

### The Comedies

It is significant to note that after 1959 no comedies were prescribed for JMB candidates.

Twelfth Night has been the most popular selection, but not for OFS where it doesn't appear in the prescriptions lists at all. As You Like It appears rarely for all boards except for the Cape which, on the other hand, is the only board to have prescribed Much Ado About Nothing. A Midsummer Night's Dream, popular choice for Cambridge "0", has only been prescribed four times in the republic, three times for OFS and once for the Transvaal. OFS was the only board to have prescribed The Taming of the Shrew. The Merchant of Venice has proved to be the most popular choice for Cambridge "0" but has usually appeared as an alternative for the other boards. Coriolanus (a historic tragedy) has made rare appearances for a few boards but The Tempest (a romantic drama) has proved more popular with the selectors, especially for the Transvaal where it has been selected four times.

### Conclusions

More tragedies than histories or comedies, and more histories than comedies, have been prescribed in the Republic but there is an equal weighting between comedies and the other dramas for Cambridge "0".

Cambridge "O" continues to prescribe comedies but only one comedy has appeared since 1971 in the Republic and that was Twelfth Night in 1976. More tragedies have been prescribed for the Transvaal than for any other board. While the Cape offered more alternatives than the other boards, Cambridge prescribed fewer different dramas. Only once was a pattern noted in the selections. Between the years 1951-1959, comedy, tragedy and history were alternated triannually for JMB.

## THE NOVEL SECTION

TABLE NINE

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB. "O"</u>
<u>Jane Austen</u> (1775-1817)						
<u>Northanger Abbey</u> (pub. 1818)	'46 '47 '59 '64(1/2) '69(1/2)	55 80(1/2)	'46 '47	'64 '72 '80		
<u>Pride and Prejudice</u> (pub. 1813)	'49(1/2) '50(1/2) '55 '56 '57 '63 '73(1/2) '76(1/2) '78(1/2) '80	'53 '60 '62(1/2) '69 '72(1/2) '78(1/2)	'49(1/2) '50(1/2) '66 '72(1/2) '73(1/2) '78(1/2)	'57 '70		[Pres. B1/2]
<u>Persuasion</u> (pub. 1818)	'61	'57 '76	'69(1/2)			
<u>Emma</u> (pub. 1816)	'62	'46				
<u>Sense and Sensibility</u> (pub. 1811)			'68			
<u>Charles Dickens</u> (1812-1870)						
<u>Bleak House</u> (pub. 1852)	'45 '46		'45 '46 '68			
<u>Barnaby Rudge</u> (pub. 1841)	'47 '48		'47 '48			
<u>Edwin Drood</u> (pub. 1870)	'50 '51 '66		'50 '51 '77			

\* (1/2) The work is offered as an alternative.

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OF5</u>	<u>CAMB. "O</u>
<u>Great Expectations</u> (pub. 1860)	'53 '54 '58 '65 '70 '74(1/2)		'53 '54(1/2) '72(1/2) '78(1/2)	'50	[1981]	'67 '68 '73 '74 '80
<u>Hard Times</u> (pub. 1854)	'55 '56 '77(1/2)		'71 '74			'71 '72
<u>Oliver Twist</u> (pub. 1838)	'59 '68 '75(1/2)		'58	'47		
<u>David Copperfield</u> (pub. 1849/50)	'72(1/2) '79(1/2) '80(1/2)		'55 '56(1/2)	'67 '68		
<u>A Tale of Two Cities</u> (pub. 1859)	'73(1/2) '78(1/2)		'70(1/2)	'69	'45	
<u>Nicholas Nickleby</u> (pub. 1838/9)	'76	'79(1/2)		'49		
<u>Pickwick Papers</u> (pub. 1837)				'59		
<u>Martin Chuzzlewit</u> (pub. 1843/4)						
<u>George Eliot</u> (1819 - 1880)						
<u>Silas Marner</u> (pub. 1861)	'56 '65 '67(1/2) '77(1/2)		'59(1/2) '62 '63(1/2) '69(1/2) '70	'47 '72	'68 '69 '72	'79 '80

	<u>SMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB. °</u>
<u>Romola</u> (pub. 1863)	'64(1/2)					
<u>The Mill on the Floss</u> (pub. 1860)	'72(1/2)	'47	'61 '64 '73 '77 '78	'48		'65 '61
<u>Adam Bede</u> (pub. 1859)		'53 '64(1/2)	'56 '79(1/2)			
<u>William Makepeace Thackeray</u> (1811 - 1863)						
<u>Vanity Fair</u> (pub. 1847/8)		'48 '61 '77(1/2)	'60 '67 '76	'45 '53 '54		
<u>Henry Esmond</u> (pub. 1852)		'63		'61		
<u>Anthony Trollope</u> (1815 - 1882)						
<u>The Small House at Allington</u> (pub. 1864)	'52 '53		'52 '53			
<u>The Warden</u> (pub. 1855)						'67 '61
<u>Barchester Towers</u> (pub. 1857)	'67	'45 64(1/2) '75(1/2) '78(1/2)	'63 '70(1/2)			

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFB</u>	<u>CAMB. O.</u>
<u>Emily Brontë</u> (1818 - 1848)						
<u>Wuthering Heights</u> (pub. 1847)	'49 50(1/2) '72 '74 '80	'51 '58(1/2) '67 '68 '72 '73 '75 '79(1/2)	'57 '69 '75(1/2)	'55 '71	'71	
<u>Thomas Hardy</u> (1840 - 1928)						
<u>Under the Greenwood Tree</u> (pub. 1872)	'60					
<u>Far From The Maddening Crowd</u> (pub. 1874)	'48 '49 '69(1/2)	'50 '54 '58(1/2) '62(1/2) '70 '77(1/2) '78(1/2)	'48 '49 '54 '59 '65	'62 '78 '79	'80	'65 '66 '75 '76
<u>The Return of the Native</u> (pub. 1878)	'62 '75(1/2)	'56 '65 '71				
<u>The Mayor of Casterbridge</u> (pub. 1886)	'71 77(1/2)	59(1/2)	56 57 '64 '67 '79		'74 '78	'77 '78
<u>The Woodlanders</u> (pub. 1887)	72(1/2)					69 '90
<u>Tess of the d'Urbervilles</u> (pub. 1891)	78(1/2)				'79	

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OF3</u>	<u>CAMB."o'</u>
<u>Jude the Obscure</u> (pub. 1895)						
<u>H. G. Wells</u> (1866 - 1946)						
<u>The History of Mr Polly</u> (pub. 1910)	'45 '46	'66 '74 77(1/2)	'45 '46	'58 '67	'65(1/2) '66(1/2)	
<u>Kipps</u> (pub. 1905)				'63	'71(1/2)	
<u>Tono-Bungay</u> (pub. 1909)				'65 '66		
<u>The First Men on the Moon</u> (pub. 1901)	72(1/2)					
<u>Joseph Conrad</u> (1857 - 1924)						
<u>Lord Jim</u> (pub. 1900)	71(1/2) 74(1/2)					
<u>The Nigger of the Narcissus</u> (pub. 1898)				'68 '69		'65 '66 '78 '79
<u>Youth</u>				'52		'75 '76

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB. "O"</u>
<u>Heart of Darkness</u>						'75 '76
<u>Typhoon</u>	'52 '57 '72(1/2)					
<u>The Secret Agent</u>	'78(1/2)					
<u>Four Tales</u>	'58 '59 '66 '74(1/2) 80(1/2)					
<u>Three Tales</u>	75(1/2)					

The Traditional Novelists who have been Prescribed Fairly Regularly throughout the Period Under Discussion

Jane Austen

Jane Austen has been prescribed by all boards with the exception of OFS and Cambridge "0". It is interesting to note, however, that her most frequently prescribed work, Pride and Prejudice is prescribed for Cambridge "0" in 1981/2 a period which falls outside the scope of this study. Jane Austen has been prescribed more often for JMB than the other boards but even here some doubt has existed from as early as 1949/50 as to the value of her work for clear prescription. Except for two clear prescriptions for the Transvaal, a board which never offers alternatives for examination purposes, Jane Austen's novels have only been selected as alternatives or as non-examination alternatives during the nineteen-seventies. Pride and Prejudice has been prescribed most frequently with Northanger Abbey the next most popular choice. It is only these two works which have been prescribed by all the boards which have prescribed her works. It will be noted that OFS has not prescribed Jane Austen at all despite the fact that recently this board has prescribed more traditional works.

Charles Dickens

Dickens has the greatest representation of works in the prescriptions and has been prescribed more frequently by JMB and by Natal than by the other boards. The only representation he has in the OFS is in 1945 but it is significant to note that Dickens's most frequently

prescribed work Great Expectations has been set for OFS in 1981. Dickens has only appeared once for Cape, but significantly in 1979 (Nicholas Nickleby), as an alternative. Dickens's works were seldom prescribed in the nineteen-sixties, not at all for the Transvaal during the seventies and appeared as alternatives only from 1972 for JMB. Cambridge has only prescribed two of his works.

George Eliot has been prescribed at least once by every board, Silas Marner and The Mill on the Floss being the most popular choices. Note that, except for Cape, George Eliot's works have been prescribed fairly frequently during the nineteen-seventies.

Anthony Trollope has really only been favoured by Cape. Thomas Hardy has been prescribed frequently by most boards and there has been an increase in his popularity during the nineteen-seventies. Far from the Madding Crowd has been prescribed most frequently. The prescriptions of William Makepeace Thackeray's works presents a scattered profile and they appear to be on the decrease. Cape and Natal, however, have prescribed one on his works, Vanity Fair, as recently as 1977 and 1976 respectively. The prescriptions of Emily Brönte's Wuthering Heights has shown a definite increase. Joseph Conrad's works have proved to be more popular with Cambridge "O" and JMB, where he is well represented in the seventies, than with the other boards. H.G. Wells, although not greatly popular with the selectors, has been prescribed in the seventies for JMB, Cape and OFS.

Of the playwrights, George Bernard Shaw<sup>193)</sup> has been most frequently

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<sup>193)</sup> See Table 10, p. 154.

prescribed.

### Poetry

It will be noted that the prescription of modern poets who have been prescribed throughout this period (see Table 14 in the appendix) has shown an increase in recent years. These are Lawrence, Eliot, Yeats, Owen, Spender, Auden, MacNeice, Lewis and Dylan Thomas. All the great poets, Shakespeare, Wordsworth, Shelley, Keats, Gray and the great Victorians continue to be prescribed each year.

### Conclusion

In general all the boards have recognized the value of those works which are established classics.<sup>194)</sup>

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<sup>194)</sup> For further information on the authors mentioned above, please refer to Chapter Seven.

## THE DRAMA SECTION

## TABLE TEN

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB. "O"</u>
<u>Thomas Dekker</u> (1572 - 1632)						
<u>The Shoemaker's Holiday</u> (pub. 1600)	'52 '53		'52 '53			
<u>R.D. Sheridan</u> (1751 - 1816)						
<u>The Rivals</u> (pub. 1775)	'65			'48	'69	
<u>The School for Scandal</u> (pub. 1777)	'80(1/2)		'63	'65 '66 '67	'49 '61 '62	
<u>Oliuer Goldsmith</u> (1730? - 1774)						
<u>She Stoops to Conquer</u> (pub. 1773)				'53	'50 '66	
<u>Oscar Wilde</u> (1854 - 1900)						
<u>The Importance of Being Earnest</u> (pub. 1895)	74(1/2)	'54 '59 '67 73(1/2) '74 '78(1/2)	72(1/2)		'74 '80	
<u>George Bernard Shaw</u> (1856 - 1950)						
<u>St Joan</u> (pub. 1924)	'45 '55 '56 '60 '67	'50 53 '66 '76(1/2) 78(1/2)	45 70(1/2) 71(1/2)	56 62 '71 '72 '78	'78	'66 '67

\* Published and/or first performance.

TABLE T

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB. "O"</u>
<u>George Bernard Shaw (cont)</u>						
<u>Pygmalion</u> (pub. 1912)	'63 '77(1/2) '80(1/2)	'45 '56 '62 '72 '79(1/2) '80(1/2)	'67 71(1/2) 72(1/2)	'61	'64 '73(1/2)	'72 '73
<u>Major Barbara</u> (pub. 1907)	'64 '70(1/2) '72(1/2)		'75		'71(1/2)	
<u>The Doctor's Dilemma</u>	'62	'60		'73		
<u>Caesar and Cleopatra</u> (pub. 1901)	'48(1/2) '49(1/2) '78(1/2)	'49 '52 '64 '75(1/2)	'48(1/2) '49(1/2) 76(1/2)	'63		
<u>Arms and the Man</u> (pub. 1898)	'73(1/2)	'47 '51 '58 '68 '73(1/2) '75(1/2)	'62	'68	'58 '67 '68	
<u>Plays Pleasant</u> (pub. 1898)			'74			
<u>T. S. Eliot</u> (1888 - 1965)						
<u>Murder in the Cathedral</u> (pub. 1935)	'61 '73		'55 '68(1/2) '74 '75(1/2)	'64 '69 '70 '72		
<u>John Galsworthy</u> (1867 - 1933)						
<u>Strife</u> (pub. 1909)	48(1/2) 49(1/2)	'48	'48(1/2) '49(1/2)	'54		

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS.</u>	<u>OFS</u>	<u>CAMB. O'</u>
<u>J.B. Priestley</u> (pub. 1894 -						
<u>The Linden Tree</u> (pub. 1947)	'49		'47 '53			
<u>James Barrie</u> (1860 - 1937)						
<u>The Admirable Crichton</u> (pub. 1902)				'58		
<u>Dear Brutus</u> (pub. 1917)				'59 '63 '72		
<u>Besier</u>						
<u>The Barretts of Wimpole Street</u>		'65 '69 '70 '71		'47 '57		
<u>John Drinkwater</u> (1882 - 1937)						
<u>Abraham Lincoln</u> (pub. 1918)	'54 '55 '66					
<u>Robert Bolt</u> (1924 -						
<u>A Man for all Seasons</u> (pub. 1960)	71(1/2) 75(1/2)	73(1/2) 80(1/2)	'71 '79	'74 '75	'79	'65 '78 '79
<u>The Flowering Cherry</u> (pub. 59/60?)		80(1/2)				

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB.'O'</u>
<u>Arthur Miller</u> (1915- The Crucible (pub. 1953)	'78(1/2)	80(1/2)	'78	'77 '80	[1981]	'74 '75
<u>Henry Miller</u>						
<u>The Death of a Salesman</u> (pub. 1949)	'72(1/2) '76(1/2)		'72 '76(1/2) '77(1/2)			
<u>Gordon Daviot</u>	'46 '47	'57	'46 '47	'51		
<u>Richard of Bordeaux</u>						
<u>Dorothy Sayers</u>						
<u>The Keel of That House</u>	'68					
<u>Louis MacNeice</u> (1907-1963)						
<u>Christopher Columbus</u>		'55 '63				
<u>Terence Rattigan</u>						
<u>The Browning Version</u> (pub. 1948)			'73	'55		
<u>The Winslow Boy</u> * (pub. 1946)					'65	
<u>Ross</u>	'79(1/2)					

\* Bantu Schools. 1977/8.

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OFS</u>	<u>CAMB. "O"</u>
<u>Jean Anouilh</u>						
<u>The Lark</u> (trans. C. Fry)		75(1/2) 76(1/2)				
<u>Tennessee Williams</u> (1914 - )						
<u>The Glass Menagerie</u> (pub. 1944)		77(1/2)				
<u>James</u>						
<u>Washington Square</u>		80(1/2)				
<u>Christopher Fry</u> (1907 - )						
<u>The Lady's Not for Burning</u> (pub. 1948)	'69(1/2)		'75			
<u>Peter Shaffer</u>						
<u>The Royal Hunt of the Sun</u> (pub. 1964)			77(1/2) '78			
<u>R. Rode</u>						
<u>Twelve Angry Men</u>			'79			
<u>C. Dane</u>				'59		
<u>Will Shakespeare</u>						

	JMB	CAPE	NATAL	TRANS	OFS	CANB. "O"
<u>Dylan Thomas</u> (1914 - 1953) <u>Under Milkwood</u> (pub. 1954)						'76 '77
<u>Gogol</u> (1809 - 1852) <u>The Government Inspector</u> (pub. 1836)						'68
<u>Willis Hall</u>  <u>The Long and the Short and The Tall</u> (pub. 1960) <u>Billy Liar</u> <sup>*</sup> (pub. 1960)						'68 '69
<u>Wecker</u>  <u>Chips With Everything</u> (pub. 1962)						'71 '72
<u>Synge</u>  The Play Boy of the Western World	'80(1/2)					
<u>Athol Fugard</u> <u>Boesman's Lena</u> <u>One Act Plays of Today</u> <u>Six Modern Short Plays</u> <u>Eleven One Act Plays</u> (Dada & Guinn) <u>Euripedes (trans.)</u> <u>Iphigenia in Taurus</u>	'65	'46 '61		'49	'60	'6(1/2)
				'67		

\* Willis Hall and K. Waterhouse - joint authors of Billy Liar.

FIFTH HYPOTHESIS

If it can be shown that an examining-board which tended to prescribe more works of a national character than the other boards, also increased its prescription of traditional works, then the conclusion which can be drawn from this is that either this board has adopted the pattern followed by other boards and/or the board has realized the value of 'great' literature.

It has already been proved that the OFS shows a tendency towards nationalism and an investigation into this examining-body's prescription of those authors most frequently prescribed reveals the following:

Jane Austen: No prescriptions

Dickens: Nicholas Nickleby 1945  
Great Expectations 1981  
 This prescription falls outside the period covered in this study but is

included because of its significance.

George Eliot:	<u>Silas Marner</u>	1968	'69	'72
Emily Brönte:	<u>Wuthering Heights</u>	1971		
Thomas Hardy:	<u>Far From the Madding Crowd</u>	1980		
	<u>The Mayor of Casterbridge</u>	1974	1978	
	<u>Tess of the d'Urbervilles</u>	1979		

A study of the above will reveal that, except for one prescription in 1945, OFS had not prescribed the traditional classics until 1968 after which year they were prescribed fairly regularly - especially Hardy's works.

### Conclusions

It can be concluded from the above evidence that despite the slight nationalistic tendency shown, OFS has either realized the importance of the 'greats' or has adopted the pattern of the other boards. The other examining-body which showed a tendency towards nationalism, the Transvaal, has prescribed traditional works fairly regularly and continued to do so in the seventies.

### SIXTH HYPOTHESIS

South Africa professes to being a Christian country in which there is a tolerance for other religions. The principles of the chief religions are basically the same and the mores of the Southern African society have demanded high moral standards of all its people. In 1967 there was a move towards making education more Christian-nationalis-

tic in character and the argument can be advanced that if more works dealing specifically with religion have been introduced then this move has taken a very definite and positive form. However, there will be no argument if all the works are already Christo-centred.

### Findings

There is no evidence to suggest that more ecclesiastical works have been included since 1967. All the works prescribed are Christo-centred and difficulty was experienced in finding specific religious works. None of the mediaeval English lyrics has been prescribed by any board. Seventeenth century semi-religious poets have been prescribed throughout the period. John Donne, for instance, has been a favourite choice of the selectors, particularly for JMB, Cape and Natal; George Herbert has been prescribed by all with the exception of the OFS and James Shirley infrequently by Cape and Natal. Although William Blake has not been prescribed by JMB since 1973, he continued to be prescribed by the other boards right up until 1980. Extracts from the Bible appear rarely and for the Cape only. Natal has prescribed more religious poems but not significantly more. (In 1980 she prescribed the rather different 'Prayer for Violence' which was in sharp contrast to the more simplistic 'Auguries of Innocence' prescribed for the same year.) The two provinces showing slight nationalistic tendencies, the Transvaal and OFS have not, as far as can be ascertained prescribed the semi-religious but also British patriotic The Faerie Queene. This is no evidence, however, as the whole of the poem would have to be studied in order to understand the

moral and patriotic implications. Only extracts have been prescribed. The results in this section are rather inconclusive because of the incomplete lists, but lists for the nineteen-seventies do not show an increase in religious works. Most of the works are not specifically religious in character. 'Death Be Not Proud' for example, is more an exercise in metaphysical concepts than a truly religious sonnet.

### Conclusion

There is no evidence of an increase in religious works, but rather an increase in works depicting scenes which formerly would have been considered socially unacceptable. Some of the more recent prescriptions, for instance, Graham Greene's Brighton Rock and Fitzgerald's The Great Gatsby, do expose the more sordid and corrupt side of life but even these works are strongly moralistic. One can conclude, therefore, that there is no narrowing of the prescriptions to force more specifically Christian works into the syllabus but rather a broadening of the syllabus to include those which have a bearing on a society where, because of an increased interest in materialism there is a tendency to move away from formalized religion.

Table Eleven will give some indication of the religious and semi-religious works prescribed.

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195) See Chapter Seven.

RELIGIOUS AND SEMI-RELIGIOUS WORKS.

Prescribed Works

Bunyan: Pilgrim's Progress

JMB				CAPE				NATAL			
51	52	54	55					51	52	54	55

TRANS.

50

OFS.

Spenser: The Faerie Queene  
(extracts)

66	67	71	72	45	46	48	64	66	71
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63

Donne: 'Prayer for Violence'  
'Death Be Not Proud'

53	68	69	70	73	50	53	55	59	61			
74	75	76	77	78	79	63	64	65	66	68	69	70
					73	74	75	77	78			

76 (1/2) 80

53 61 67 68

69 71 75 76

77

69 77 80

53 54

Herbert: 'The Pulley'  
'The Collar' and 'Love'

45	62	63	64	67
	71	80		

49	50	59	66	
69	71	74	75	76

61 62 66 68

70 72 74 75

78 79 80

61 62 66

73 74 75

78

Milton: 'Paradise Lost' (extracts)

71	72	73
----	----	----

69

69

78

Blake: 'Auguries of Innocence'

45	53
----	----

80

Hopkins: 'No Worst There Is None'

68

74

Sayers: The Zeal of Thy House

68

From the Bible: Extracts

58, 70

SEVENTH HYPOTHESIS

If there has been an increase in 'war' literature, then this is an indication either that there is a concern to warn youth against initiating new wars, or to encourage participation in a war for patriotic reasons. Another alternative is that 'war' literature might have been included to give a hearing to those American authors who are more 'modern' but who also deal with the subject of war.

Changes in international politics have resulted in an element of pessimism about the future as nations compete against each other for supremacy and the subject of war is for ever present in the minds of all. South Africa is fighting a war on her border, while the United Nations debate on the subject of independence for the mandated territory of South West Africa. In addition, South Africa is continually under the threat of external pressure because of her internal policies. Has she then, as regards English literature turned to patriotic literature as did the Spartans when in the same situation? Is South Africa aiming to stimulate her youth into active participation in the protection of the state?

Findings

A study of the whole body of poetry prescribed has revealed that no 'patriotic' literature, if it exists, has been prescribed. One South African 'war' poet has been prescribed, Guy Butler, but his Cape Coloured Batman does not deal specifically with the subject of war but with the origins of the coloureds in South Africa. Other

'war' poets, for instance, Delius and Macnab, have not been prescribed. Wilfred Owen's 'Anthem for Doomed Youth' has been prescribed frequently since 1960 for all boards so that it cannot be said that there has been an increase in the prescriptions of this work which deals with the reality of war as opposed to the romantic idea. One of his other poems, however, 'Dulce et Decorum Est' has been prescribed for the Cape, Natal and OFS from 1974 to 1980. This poem depicts very vividly the experience of warfare during the First World War and the horror portrayed in it has already been impressed on the minds of some children who have studied it recently. Those boards which have prescribed 'Dulce et Decorum Est', might have done so because of their concern with modern youth's pre-occupation with violence. Note that OFS has also prescribed it, either for the same reason or because of her closer collaboration with other boards recently.

Table Twelve shows that very few 'war' poems have actually been prescribed. Those prescribed novels which deal with the subject of war have all been written by the American novelists, Stephen Crane and Ernest Hemingway. It is significant to note, however, that these works have only been prescribed as non-examination alternatives and only for JMB.

### Conclusions

The conclusion one can draw from this information, therefore, is that there is no significant increase in 'war' poetry, except in the case of one poem for three boards, and that 'war' prose-works have only

<u>Aspects of War</u>	<u>Represented By:</u>	<u>WAR POETRY</u>				
		<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANS</u>	<u>OF5</u>
Warning of the Results of a Future War	'The Horses' (Edwin Muir)			74		
Experience of Warfare	'Dulce et Decorum Est' (Wilfred Owen)		77 78	74 80		80
Romantic Patriotism (British)	'The Soldier' (Rupert Brooke)		77	69 70		
Romantic Patriotism (S. African)	None					
The Reality of War (as opposed to the romantic idea)	'Anthem for Doomed Youth'	62 63 64 68 69 70 71 72 73 80	50 56 63 65 75 76	61 62 67 68 71 72 73 74 77	61 62 77 80	

been offered as alternatives. The one poem frequently prescribed and which portrays war realistically serves as a warning and is not a patriotic poem.

#### EIGHTH HYPOTHESIS

If the Cape Coloured group of people in South Africa has a similar culture to the whites, as has been previously stated, then the prescriptions for these groups should not differ significantly.

The only record of information which could be obtained for the Cape Coloured Senior Certificate literature syllabus was the list of prescriptions for 1981. This list shows a pattern of prescriptions which is similar to that of other boards in that there are four works clearly prescribed for Senior Certificate Higher. There is a difference, however, between this pattern and that for JMB, for instance, because there is no evidence of alternatives being offered. In this case the pattern is similar to that of the Transvaal. Some selection is allowed in the choice of about 1200 lines of poetry from the thirty-three poems prescribed, however.

Like the other boards, this body has prescribed one of Shakespeare's dramas. It is significant to note that Hamlet, the most frequently prescribed drama by Shakespeare for schools in the republic, has been prescribed here but not for Cambridge "O".<sup>196)</sup> A modern drama, The Crucible, has been prescribed for Std IX (1981).

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<sup>196)</sup> Hamlet has not been prescribed for Cambridge "O" presumably because of its length. See p. 139 of this thesis.

The Odyssey (trans. Rieu) has been prescribed in a shortened form. This work has also been prescribed before for schools in the republic but not recently.

Northanger Abbey, the novel prescribed, has also been prescribed by all boards except the OFS and Cambridge "0" and prescribed as recently as 1980 for the Cape and Transvaal.<sup>197)</sup> The most frequently prescribed novel for the republic, Great Expectations, has been prescribed for Std IX.

An anthology of poetry, The Cool Web ed. by Stimie (Academica), which has not been prescribed by the other boards, contains, however, stock anthology pieces, that is, those which have been prescribed frequently by the other boards. The few South African poems prescribed can be avoided if a selection is made so there is no avowed intention of exposing children more to their own national literature. Jack Clemo, represented by 'Christ in a Claypit' for the coloureds has not been prescribed for white pupils.

From the foregoing it can be concluded that if there were differences in the past, these have been resolved and that the pattern of prescription and the material selected do not differ significantly from other boards. This applies to the lower grades and the lower standards as well.

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<sup>197)</sup> This work, however, has not been prescribed for Natal since she started prescribing her own works in 1953.

CHAPTER SEVENSOME POSSIBLE REASONS GIVEN FOR THE INCLUSION  
OF THE SELECTED WORKS IN THE SYLLABUS

Enquiries as to what criteria were used by the selectors when choosing works for study in schools brought very little response. The majority replied that they selected works because they were among the 'greats'. Their selections, therefore, were recognized literary works of great artistic merit and relevant to the true nature of man, of all men irrespective of time and place. Teachers, however, are divided on this matter. When faced with alternatives, some would definitely choose the classics while other would prefer works relevant to or a reflection of contemporary society. At this stage, therefore, there appears to be an on-going debate as to the value of both the classics and those works which reflect modern society. Some views are expressed in the following quotations:

Malvern van Wyk Smith, Head of the Department of English at Rhodes University, author, and head of a selection committee, who has had the experience of both the Cambridge and the Oxford school of thought, writes that he has recently reacted very strongly to the Leavisite (Cambridge) approach which concentrates only on "great" literature. He continues:

I now believe that literature is a very much more complex web, interesting and valid for many more reasons than the moral-aesthetic and linked to the society which produces and

reads it in all kinds of very complex and diverse ways ....<sup>198)</sup>

Van Wyk Smith does not deprecate the value of great literature but suggests that contemporary literature, especially the country's own literature, also has value in that it can be studied with different aims in mind. A specific contemporary work can, for instance, be viewed as a moral-aesthetic object or as one which, in exposing weaknesses in a society, serves to stimulate social reform as did Dickens's novels in the last century. Contemporary authors writing about contemporary situations could be an encouragement to others to write about their own situations.

A.N. Whitehead writes:

The only use of knowledge of the past is to equip us for the present. No more deadly harm can be done to young minds than by depreciation of the present. The present contains all that there is. It is holy ground; for it is the past, and it is the future. At the same time it must be observed that an age is no less past if it existed two hundred years ago than if it existed two thousand years ago ... The ages of Shakespeare and of Molière are no less past than are the ages of Sophocles and of Virgil.<sup>199)</sup>

Much of the contemporary literature does 'depreciate' the present. There is an emphasis in these works, at least in those which have been prescribed, on disillusionment with the contemporary world, and

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<sup>198)</sup> Malvern van Wyk Smith, Correspondence.

<sup>199)</sup> A.N. Whitehead, The Aims of Education and other Essays (New York: The Macmillan Company, 1929), pp. 14-15.

on portrayals of 'ugly' modern situations. This type of contemporaneity and pessimism, therefore, needs to be balanced by the wisdom of experience and the optimism which is expressed in the classics.

Shayer, in summarizing what others have expressed,<sup>200)</sup> writes:

The literature must be 'relevant', that is, it should preferably be contemporary, and it should contain scenes, situations and characters which the pupil can recognise as being part of his own world, and if it deals with the kinds of 'problems' which adolescents are likely to experience ... then so much the better. Rather than testing the pupil against the text, the text is tested for its suitability, relevance, entertainment capacity, against the pupil, and will be rejected if it fails to fulfil the functions required of it ...<sup>201)</sup>

But, if knowledge is to be gained from literature, then the 'relevant' literature which is demanded by some teachers, will have no real value as it does not extend the child's experience dealing as it does with the 'here and now' only.

Ian Brinton advocates this extending of the child's experience when he writes:

... if the child is to gain a greater perception of his relationship with the world about him, then it is of vital importance that he experience through literature not a mirror of what he recognizes immediately but an awareness of emotions and relationships that are worth striving to understand.<sup>202)</sup>

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<sup>200)</sup> It must be noted, however, that this is not Shayer's own view.

<sup>201)</sup> Shayer, p.171.

<sup>202)</sup> Ian Brinton, p. 3.

If the child, therefore, is presented with the familiar in literature, his reactions will be limited to what he already habitually responds to and his emotional experience will not be extended. If his emotional experience is not extended, then his insight will not be developed.

In a discussion about the selection of works for study by those pupils whose home language is not English, Prof. Pereira, of Unisa, writes:

... surely if education is to be effective it should be integrated with the pupil's cultural background and relevant to his experience of life and his aspirations. In fact, he should be able to identify with his reading.<sup>203)</sup>

In identifying with his reading the child's language might improve, which is also an aim of the teaching of literature, but the education of the imagination will be limited and the enlargement of taste hindered if the child is not presented with the classics while at school.

Shayer writes:

There is a very real danger that we are at present in the process of concocting a 'relevance' fallacy at the expense of real literature work. The trouble with the 'modern' and the 'relevant' is that it dates so quickly; today's best-seller may well be a meagre has-been in two years' time when its essential triviality has had time to emerge, and what children surely need today more than anything else (their society being what it is) is a sense of permanence and continuity, of the valuable which remains valuable whatever the vicissitudes of popular taste ....<sup>204)</sup>

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<sup>203)</sup> E. Pereira, 'The Place of Literature in the Teaching of English as a Second Language', *Crux* 10:1 (Feb., 1976), p. 31.

<sup>204)</sup> David Shayer, pp. 173-4.

Shayer feels, therefore, that the classics are of more value than the 'relevant' contemporary literature because of the stabilizing influence of the classics.

One of the aims of teaching literature is to extend the experience of the child and not merely to confirm it, and for this purpose the traditional classics are of great value. But also of value are those works which involve children into thinking about problems of the future, of issues which are largely evaded in South Africa. Johnson (1970), cited in The Psychology of Adolescence, believes that 'curricula should reflect the great social movements of our times, including Marxism, revolutionary teaching, narcotics, non-Western thought systems and personal philosophy...'<sup>205</sup>). In the same work Mayr (1967) is cited as going 'even further, suggesting that young people should become involved in thinking about problems of the future which have hitherto been overlooked, ignored or evaded.'<sup>206</sup>) These psychologists, therefore, are against an 'antiseptic curriculum'. They feel that the young should be prepared to meet diverse experiences in the life to which they may be exposed and that they should learn to think critically for themselves.

There is, therefore, a case for the prescription of both traditional and contemporary works and, in some cases for the 'trendy'. With too much concentration, however, on the 'here and now' of contemporary and 'trendy' works in an unstable world, very little will be contri-

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<sup>205</sup>) Dorothy Rogers, The Psychology of Adolescence (3rd Ed; London: Prentice-Hall International, 1962), p. 389.

<sup>206</sup>) Ibid

buted to the sense of security which some pupils so badly need, or to the accumulation of knowledge or the universal wisdom which is made accessible to them through contact with the thoughts, feelings and behaviour of people living in different eras. But, contemporary works do need some place in the prescriptions. For a literature to grow and develop a critical audience is needed and the school can provide the right kind of environment for appraisal and for comparison with other works. Non-classical works may also stimulate uninterested readers to move from the reading of 'trendy' works to the classics. Comparisons which can be made between good and mediocre works serve, as well, as a very good exercise in the formation of good taste. There is a case, therefore, for the inclusion of both the traditional and the contemporary.

#### THE TRADITIONAL AUTHORS

There has been a concentration on some traditional authors throughout the period under discussion and possible reasons for their continued prescription are given in what follows.

#### Shakespeare

Beyond comparison, as yet, is Shakespeare whose dramas and poetry have been prescribed every year for higher and lower grades and also for Std 8. One year it was suggested that one of his dramas should be included for study in Std 7 but this idea was rejected because it was felt that children of this age-group were still too young to appreciate a full drama.

That Shakespeare's dramas are still highly valued in many countries is evident by the number of times he has been translated and dramatized in many languages and in different media. The relevance of Shakespeare to any age is well summed up by Johnson in his 'Preface to Shakespeare', an extract of which reads as follows:

Nothing can please many and please long, but just representations of general nature ....

Shakespeare is above all writers, at least above all modern writers, the poet of nature; the poet that holds up to his readers a faithful mirror of manners and of life. His characters are not modified by the customs of particular places, unpractised by the rest of the world; by the peculiarities of studies or professions, which can operate but upon small numbers; or by accidents or transient fashions or temporary opinions: they are the genuine progeny of common humanity, such as the world will always supply, and observation will always find. His persons act and speak by the influence of those general passions and principles by which all minds are agitated, and the whole system of life is continued in motion. In the writings of other poets a character is too often an individual; in those of Shakespeare it is commonly a species.<sup>207)</sup>

Shakespeare has no heroes; his scenes are occupied only by men, who act and speak as the reader thinks that he should himself have spoken or acted on the same occasion: Even where the agency is supernatural the dialogue is level with life. Other writers disguise the most natural passions and most frequent incidents; so that he who contemplates them in the book will not know them in the world: Shakespeare approximates the remote, and familiarizes the wonderful; the event which he represents will not happen, but if it were possi-

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<sup>207)</sup> Samuel Johnson, 'Preface to Shakespeare' in English Critical Texts ed. by D.J. Enright and Ernst de Chickera (London: OUP, 1962, p. 133.

ble, its effects would probably be such as he has assigned; and it may be said, that he has not only shown human nature as it acts in real exigencies, but as it would be found in trials, to which it cannot be exposed.<sup>208)</sup>

### Shakespeare for Bantu Candidates

At least one moderator for JMB supports the prescription of Shakespeare for Bantu candidates. The idea of Kingship, he maintains is easier for Bantu to accept than for whites. This is possibly because the Bantu have for so long, before detribalization, been accustomed to a hierarchical system whose members pay allegiance to a paramount chief. This situation is still evident in the ex-High Commission territories despite the impact of modern civilization. Many Bantu are still not far removed enough from their own customs and beliefs for them not to feel the impact of similar motifs in Shakespeare. Others, however, have disagreed with this.

Some critics feel that Shakespeare is not relevant to this age and a controversy rages as to his real value for the Southern African child. But, as has been stressed before, the relevance of great literature does not lie in its relation to one age but to all ages and to all races. Shakespeare should appeal as much to this age as his works did to the Elizabethans. Post-matriculation students have realized his value as a portrayer of the universal, passionate and rational man.

Shakespeare has been approached with apprehension by most pupils

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<sup>208)</sup>Samuel Johnson, p. 135.

chiefly because of a preconceived idea that his works are too difficult. However, most students (writing on the higher grade) learnt to appreciate various aspects of his works once he was understood, and found that they could relate his dramas to their own lives. One student commenting on Othello some years after studying this drama wrote that he remembered it because of 'its superb portrayal of human emotions and failings'. Most students wrote of the lasting impression made by Shakespeare's works and all the students found the dramatization of Shakespeare's dramas most useful.

Jonathan Paton, however, writes that:

Many high school teachers have complained that it is difficult to get their pupils to respond enthusiastically to Shakespeare. The pupils argue that Shakespeare is dull or difficult or irrelevant. 'In real life' I have heard some people say, 'people don't go around spouting blank verse'. This unenthusiastic response to Shakespeare often continues at university level in cases where students have chosen to major in English'.<sup>209)</sup>

The difficulties which Shakespeare presents, chiefly in the unfamiliarity of his language, can be overcome by a good teacher and T.S. Eliot has pointed out that Shakespeare can be appreciated at different levels by differently endowed pupils. Eliot writes:

For the simplest auditors there is the plot, for the more thoughtful the charac-

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<sup>209)</sup> Jonathan Paton, 'Visual and Dramatic Presentations: The Right of the Real Response to Literature' in Crux (12:1, Jan. 1978), pp. 31-32. Note that Paton is making a plea, in this same article, for more dramatic presentations of Shakespeare.

ter and conflict of character, for the more literary the words and phrasing, for the more musically sensitive the rhythm, and for the auditors of greater understanding and sensitive-ness a meaning which reveals itself gradually.<sup>210)</sup>

### Jane Austen

The fairly frequent prescriptions of Jane Austen's works by most boards have been questioned by some. They wonder whether her works have any relevance for modern society especially in Southern Africa. Perhaps our school audience cannot be wholly sympathetic to her works because she writes of a civilized social order which is rapidly disappearing. Jane Austen does root her characters in a limited dimension of space and in the eighteenth century, but, according to Martin Price:

We are permitted to concentrate upon a limited portion of the full social scale, upon a limited portion of the full emotional range of people ....<sup>211)</sup>

and in doing so we find familiar characters in familiar circumstances.

Maxwell-Mahon writes of Persuasion:

A modern reader, accustomed to the spelling-out of elementary passions, might be persuaded that the estrangement and reconciliation [ of Anne and Wentworth ] has no real immediacy .... [But] He should

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<sup>210)</sup>T.S. Eliot, Use of Poetry (London: Faber, 1933), p. 153.

<sup>211)</sup>Martin Price, 'The Other Self: Thoughts about Character in the Novel' in Sociology of Literature and Drama, ed. by Elizabeth and Tom Burns (Middelsex: Penguin Books, Ltd), 1973, p. 270.

know better. ... they are elemental creatures driven together by the most basic of all human desires.<sup>212)</sup>

Therefore because of her fine portrayal of characters as human beings, pupils can identify with her characters and enjoy her wit and irony.

Jane Austen's works are ranked as world literature and if it is for this reason and no other that she is prescribed, the selection is valuable. Of all her comedies of manners, Pride and Prejudice, considered by some to be the most perfect of her novels from an artistic point of view, has been prescribed most often.

The Victorian Novels are, perhaps, still being prescribed frequently because they are 'safe' choices in that they are inhibited as regards personal feelings. It is interesting to note, for instance, that the only time Dickens was prescribed for the Cape, his work, Nicholas Nickleby was offered as an alternative for the more 'daring' choice of Sons and Lovers by D.H. Lawrence.

### Charles Dickens

Dickens has been prescribed more often than any other author for some boards. In a survey of children's reading made by Charles Welsh in 1884, Dickens was named as a favourite author by 790 boys aged eleven to nineteen. At this time inspectors of schools also found him a good choice as a 'counterbalance' to other sub-literary material.

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<sup>212)</sup> W.D. Maxwell-Mahon, 'Jane Austen: Persuasion', in Crux 11:1 (Jan. 1977), p. 42.

Teachers, when asked to submit lists of popular books to library boards, during this period, also chose Dickens as a favourite novelist of children.<sup>213)</sup> A survey made of boys' and girls' voluntary reading habits in 1973 showed the continuing popularity of Dickens with both boys and girls. In the writer's experience he continues to be a favourite author with both children and adults. The reasons given for his popularity lies in Dickens's power as a story-teller, humorist, characteriser and social commentator. Dickens is a great humanist. Adolescents still respond to his sensitive treatment of childhood, in such novels as Great Expectations, David Copperfield and Oliver Twist.

It is tempting to suggest that his continued prescription can be accounted for also by the fact that he drew his material from the tensions which existed in an industrial society similar to that found in the big cities of South Africa today. But, despite many criticisms of his novels, his works are still viewed as moral-aesthetic objects rather than as works reflecting a modern industrial age. Dickens may also have been the personal choice of some selectors because they, themselves, had enjoyed fine renderings of his works while at university.<sup>214)</sup> This may account for his frequent prescriptions by some boards.

Examiners overseas noticed that pupils had obviously enjoyed reading Great Expectations judging by their answers in the examination of this

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<sup>213)</sup> See Alec Ellis, A History of Children's Reading and Literature. (London: Pergamon Press Ltd, 1969)

<sup>214)</sup> See The Policy Makers, p. 212 of this thesis.

work. According to these examiners, the enjoyment of a prescribed work is a rare occurrence.<sup>215)</sup> Great Expectations has been prescribed more often than Dickens's other works.

If children enjoy his works while at school, they may continue to read him and other traditionalists after leaving school because, according to the CBEL

... no other author in our literary history has been both admired and enjoyed for such different reasons; by such different tastes and intellects; by whole classes of readers unlike each other.

#### Thomas Hardy

There is a greater concentration on Hardy's works in the nineteen-seventies although they are all prescribed as alternatives. It is natural, perhaps, to find that his works have been prescribed frequently by Cambridge "O" because of these prescriptions having their metropolitan centre in England, but why the increase for the republic? Only the Mayor of Casterbridge gets a high rating in the survey carried out by the HMC Committee in 1975.<sup>216)</sup>

Hardy's works symbolize the breaking down of the old agrarian system to give place to industry and thus they form an important link between the portrayal of the old and the new ways of life. His descrip-

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<sup>215)</sup> See The Use of English, Vol. 7, 1975, p. 121.

<sup>216)</sup> John Gardener. Correspondence. See Appendix, p. 223.

tions of a rural England, untouched by industrialism offers a complete contrast to a society in which most modern adolescents find themselves. But, as Alan Warner says: ' [if] we see everything from the point of view of the present we don't see it in perspective. Unless we know something of the past we have no basis of comparison and judgement'<sup>217</sup>). The alternatives are there from which future leaders may choose. Perhaps leaders in the future will have to choose between a willing return to an agricultural form of life because of the power shortage, or the acceptance of life in the future when, increasingly, goods are manufactured not to last in order that everyone should be employed. It must be stressed, however, that Hardy is presumably prescribed for his greatness as a portrayer of character, as a fine novelist, and not because of any relevance to our society. Perhaps he is prescribed because:

Hardy always wanted more; he always saw the particular case as some shadowy illustration of a central truth. There is always for Hardy something behind the facts. He was a man who always felt what Plato expressed by his myth of the cave. We are all like men watching shadows of people moving behind us, unable to turn and see them as they are. Hardy's deep impressiveness as a novelist, even at his worst, rests ... on two contrasted temperamental traits. The first is the sense of Plato's cave; the second is the intense sympathy he feels and makes his reader feel the particular case, especially in its sufferings.<sup>218</sup>)

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<sup>217</sup>) Alan Warner, p. 18.

<sup>218</sup>) Margaret Drabble, ed., The Genius of Thomas Hardy (London: Weidenfeld and Nicolson, 1976), pp. 138-139.

In portraying particular situations, therefore, Hardy strived towards achieving the realization of the true or ideal nature of man while at the same time empathizing, and helping others to empathize, with characters and situations which are not universal or ideal but dependent on changing circumstances.

It is interesting to note that two of Hardy's novels which were condemned by the Victorian society have been prescribed recently. Jude the Obscure, for which 'Hardy was accused of obscenity and blasphemy by several reviewers'<sup>219)</sup> when it was published, has only been prescribed once and as an alternative but Tess of the d'Urbervilles has been readily accepted. The publication of this work in 1981 caused 'a furore among the self-righteous guardians of society's morals'<sup>220)</sup> and its inclusion in the syllabus and its acceptance points to the changing mores of the South African society. The mores of a society, as has been pointed out previously do change. Morality is not an absolute, but these works, and others like Sons and Lovers (Lawrence), Brighton Rock (Graham Greene) and The Great Gatsby (Fitzgerald), while exploring private feelings and primitive desires, still do have moral and religious overtones.

### George Eliot

George Eliot's works were also frowned upon by her society but because of her own 'immorality'. Her novels, however, are acceptable and

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<sup>219)</sup>W.D. Maxwell-Mahon, "Thomas Hardy: 'Tess of the d'Urbervilles'", Crux (May 1972), p. 17.

<sup>220)</sup>Ibid

popular selections as classics and there has been an increase in the selection of her works in the seventies, except for the Cape. Her most representative novel, The Mill on the Floss, is very deep and complex while the next most popular choice, Silas Marner, is short but 'in construction and treatment, shows a perfect sense of proportion on the part of the writer.' (CBEL, 1932) George Eliot's works should be a good choice because of her deep understanding of human nature and her display of tolerance for different groups.

### Emily Brönte

There has been an increase in the prescription of Emily Brönte's, Wuthering Heights during the nineteen-seventies by all boards except the OFS and Cambridge "O". No evidence can be found as to the reason for this increase other than that it is a great work which can be studied at different levels. In this work the reader is brought into very close contact with the intense feelings of the characters and this proximity to elemental man may possibly appeal to the change in moods experienced by adolescents. The work can be viewed as a balance between the forces of good and evil.<sup>221</sup>

### Joseph Conrad

Prescriptions of Joseph Conrad's works have increased in the seventies. This increase might have resulted from a greater appreciation of this

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<sup>221</sup>) See Muriel Spark and Derek Stanford, Emily Brönte, Her Life and Work (London: Peter Owen, 1966), Chaps. IX and X.

world-renowned author, and of his works as moral-aesthetic objects.

Conrad himself wrote:

I need not point out that I had to make material from my own life's incidents arranged, combined, coloured for artistic purposes. I don't think there's anything reprehensible in that. After all I am a writer of fiction; and it is not what actually happened, but the manner of presenting it that settles the literary and even the moral value of my work. ... What I claim as true are my mental and emotional reactions to life, to men, to their affairs and their passions as I have seen them. I have in that sense kept always true to myself.<sup>222)</sup>

There is a great depth of meaning in his works. According to G.H.

Bantock:

The world of the ship for Conrad, provides a microcosm of a right ordering of social life. His view of this simple and clearly defined social structure involves the virtues springing from the hierarchical relationship and a keen sense of responsibility and obligation .... ... the discipline imposed on the ship's captain corresponds to something fundamental in his apprehension of fitness and the right ordering of life.<sup>223)</sup>

Guy Butler, in a lecture he was delivering in the early sixties said that for him Conrad's Heart of Darkness was 'still the greatest piece of writing about Africa' because:

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<sup>222)</sup> Joseph Conrad, cited in Norman Sherry, Conrad's Eastern World (Cambridge: Cambridge University Press, 1966), p. 13.

<sup>223)</sup> G.H. Bantock, English Literary History, Vol. 25, (Maryland: The John Hopkins Press, 1958), p. 122.

The peculiar power that this work exerts over most readers springs from Conrad's having found the right symbols for one aspect of the European-African encounter, and having turned that encounter into a parable of a possible encounter within the souls of all men.<sup>224)</sup>

These traditional novels, therefore, continue to be prescribed because they speak with the voices of men to the souls of men. They are relevant to the true nature of man or to the humanness of man.

### British Authors Who Are No Longer Prescribed

#### John Bunyan

It is significant to note that the prescribers have not prescribed works which are of a definite moralistic or didactic nature, therefore, early novelists who aimed to encourage morality in youth, for instance, Smollett and Richardson have not been prescribed. Although one teacher sees possibilities in Bunyan's Pilgrim's Progress if it has to be taught, its sermon-like approach would possibly form a barrier between the modern child and the message which this allegory conveys. Prescription of this work was discontinued in 1955.

#### Sir Walter Scott

While the force of nationalism is so strong in Southern Africa, it is

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<sup>224)</sup> Guy Butler, 'The Republic and the Arts' in S.A. Pamphlets Vol. 103 (Johannesburg: Witwatersrand University Press, 1964), p. 11. (Cory Library, Grahamstown.)

natural for its people to turn to the history of their country's past and to turn away from the more patriotic works of a country which is no longer their home-land. The historical novels of Sir Walter Scott, therefore, based as they are on national and local British history, may have little interest for the Southern African child.

### Wilkie Collins

It has been noticed that The Moonstone by Wilkie Collins, last prescribed for JMB and Natal in 1946, has made a re-appearance for a lower standard just recently. This work has been described as the most perfect detective story and its mystery and intrigue might appeal to adolescents. One can speculate then that perhaps it is because of its being linked closely with the colonial period that it has not been prescribed.

### Mrs Gaskell

Mrs Gaskell's Cranford has not been prescribed since 1963. Her decline in popularity may be accounted for by her descriptions of social settings which are no longer familiar and which she describes with less force than Jane Austen.

### Authors Who Make Rare Appearances

Authors who make rare appearances include Thackeray, Trollope, Charlotte Brönte, E.M. Forster and most of the South African authors.

E.M. Forster

Forster makes rare appearances for the Republic but is prescribed frequently for Cambridge "O". His works may be relevant to modern life because, while exploring the possibilities of international, social and interpersonal harmony, he writes about the break-up in traditional family life. The main characters in his novels, Where Angels Fear To Tread and A Room With A View attempt to modify the family codes in order that they might live a freer and more natural life. At the same time, however, these characters do not want to break the continuity of family life.<sup>225)</sup> This theme is very relevant today.

South African and African Authors

It has been argued that a better understanding would result if the pupil were exposed more to his own cultural literature, that this would have a greater impact on him than other literature. It is also felt that writings by South African authors are worth considering for prescription, even if these writings are not all 'great literature'. Developing writers also need an audience if they are to further stimulate the growth of a national literature. A sense of national awareness is developed through literature and 'in the fragmented society of South Africa this remains true, for all writers derive from the environment which they inhabit. In this way literature also serves the desirable political end of understanding,<sup>226)</sup> and even if not

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<sup>225)</sup> See 'Forster's Family Reunions' in English Literary History, Vol. 25 (Maryland: The John Hopkins Press, 1958).

<sup>226)</sup> John Povey, 'Teaching Literature in South Africa' in Annual Review (The English Academy of South Africa), 1979, p. 34 (Typewritten).

great the child will still gain insight into his own society. John Povey writes:

From my vigorous Leavis-based training I could readily make the case that South African masterpieces are not masterpieces on the scale of the greatest writings of Britain .... I could demonstrate convincingly that George Eliot is a "greater" novelist than Olive Schreiner. BUT, greatness is not the only consideration, or we would study only Shakespeare or, for the twentieth century, read only Yeats. There are other educational considerations. They do not require you to abdicate considerations of quality nor sully purist standards, but rather focus upon the practical excellence found in many writings, in this case rendered the more significant by the cultural inheritance in which they flourish.<sup>227)</sup>

Stephen Gray, a South African author and educationist, feels that the exclusion of South African and African Literature from the prescriptions is a denial of the fact that Africans have their own literature.<sup>228)</sup>

Some teachers interviewed feel that a small percentage of South African works should be included in the prescriptions but that the emphasis should always be on the classics. Those South African authors who have been included more recently are Reitz, Paton, and Pauline Smith.<sup>229)</sup>

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<sup>227)</sup> John Povey, p. 33.

<sup>228)</sup> Stephen Gray, 'Some Reasons for Including South African and African Literature in the English Teaching Syllabus' in Crux : 13:3, (Oct., 1979), pp. 13-19.

<sup>229)</sup> South African authors who have been prescribed for the lower standards and for the subject "English Literature" in the Cape include: H. Rider Haggard, Fitzpatrick, Lawrence Green, Uys Krige, J. Bulpin, John Marsh, Eric Rosenthal, J. Wolhuter, G.S. Stokes, Hedley Childers, A.M. Pollock, H.V. Morton, Leonard Fleming, M. Nesbitt, A.C. White, F. Wightman, Dorothy Fairbridge, B. Fuller, Brickhill, Kolbe, Cullen Goulsbury, A.S. Cripps, W.C. Scully.

Deneys Reitz

Reitz's journal, Commando is a classic which can also be viewed as a work relevant to the society in which it originated. Its Afrikaner author based his work on actual events in the Anglo-Boer War, a war which was to create so much tension between the English and the Afrikaners. The inclusion of this work is significant, therefore, because it indicates a lessening of tension and an increase in understanding between the two language groups.

J.C. Smuts, a South African and an international politician realized the importance of this work when he prefaced it, writing:

The Boer War was other than most wars.  
It was a vast tragedy in the life of a  
people whose human interest far surpassed  
its military value. A book was wanted  
which would give us some insight into the  
human side of this epic struggle between  
the smallest and the greatest of peoples. -  
J.C. Smuts's Preface to Deneys Reitz,  
Commando

It can, therefore, be speculated, that it was because of its 'human interest' that this work has recently been prescribed for JMB as an alternative.

While many teachers question the exclusion of South African literature, others complain that the standard of the works is not high

enough. A survey made by Mr Kent<sup>230)</sup> shows that the response to the prescription of The Beadle by Pauline Smith, compared to the work offered as an alternative to her novel, in 1975, was as follows:

<u>The Beadle</u>	13	5	5
<u>The Go-Between</u> (Hartley)	41	4	8

Note that The Go-Between is far more acceptable than the South African prescription.

Cry The Beloved Country, however, is rated highly:

<u>Cry The Beloved Country</u>	45	8	3
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Cry The Beloved Country is relevant to today's South African society because Paton makes comment on the problems facing urbanized blacks in

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<sup>230)</sup> In 1977, Mr J.P. Kent, the chairman of the Cape Selection committee, made a survey of the reactions of teachers to the prescribed works. Pupils were not included in the survey as he felt that they would not be able to assess the works with any accuracy. The teachers were required to indicate for each title whether they considered it:

- (a) A good choice, which they should, therefore, recommend for setting again;
- (b) A work that merited only moderate consideration;
- (c) A poor choice which should not be set again.

A high score in the first column would merit the novel being prescribed again but high scores for the total of the 2nd (b) and 3rd (c) columns should be suspect and a high score for the 3rd column (c) shows it to be a poor choice.

- J.P. Kent, 'Analysis of Prescribed Setworks in English' in Education Gazette, Vol. 87, April 1977.

South Africa today. But this work is also recognized as a classic and has universal appeal because Paton gives an unbiased account of situations and portrays human feelings. Published in 1948, Cry the Beloved Country was immediately acclaimed but it was only some years later that it was prescribed and by Cape and JMB only and chiefly as an alternative. It has been highly commended by JMB selectors and teachers according to a survey made by John Gardener in 1969<sup>231)</sup>

More recent Prescriptions by British Authors

William Golding

Of a still higher rating than Alan Paton's work is William Golding's Lord of the Flies.

Lord of the Flies      58      8      5

This novel might have been prescribed more frequently in the nineteen-seventies because of a favourable literature examination report in 1970, the first year of its prescription, in which its obvious appeal to adolescents was noted. - This is important to note because many of the examination reports consulted have been unfavourable. It was felt by the examiners that Lord of the Flies had appealed because the pupils could identify with the characters and that it was enjoyed and appreciated at all levels. It was reported that: 'Even the

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<sup>231)</sup>See Appendix, p. 223.

weaker candidates seemed able to perceive the general themes of the work'. The work, therefore, was relevant to the adolescent as adolescent (or child) and may not be of universal interest.

Other novels more recently prescribed which have adolescents or children as their main characters include the following: The Shrimp and the Anemone and the Go-Between by Hartley. These two works, and The Beadle by Pauline Smith, portray the awakening of love between two people.

Other works in this category are: Huckleberry Finn, An Episode of Sparrows, A High Wind in Jamaica, A Separate Peace, To Kill a Mocking Bird, Commando, Dickens's novels and The Story of an African Farm.

### George Orwell

Both Animal Farm and George Orwell's other work Nineteen Eighty Four deal with 'work situations' and 'working class characters' which make them relevant to more people than, perhaps Jane Austen's works in which working characters are never seen. Orwell's disillusionment with the Communist Party is very evident in Nineteen Eighty-Four, a work similar to that of Aldous Huxley's Brave New World. In Brave New World, Huxley gives a terrifying account of the logical consequences of totalitarianism. These works seem especially relevant in an age when the ideologies of so-called police-states keep their people isolated from people of other countries. One only learns about conditions in these societies by those opposed to the system and writing in exile, for example, Soltzhenitzyn whose 'One Day in

the Life of Ivan Denisovitch has been prescribed recently.

George Orwell's Animal Farm (pub. 1945) is a political satire of contemporary institutions which he directed at Stalinism. This work has been criticized by many as not being a suitable textbook but it has proved popular with the teachers as can be seen by its rating.

<u>Animal Farm</u>	59	10	2
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Alan Hindle maintains that 'George Orwell's popularity continues to grow among the young' because he 'retains his immediacy', because of the 'apparently ephemeral nature of his topics' because he 'is very much a man of his period' and because his works are 'heavily involved with the problems of his own generation'.<sup>232)</sup> R.C. Churchill writes, however, that the 'immediate satirical impact of Orwell's story is lost as many years have elapsed since the reign of Stalin'.<sup>233)</sup>

Teachers in South Africa feel, however, that this work is still appropriate in a country which is totally anti-communist in character. There is evidence in remarks made by post-matriculation students, however, that this fable was not always fully understood by some children.

#### D.H. Lawrence

D.H. Lawrence is yet another author who, like Dickens and some more modern authors, revolted against the de-humanizing effect of an in-

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<sup>232)</sup> Alan Hindle, 'The Relevance of George Orwell' in The Use of English, Vol. 23, 1971/2, p. 33.

<sup>233)</sup> R.C. Churchill, 'Text and Context in Animal Farm', in The Use of English, Vol. 23, No 4, 1972, p. 316.

dustrialized society. His Sons and Lovers, prescribed very recently, is a fairly traditional regional novel and autobiographical in character. The protagonist in the novel struggles against his background of a changing industrialized Nottinghamshire and against an intense family life. Sons and Lovers is one of the novels more recently prescribed which deals to some extent with the exploration of private experiences. Like many other authors of his age, he writes of disillusionment with a world which has not improved since the First World War. The inclusion of Sons and Lovers recently has been regarded by some teachers as rather a 'daring choice'.

#### Graham Greene

Because of the competition of television and films, many modern authors have had to adapt their style of writing in order to appeal to a public which no longer reads as often as they did before. Greene has developed a type of film technique in his novels, Brighton Rock and The Power and the Glory. Thus, although he deals with serious subjects, like persecution of a minority group and gang warfare, his works do have some entertainment value. In Brighton Rock the chief character is a teenager and the subject-matter should involve teenagers in thinking about problems which they may have to face either in their present situation or in the future.

#### The American Authors

##### F. Scott Fitzgerald

A note of disillusionment is seen in many of the American novels prescribed since 1967. The Great Gatsby (pub. 1925) by F. Scott Fitzgerald, is a disciplined piece of writing in which the corruption brought about by excessive materialism is well presented. This novel is one of the few more recent prescriptions to have been prescribed as a clear prescription.

### John Steinbeck

John Steinbeck uses a migrant family to illustrate, in his powerful novel, The Grapes of Wrath, what a rich capitalistic state means to underprivileged families. The situations portrayed in his work are especially relevant as they reflect similar situations in South Africa. His works, the other one being, Cannery Row, are recognized as modern classics which also reflect in many aspects the modern world.

### Stephen Crane

Stephen Crane's work The Red Badge of Courage (pub. 1895), has only recently been prescribed and as an alternative for JMB in 1978. In its portrayal of the brutality of modern warfare and the psychological effect it has on individuals, it also examines the theme of systematization. It is possible that his work has been included to test the response of teachers and pupils to this type of work.

Ernest Hemingway

Other novels which strongly denounce war with its horror and brutality and its physical and psychological effects on the individual soldier, are Ernest Hemingway's best known novel, A Farewell to Arms (pub. 1929), depicting the 1914 - 1918 War, and his most successful novel, For Whom the Bell Tolls (pub. 1940).

Hemingway writes of drinking, sexual promiscuity, physical sensations and violent death and he broods, in his disillusionment with the present, about the past. Recently there has been an increase in the prescription of Hemingway's works as alternatives. His other short novel, The Old Man and the Sea, is parabolic in character.

It is interesting to note at this point that Cambridge "O" has prescribed three American novels while JMB has selected ten for alternatives. This surely means that JMB is testing the suitability of these novels before making clear prescriptions. It must be remembered here that the first prescription of American prose-works was only made in 1967.

One reason, perhaps, for exposing adolescents to the type of literature mentioned above, is to help them to realize that the aggression which they feel within themselves is common to all men.

Finally in this section, it is significant to note that some of the works with a high rating by Cape teachers have also been rated highly

by the prescribers judging by the number of times they have been prescribed. Those prose-works which have been prescribed most frequently are shown with the teachers' rating below.

Jane Austen	Pride and Prejudice	47	10	4
	(Persuasion)	16	12	3)
Charles Dickens	Great Expectations	40	10	3
Emily Brönte	Wuthering Heights	66	9	3
Thomas Hardy	Far from the Madding Crown	68	7	4

Some recently prescribed works have also received a high rating.

Thomas Hardy	Tess of the d'Urber- villes	46	12	8
Harper Lee	To Kill a Mocking Bird	53	2	2

### Conclusion

Those prose-works which have been prescribed frequently are universally acceptable traditional classics. Many of the works more recently prescribed are more relevant as portrayers of twentieth century society than the traditional works, even if only in some aspects, but they are also recognized classics. The needs of adolescents to understand their own problems through identification with characters of their own age has been recognized by the inclusion of more works with

adolescents or children as the chief characters at a stage when they are studying works at greater depth. This aspect in the prescriptions shows a changing attitude by elders towards the youth of today. Formerly taboo subjects like sex, violence, crime and racialism<sup>234)</sup> have also now found a place in the prescriptions pointing to a change in the mores of our society. In this respect there is a moving away from the mores of Victorian society, which have for so long governed the customs in South Africa and which may still be doing so for the Afrikaans section of South African society, to a more modern and less conservative approach in life. These are slow evolutionary changes and not a complete break with tradition. A Zimbabwean selector wrote with regret in 1980 that: 'much contemporary drama and fiction is altogether too "permissive" to be studied in our conservative schools'.

It could be noted here also that the custom of writing an external examination in literature has been criticized for many years but a suitable alternative has not been found. Some ideas expressed on this subject are to be found at the end of this thesis.<sup>235)</sup>

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<sup>234)</sup> It is significant to note here that works dealing with the colour question were not introduced into the prescriptions in white schools until the 1970's, that is after differentiation on colour. Othello was prescribed by Natal in 1977 and by JMB in 1979; To Kill a Mocking Bird was prescribed by JMB in 1973/6 as an alternative and by Cape in 1977 also as an alternative and as a clear prescription in 1979 as well as for Cambridge "O" in 1971/2 where black pupils would have studied it as would those black students writing JMB; E.M. Forster's A Passage to India was introduced into the JMB prescriptions again as an alternative in 1970 after having been prescribed last for JMB and Natal in 1951/2; To Sir, With Love gives a black man's view of his position in a democratic society. Achebe, recently prescribed for JMB and Cambridge shows the influence of the white man on the primitive Ibo society in his works No Longer at Ease and Things Fall Apart.

<sup>235)</sup> Appendix, p. 219.

POETRY

An anthology of poetry is prescribed each year and a variety of about forty poems is selected from it for study. This section is concerned mainly with the responses of teachers and pupils to the poetry prescribed. Similar poems have been prescribed for all boards.

Why teach poetry in what James Reeves describes as an 'unpoetic age', an age in which the 'taste for poetry is not widespread'<sup>236</sup>). This realization that not everyone is readily interested in poetry today concerns many teachers whose duty it is to teach poetry and to encourage their pupils to write their own. But, although an interest in poetry is not as evident as it was in, for example, the Elizabethan era, 'There is poetry in everyone, deep down beneath, where everyone really lives, lies poetry.'<sup>237</sup>) This is so even when there appears to be a natural decline in the enthusiasm for poetry during the adolescent years because the emotions are hidden to a large extent. Where there is emotion, however, even if it is hidden, there is a feeling for poetry. Young children react spontaneously to poetry and so do adolescents, it has been observed, when good methods of approach to the poetry are used. However, Cairncross has noted that:

For some chosen spirits a love of poetry comes and grows of itself. They pass without effort from an early delight in nursery rhymes to the works of the great poets; their natural interest is strong enough to brush aside all obstacles

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<sup>236</sup>) James Reeves, Teaching Poetry (London: Heinemann, 1967), p. 4.

<sup>237</sup>) Dwight L. Burton, Literature Study in the High Schools (3rd Ed.; New York: Holt Rinehart and Winston, Inc., 1970), pp. 113-4.

that stand between them and the pleasure of poetry. But for others - and these are in the majority - a taste for poetry must be carefully tendered and fostered. Taste is for most of us a matter of slow growth and continuous study and training. It cannot be formed without knowledge, comparison and analysis of the best poetry; and this cannot be acquired without assistance and guidance. A thorough acquaintance, gained in this way, with even a few great poems, is a sufficient foundation for a sound and lasting delight.<sup>238)</sup>

Poetry is, therefore, prescribed because of its value in developing good taste and because it gives pleasure. Because it affords pleasure, it is a worthwhile activity. Many of the poems prescribed, however, appear too difficult for the pupils concerned and, according to many remarks made by post-matriculation students, pupils become bored and frustrated. Many teachers also feel that much of the poetry is difficult even, they admit, for themselves. However, it is felt that the pupils must become acquainted with the great poets at school otherwise they might never meet up with them again. The great poets have been prescribed every year, except on rare occasions when anthologies of only South African verse have been prescribed.

In an analysis made by the writer of all the poetry prescribed for the Cape Senior Certificate from 1945 to 1975, the following poems, in order of popularity for the selectors, were most frequently prescribed.

This analysis will reflect the position in other areas as well because similar anthologies were used.

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<sup>238)</sup>A.S. Cairncross, ed., Poems Old and New (London: Macmillan & Co, Ltd., 1951), p. xi.

The Most Frequently Prescribed Poems for Cape Senior Certificate  
Higher 1945-1975

'Elegy Written in a Country Churchyard'	Gray	(1716-1771)
'Ode to the West Wind'	Shelley	(1792-1822)
'Ode to the Nightingale'	Keats	(1795-1821)
'Let Me Not to the Marriage of True Minds'	Shakespeare	(1564-1616)
'Dover Beach'	Arnold	(1822-1888)
'On His Blindness'	Milton	(1608-1674)
'The Canterbury Tales' (extracts)	Chaucer	(?1345-1400)
'Ulysses'	Tennyson	(1809-1892)
'Lines Composed Above Tintern Abbey'	Wordsworth	(1770-1850)
'Ode on a Grecian Urn'	Keats	(1795-1821)
'Shall I Compare Thee to a Summer's Day'	Shakespeare	(1564-1616)
'My Last Duchess'	Browning	(1812-1889)
'Death Be Not Proud'	Donne	(?1571/2-1631)
'Miners'	Owen	(1893-1918)

All the above poems have been prescribed more than fifteen times in a period which covered thirty-one years. These poems have also been popular selections during the period of 1975-1980 despite the inclusion of more modern poems recently.

According to an analysis of remarks made by post-matriculants, the following poems were enjoyed by both selectors and pupils:

- 'Death Be Not Proud'
- 'My Last Duchess'
- 'Ode to a Nightingale'

'Ode on a Grecian Urn'

'Ode to the West Wind'

T.S. Eliot's 'Journey of the Magi' is a favourite poem with adolescents which does not quite fit into the above groups but it has been prescribed 10 times in the space of 31 years and 13 times from 1962 to 1980. Other poems which have been enjoyed by pupils include the following: 'Greater Love', 'Dulce et Decorum Est', 'Cape Coloured Batman', 'Walking Away' and poems by Dylan Thomas. Poems which have been frequently prescribed throughout the period under discussion and which are not mentioned above are the following:

'The Closing Speech from Dr Faustus' (Marlowe)

'Ode on the Intimations of Immortality' (Wordsworth)

'London 1802' (Wordsworth)

'The Laboratory' (Browning)

'The Lotus Eaters' (Tennyson)

'Lycidas' (Milton)

'Meeting Point' (MacNeice)

'Miners' (Owen)

'When I Have Fears' (Shakespeare)

'My Mistress's Eyes' (Shakespeare)

'The Rape of the Lock' (Pope)

The above-mentioned poets are the ones which the selectors feel the children must meet before they leave school whether they are ready for them or not while other educationists feel that more attention must be given to the special needs and interests of the child. Wordsworth,

for example, has been prescribed every year, yet it is felt by some, for instance, Winifred Whitehead, that adolescents have not the understanding or judgement to cope with his poems and therefore cannot give an honest and individual criticism about the poems. Others argue, however, that poems can be studied at different levels and, therefore, there is something in every poem for individuals unless the poem is too complex to simplify.

Adolescents have expressed a preference for narrative poetry, even at Senior Certificate level where very little of it is prescribed. The ballads, however, a few of which have been prescribed at this level, could have value in this respect. The value of these folk ballads lies in the fact that their rhythms are similar to the rhythms used in folk-singing so popular today among teenagers and, despite the fact that the ballad characters are kings, and knights and ladies living in a mediaeval society, the incidents are not dissimilar to modern incidents in modern societies. Love quarrels and murders still take place whether one lives in a castle or in a block of flats, shipwrecks are frequent and revenge not unknown. The super-natural elements are also of interest to the adolescent. All the elements of life are expressed in the ballads and, therefore, they are useful stimuli for creative writing. These English ballads have universal appeal, despite their rootedness in Britain, and South African children could be encouraged to write down modern incidents in ballad form.

Pupils still at school and post-matriculation students have commented on their preference for war and anti-war poetry above some of the other

more modern poetry. One teacher at least, however, has condemned the prescription of war poetry while South Africa has a war on her borders. The teacher concerned feels that:

Wilfred Owen's poems on war, such as "Dulce et Decorum Est" seem a rather irresponsible choice in these times, when we need as little negative conditioning as possible - after all, we are involved in a war, too. Although war should not necessarily be glamorized or romanticized, some more positive approach, or a total disregard, is more desirable.

Other teachers, however, feel that idealist young people should be exposed, albeit vicariously, to the slaughter and enforced conformity of war so that they will strive towards its prevention.

Various reasons are given for the inclusion of modern poetry in the syllabus. There are those, for instance, who feel that a study of the poems which reflect the dullness of life should move young people from apathy into activity and should help them to realize that materialism does not lead to happiness.

In the Preface to the Eleventh Enlarged Edition of The Living Tradition (an anthology which has been frequently prescribed in both the old and the enlarged editions) we find reasons for the enlargement to include modern poetry. (The first edition was compiled twenty-five years ago.) In defence of modern poetry we read:

Admittedly, modern poetry is experimental in its mood. So of-course, was Marlowe experimental, in his day and fashion, and so of-course was Shakespeare, and Dryden, and Wordsworth, and Pope.

What modern poets do, however, is to think and talk in modern idiom. Their war poetry, for instance, mention tanks, not hauberks, and bombers, not battering-rams or horses. They are also alive to the industrial background of modern life and its impact on living. They are aware, moreover, of the travail of a new world struggling to be born, and of the tragedy that this implies for large sections of present-day humanity.

Concerning this, we may note that no great poetry, in its day, sought to turn its eyes from life, and the steadiness and the fullness of the poet's gaze determined the ultimate value of his poetry. Homer, Chaucer, Milton, Keats - all interpreted life through the idiom of their day and doing so caught in their poetry the flame at the heart of life.<sup>239)</sup>

It is felt that the modern poetry has more appeal to both pupils and teachers, to the latter because it is fresh to them and, therefore, they should be able to present these poems with more enthusiasm. Many post-matriculants, however, did not appreciate some of the more modern poems with which they were confronted at school. Others preferred them. This latter point illustrates the difficulty selectors would have if they were to consider only what pupils would enjoy.

It is interesting to note that the most frequently prescribed poem for all boards, Gray's 'Elegy Written in a Country Churchyard' has not once been mentioned by any student when making comments about the prescribed literature studied at school. This is not significant, however, if one bears in mind that pupils can be influenced unconsciously by the universal ideas expressed in poetry.

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<sup>239)</sup> Tyfield, Nicol and Rumboll, *The Living Tradition, Verse in English 1340-1970* (Cape Town: Maskew Miller, 1970), preface.

Pupils of this age-group have responded very well to the poetry of Dylan Thomas, especially after listening to Thomas's own recording of Under Milkwood. This work has been prescribed for Cambridge "O".

'...Dylan Thomas's poetry is perhaps specially interesting for its optimism. No other poet writing in English since Yeats has responded to life with such a consistently affirmative and positive note. This may in part account for Thomas's continuing appeal to readers who don't normally pay much attention to poetry'.<sup>240)</sup>

The small representation of South African poets disturbed at least one student who wrote of the poetry syllabus:

The poetry choice could have been much better for no South African poets were included, except Roy Campbell. This is sad because it is important for pupils to be introduced, at a fairly young age, to English written in their own country.

The paucity of South African poetry has already been discussed. The Poetry '74' conference, held at the University of Cape Town in 1974, was considered to be a sequel to the 1973 Conference of the Afrikaans Sestiger writers. It was hoped that, among other objectives, some light would be thrown on how the South African poet, writing in English, stood in relation to contemporary society and the socio-political situation in South Africa. As part of the festival, poets read their poems to African, Coloured and White senior school pupils

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<sup>240)</sup> George Macbeth, ed. Poetry 1900 to 1965 (London: Longmans), p. 235.

at different centres and stimulated the pupils, in this way, to write and to present their own poetry. The South African poetry, written and read by both white and black poets, had obviously appealed to the high school pupils for this to have taken place. These poets have not been included in the prescriptions as has already been noted.

Perhaps, the themes found in the modern poems are more relevant to our modern industrial society but in exploring the depths of all the poems prescribed the pupils should be influenced by ideas of permanent value.

#### DRAMA

In the drama section George Bernard Shaw dominates the prescriptions. This is probably because, until his death in 1950, Shaw 'was unchallenged as the leading dramatist of the century and a master of prose style'<sup>241</sup>). His works are still relevant to the present capitalist society and still popular according to the rating given to some of his works by the Cape teachers. For example:

Pygmalion	58	8	2
Arms and the Man	61	12	5

Shaw's dramas continue to feature among the alternatives offered but it is interesting to see the introduction of more contemporary dramatists into the syllabus, like Wesker, for example. Of particular interest to the pupils appears to be the poetical dramas, for instance, Murder

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<sup>241</sup>) T.F. Evans, ed., Shaw, The Critical Heritage (London: Routledge & Kegan Paul, Ltd, 1976) p. 1.

in the Cathedral (T.S. Eliot), The Zeal of Thou House and Under Milkwood (Dylan Thomas). These dramas have continued to interest pupils after leaving school as shown by the number of times the first two mentioned have been performed and produced by post-matriculation students.

Two other dramas which have received a high rating by teachers and which have also appealed to the pupils are:

The Barrets of Wimpole Street	54	16	3
The Importance of Being Ernest	62	13	3

It is interesting to note here that when pupils were given the opportunity to choose and to produce their own plays<sup>242)</sup>, they chose works which showed their concern about injustice and inhumanity and an indication of their desire to extend goodwill to others. The inclusion of dramas in the school programme is important especially if scenes from the plays are actually acted. Adopting the roles of different characters helps pupils to understand the range of human possibilities and the complexity of human relations. It also increases their understanding of the motives of other people. This helps in the development of judgement.

### ESSAYS

A selection of essays has been prescribed most years. Many feel that

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<sup>242)</sup> See the article by Robin Malan reprinted from the 'Pretoria News' in Crux, Vol. 12:3 (Foundation for Education, Science and Technology, July 1978).

it is important to study these essays not only because the child has to write so many essays himself, and can use them as examples, but also because of the relationship of the essay to the life and experiences of man. The essayist explores the nature of his subject and in doing so describes his observations and expresses his feelings, his ideas and his opinions in relation to the topic he has chosen. A variety of topics is examined by the essayist and in this way a large body of information and wisdom can be conveyed.

The inclusion of the essay has been criticized by other teachers, however, because of its apparent lack of appeal to pupils. They point to its dullness, its lack of narrative, to abstractions that are too difficult for the less bright children, the difficulty of analysing its form and to the subject-matter much of which seems unrelated to the modern era. But children can be motivated to read and enjoy essays and go from them to the reading of articles in magazines and newspapers which would relate to them directly. Jerome Carlin writes:

The splendour of literature teaching is its illumination of life. With the essay particularly, teacher and pupils can probe at the ideas about life and society that thoughtful writers have deliberately exposed to view.<sup>243)</sup>

It is precisely this illumination of life to which the teaching of literature should be devoted and which in its turn depends upon the careful and imaginative selection of setworks for study.

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<sup>243)</sup> Jerome Carlin, 'This I Believe About the Essay' in Literature for Adolescents, Richard A. Meade and Robert C. Small, Jr., eds. (Columbus Ohio: Bell & Howell Co, 1973), p. 284.

A P P E N D I X

THE POLICY MAKERS

When one considers what effects the study of literature could have on the development of individuals, and what contribution this study could make to society, one realizes the importance of those who select and those who govern the choice of prescriptions. The usual procedure is for a panel of selectors to submit their choices to the various education departments. From evidence gathered these selections are usually, but not always, favourably received and adopted in toto. For the purpose of trying to establish what their aims and views are on the teaching, prescribing and examining of English Literature, letters were addressed to many selectors personally and their replies are summarized in this short chapter.

Replies were received from all provinces in the Republic of South Africa and from Zimbabwe. All those selectors who replied showed a great interest in the subject under discussion. Many had received their degrees at Rhodes University while others had attended the University of Witwatersrand or the University of Cape Town. Of those who had received degrees or diplomas from an overseas university, all had attended Oxford and not one Cambridge. This is important because of the different approaches to literature adopted by these two universities. Cambridge follows the Leavisite and I.A. Richards school of practical criticism and a concentration on traditional works while Oxford concentrates on a more global survey of literature. The

majority of those from whom replies were received had had considerable teaching experience but there were very few who have held office as selectors for a long period, therefore the latter have not yet had time to influence changes.

Only one, the chairman of a selection committee for a long period, had not majored in English but in 'Philosophy, Politics and Economics'. During his period of office, however, the innovations made suggested progress and the patterns of prescription followed were similar to those of other boards. The majority of selectors approached held MA degrees.

### Influences

It is significant to note that in their replies to my request for information about the influence critics, writers or lecturers had had on their approach to literature, some included thoughts on the way literature had been presented to them at school. Not one was impressed by the methods used in the presentation of literature twenty or more years ago, many finding that the love of literature was inherent in them. The South African poet, Guy Butler, was mentioned by various selectors as having had a great influence on them. Prof. Malvern van Wyk Smith writes about Guy Butler's influence as follows:

[He] has been an enormous influence. He really completed my education by making me aware of all the fascinating literary activity in South Africa, past and present, and by getting me to treat it seriously.'

A Zimbabwean selector was also influenced by Guy Butler and by Alan Hall. She writes: 'it was the world that these two opened up and their pleasure in literature that has informed much of my approach'. Professor Peter Haworth was an inspiration to at least two selectors because of his superb rendering of Dickens. Mr Morrell of the Orange Free State writes: 'his approach was inspirational and backed into the history and relevant social context'. Other sources of inspiration were Dr Wahl, a lecturer at Rhodes University, David G Iham and Dame Helen Gardner (Oxford).

Guy Butler himself was influenced by Afrikaans Nederlands at Rhodes University especially in regard to S.A. Literature which played an important 'pioneering role' in his poetic awareness. This influence is noted today in Butler's agitation to get more English South African works prescribed.

Other selectors were influenced by the critics I.A. Richards and F.R. Leavis, two writers who have brought revolutionary changes in the teaching of literature but, as has been noted earlier concentrated only on great literature.

Prof. van Wyk Smith, the present chairman (1980), of the Joint Matriculation Board for English First Language, mentions other people besides Guy Butler who have influenced him but says that he himself has not been involved long enough in the selection of works to have had any influence. He mentions Arthur Ravenscroft 'who progressed from Cambridge practical criticism to being involved in contemporary African

and Commonwealth Literature'.

The influence of Guy Butler and Arthur Ravenscroft<sup>244)</sup> might be seen in the prescription of South African and African works. Their influence has not yet proved strong enough because as has been noted there is still a paucity of these works. Peter Haworth's influence might be responsible for the number of times Dickens has been prescribed for all boards, except Cape, while others may have influenced the choice of more contemporary works because they followed the Oxford school of thought which advocates much wider reading than does Cambridge.

The selectors expressed their regrets, many of these pointing to the fact that selections were affected by the external examination. A JMB selector, R.O. James, regretted that not enough attention had been given to the consideration of African Literature for prescription but added: 'I am not sure how easy it would be to do so in the present form of the examination except perhaps in the "non-examinable" section.' James also regrets that not enough enterprise has been shown by the selectors in 'widening the range of meaning by, for instance, suggesting books on chosen themes ... but this kind of adventure, which depends on the examination, is perhaps not strictly within our mandate', he says.

Another JMB 'observer' on the selection committee writes that 'as a teacher of over twenty years experience it grieves ... [her] that so

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<sup>244)</sup> Arthur Ravenscroft gave a talk at a conference in Grahamstown in 1967.

much of the joy of learning has vanished from the study of literature'. She blames this lack of delight to the analytical approach which is found to be necessary in preparation for senior examinations.

Many of those who replied dwelt at length on the humanizing aspect of literature. Not one omitted to mention this important aspect. In his regret that essays had been excluded from the Cape syllabus for a time, for example, Mr J.P. Kent, convener of the book selection committee for the Cape, mentions among other qualities 'the humanizing and cultural value of the essay'. An observer on a selection committee prefers to teach the lower standards because she can use a more humanistic rather than an analytic approach, there being no external examination to prepare for. In general all that which was regretted concerned directly or indirectly the external examination system.

Most of the heads of selection committees have made contributions to education themselves by delivering talks at conferences, publishing articles and doing research work. Their contributions have been used in this research. The selectors who did reply to requests for information are obviously most enthusiastic and conscientious about the responsible positions they occupy as custodians of Southern Africa's literary tradition. It is to the selectors that acknowledgement must be given for the slow evolutionary changes from 1945 to 1966 which maintained the stability of the system, and the quicker changes from 1967 onwards in content, and from 1969, in the change of pattern of prescription which was to lead to a more humanistic approach in the teaching of literature but which, unfortunately, is still dictated by the external examination.

That the form of examination determines the choice of works is indicated in the following extract from a letter from one of the JMB selectors, R.O. James:

I think we achieve a reasonable balance in our selection of prescribed books between modern and established literature. On the other hand, we have not done enough about African literature in English; I am not sure how easy it would be to do so, in the present format of the examination, except perhaps in the "non-examinable" section. Nor have we been very enterprising in widening the range of reading by, for instance, suggesting lists of books on chosen themes; but this kind of adventure, which depends on the form of the examination, is perhaps not strictly within our mandate.

This said, I think the kind of choice we offer, and the nature of the literature paper itself (in the JMB exam.), are very suitable for fairly able pupils, and especially those who intend to continue with their English studies at university level. However, it seems to me less satisfactory for two reasons: (a) English at matric. level is not a specialist subject, but, as you know, is compulsory, and is one of the six or seven subjects required for a pass. So even quite able pupils are not necessarily orientated towards English studies. And the sheer volume of work any matric. student has to get through is quite mind-boggling. (b) The "matric" examination is not really just a matriculation (i.e. university entrance) examination at all, but is a general-purpose school-leaving qualification; many pupils who plod their way more or less successfully through "matric" are really quite unacademic. So that, in effect, taking (a) and (b) above into account, we are setting a literature examination which, if properly prepared and taught, is really only suited to a quite small proportion of the pupils who actually attempt it.

The result is that, instead of acquiring genuine literary skills, most pupils (and, under pressure of time, this includes many who do have an aptitude for the subject) are "crammed" for the examination, and are able to produce their pre-digested information and opinions, as required for the C's and D's they are awarded, without having any real idea what the subject is about. The proportion of candidates who produce the A's and B's which, I think, reflect genuine

literary competence, is very small. In short, I think we have a good literature syllabus, and a good literature paper, but in the context of a bad examination system.

I should like to see (a) a specialist literature paper, along the lines of the present one, but as an optional subject choice (b) for the compulsory English paper, a more "popular" and less "literary" selection of prescribed books (without making concessions to the more debased kinds of writing), and certainly a more general and less critical type of question in the examination - "critical", that is to say, in the technical sense, for opinions and judgements should remain important (c) in an ideal world, something more like the English system of O and A levels, allowing pupils to specialise in two or three subjects in their last year or two at school.

Examinations - A Social Custom

Strictly speaking this section does not belong to the comparative study but a recurring motif in this study has been the influence which the external examination has had on the selection and the presentation of English Literature. It is generally felt that the external examination system affects the teaching of literature adversely, and in some instances determines the choice of works, but that some form of examination is necessary.

According to a dictionary definition, the purpose of an examination is to test the amount of knowledge learnt within a certain period. The knowledge and wisdom in literature cannot be measured by means of a formal written examination, nor can one measure the emotional response to literature which is another aim of teaching it. If we cannot measure accurately the response to it and the experience gained by the study of it why do we examine it in its present form?

Most educationists and teachers consulted feel that some form of examination is necessary but for different reasons. It is felt, for instance, that the subject would lose status if examinations were abolished and that the external examination has a beneficial effect on the teaching of literature. On the other hand the majority feel that the examination cramps their style of teaching and affects the responses of the pupils adversely. Instead of allowing scope for experiencing, for enjoyment and for discussion, many teachers feel the need to supply the children with information which they can learn off by heart. These are

the scraps of information which A.N. Whitehead terms 'inert ideas'.

The teaching of literature, according to A.N. Whitehead, should result in active thought and not a passive reception of facts which can be regurgitated in examinations. Many teachers feel strongly that a type of 'Gradgrind System', as described in Hard Times, has been forced on them because of the present examination system and that they haven't had the opportunity or time to allow their pupils to appreciate the beauty of form and the emotional effects of literature to the fullest extent allowed by the confines of any teaching situation.

Holbrook points out in his work, English for Maturity that more and more teachers are making bold experiments and working to bring a fine and rich literary experience to their pupils' and must do so in spite of an examination system which is inevitably inimical to creativity. He continues:

Only teachers preserve the 'right answer' myth: there are no right answers in living, and it is time education faces up to it. There's no G.C.E. of marriage, no Advanced Level in suffering, no Distinctions in dying. .... ...it should be possible, too, for everyone to be successful in their own degree, in living; and the achievements which make for this are not those which can be tested in examinations. We, the 'educated', ought to know this by now: why do we perpetuate a lie? Sometimes one feels it is because many dare not do the real work - dare not accept the true disciplines. Thought and creative use of the imagination are painful activities, whatever the satisfactions they later bring, through adjustment and self-discipline. Our toughest exigency in our English work with children is to concentrate first and foremost on the content of their work in terms of meaning and its comment on experience.

In an ideal society it should be possible 'for everyone to be successful in their own degree, in living' but in our present society the value of a man lies in the qualifications he has on paper and hence a striving for better examination results. Intellectualism is still rated highly in modern society despite the emphasis on material values. The challenge which examinations offer is in itself a good thing but the writer feels that examinations should be so structured so as to afford the best opportunity for every child to produce his best.

It is also felt that only the teacher who has taken the children for literature should set their examination paper or rather should examine them. Many conscientious teachers feel that children's responses to literature could be tested orally and that this could be backed up by written assignments for those who are too shy to express themselves orally. One teacher suggested that individual oral examinations be given by the teacher in front of an inspector but this would be time-consuming and also be an ordeal for most children. A system which the writer has used with first-year post-matriculation students has proved most successful for evaluation. Large classes have been divided into groups, and given topics, to discuss which relate to their set-works. This is done fairly often. The teacher moves among the groups questioning and guiding and by 'listening in' to their discussions she is able to evaluate their responses as well as their preparation for the discussion. Their extra reading can also be tested in this way. At school level, in small groups, a child who does not contribute will be noticed more easily than in a large group. Shyness in contributing in this way can be counter-balanced by short written

assignments of an interesting nature. The teacher could, when a child comes up with a good response or idea suggest that the pupil moves to join another group and share her idea with them and join in with their discussion. In this way children learn to criticize constructively while they socialize and the teacher can judge the ability of the child while she is 'listening in' without the child being aware of the fact that she/he is being evaluated. Here again, however, there can be no standardization because subjectivity might well play a role as a determining factor when evaluating the pupils. In the presence of an inspector who knows what works are being examined, however, a more objective result might be obtained. This group testing system is similar to the testing of individuals as described above and is a more humanistic approach making for better contact between the pupil and the teacher as the intermediary between the author and the audience. Discussion within groups allows scope for more pupils to make contributions and, therefore, more responses are evoked.

Literature in schools, the writer feels, would serve a nobler purpose if another form of evaluation could be found to replace the present examination system.

The HMC English Committee Questionnaire

Early in 1975, the HMC English Committee sent a questionnaire to schools requesting the teachers to rate the books which has been set for JMB from 1971 to 1976 in order to assess the value of the works for future prescriptions. The results are tabulated below.

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1 represented top rating; 5 the lowest. Average scores are shown.

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	<u>Shakespeare</u>	<u>Novel</u>	<u>Play</u>	<u>S.Stories</u>	<u>Poetry and others</u>
1,2	<u>Hamlet</u>				
1,3	<u>King Lear</u>				
1,4					
1,5		<u>Lord of the Flies</u>			
		<u>The Grapes of Wrath</u>			
1,6		<u>Wuthering Heights</u>	<u>Death of a Salesman</u>		
1,7		<u>To Kill a Mockingbird</u>	<u>A Man for all Seasons</u>		
		<u>Sons and Lovers</u>			
1,8		<u>The Mayor of Casterbridge</u>			
		<u>The Power and the Glory</u>			
1,9		<u>Cry the Beloved Country</u> 1984		<u>Conrad: Four Tales</u>	
2,0		<u>Pride and Prejudice</u>	<u>The Royal Hunt of the Sun</u>		<u>Cider with Rosie</u>
		<u>Great Expectations</u>			

	<u>Shakespeare</u>	<u>Novel</u>	<u>Play</u>	<u>S.Stories</u>	<u>Poetry and others</u>
2,1		<u>The Sword in the Stone</u>		<u>Short Story Study</u>	
		<u>Mister Johnson</u>		<u>3 Tales from Conrad</u>	
		<u>The Inheritors</u>			
2,2	<u>Antony and Cleopatra</u>	<u>The Woodlanders</u>			<u>The Living Tradition</u>
2,3		<u>A Tale of Two Cities</u>			
		<u>Things Fall Apart</u>			
		<u>A Farewell to Arms</u>			
		<u>Brave New World</u>			
2,4		<u>Oliver Twist</u>	<u>The Crucible</u>		
		<u>The Devil's Advocate</u>	<u>Murder in the Cathedral</u>		
2,5		<u>The Return of the Native</u>			
		<u>The Beadle</u>			
2,6	<u>Henry IV, Part I</u>				<u>Verses for You - 111</u>
2,7			<u>The Importance of being Earnest</u>	<u>Typhoon</u>	
2,8	<u>Richard III</u> <u>The Tempest</u>	<u>The Day of the Triffids</u>			<u>Goodbye To All That</u>
2,9				<u>Slings and Arrows</u>	<u>My Early Life</u>
3,0		<u>David Copperfield</u>			
		<u>The Gun</u>	<u>Arms and the Man</u>		

	<u>Shakespeare</u>	<u>Novel</u>	<u>Play</u>	<u>S.Stories</u>	<u>Poetry and others</u>
3,1		<u>Jane Eyre</u>	<u>Major Barbara</u>		
3,2					<u>Poems of Roy Campbell</u>
3,3		<u>Lord Jim</u>		<u>Harrap Book of Short Stories</u> <u>16 Stories by South African Writers</u>	
3,4					<u>A Pattern of Islands</u>
3,5		<u>The Mill on the Floss</u>			
3,6		<u>Nicholas Nickleby</u>			
3,7					
3,8					
3,9					
4,0		<u>The First Men on the Moon</u> <u>The Way of All Flesh</u>			<u>When Boys Were Men</u> <u>The Sea Around us</u>
4,1					
4,2		<u>Brown on Resolution</u>			<u>Commando</u>

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Also chosen: The Cloister and the Hearth (1 Rating: 3,0)  
Robbery Under Arms (2 Rating: 5,0)  
Africana (Short Stories) (1 Rating: 3,0)  
20th Century Short Stories (2 Rating: 1,5)  
Onward From Table Mountain (2 Rating: 5,0)

POETRY

TABLE 14

	1945-1970						1971-1980																			
	J	C	N	T	O	Ca.	J	C	N	T	O	Ca.														
Anonymous	P*		P	P			5		1	2	1		9	Donne	P	P	P	P	P		10	7	9	3	3	32
Chaucer	P	P	P				5	4	7	3			19	Herrick	P	P					3				1	4
Spenser	P	P	P				2	1	2	1			6	Herbert	P	P	P	P			10	4	7	7		28
Gascoigne			P											Shirley	P		P					1	2			3
Raleigh	P	P	P				3	3	2½	3	2		13½	Keats	P		P				4	2	1	1		8
Drayton	P	P	P				3	4	1	2			10	Pope	P	P	P	P			9	6	3	1		19
Marlowe		P	P	P			3	4½	3	1	2		13½	Vaughan			P	P			3					3
Wyatt	P			P				1					1	Milton	P	P	P	P	P	P	7	8	4	3	3½	25½
Shakespeare	P	P	P	P	P		10	8	10	6	5		39	Dryden	P	P	P				3	2				5
Ben Jonson	P		P	P						1			1	Waller			P									
	P	P	P	P	P		21	21½	18½	14	9		112		P	P	P	P	P	P	49	30	26	15	7½	127½

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\* P - Prescribed from 1945-1970

	J C N T O Ca					J C N T O Ca					J C N T O Ca					J C N T O Ca													
Cooper	P					2					2	Walsworth	P	P	P	P	P						10	8	9	3	4	34	
Collins	P					2		1			3	Coleridge	P	P	P	P	P						9	1	3	3		16	
Gray	P	P	P	P		5	10	4	1	5	25	Byron	P	P	P	P							3					3	
Goldsmith	P					2	1		1		4	Shelley	P	P	P	P	P						6	7	3	6	5	27	
Blake	P	P	P	P	P	3	4	4	3	1	15	Keats	P	P	P	P	P						10	8	10	4	5	37	
Burns	P	P	P	P	P	5	1	1	1	1	9	Clare	P																
	P	P	P	P	P	19	16	9	7	7	58		P	P	P	P	P					38	24	25	13	17	117		

	J	C	N	T	O	C	J	C	N	T	O	C	J	C	N	T	O	C	J	C	N	T	O	C
Tennyson	P	P	P	P	P	P	10	8	3	3		24	Lawrence	P	P	P	P		6	5	8	5	4	28
Bridges													T.S. Eliot	P	P	P	P		10	8	9	4	3	34
Browning	P	P	P	P	P	P	7	8	5	6	6	32	W.B. Yeats	P	P	P	P	P	10	6	8	6	1	31
Fitzgerald		P	P					2		2		4	Owen	P	P	P	P		10	5	9	5	3	32
Arnold	P	P	P	P	P		10	8	5	3	2	28	Spender		P	P			3	6	5	3	3	20
D.G. Rossetti	P	P	P		P								Kirkup						2	1	3	4	2	12
Christina Rossetti			P						2			2	Ted Hughes						10	1	6	4		21
Swinburne	P	P											Auden	P	P	P	P		10	7	4	2	4	27
Hardy	P		P	P			2	2	5	6	1	16	MacNeice	P	P	P			3	5	4	3		15
Hopkins	P	P	P	P			7	5	10	5	4	31	C.P. Lewis		P	P			6	2	3	2	3	16
Brooke	P		P	P				1	3	3		7	D. Thomas		P	P	P		3	7	9	4	4	27
							36	34	33	28	13	144							73	53	68	42	27	263

J C N T O Ca

J C N T O Ca

J C N T O Ca

J C N T O Ca

Roy Cambell

P P P P P

7 4 3 2 6

Guy Butler

6 3 1 1 2

Slater

P P P

1

Alan Paton

2

r

Douglas Livingstone

1

William Plomer

1 2

Wright.

1

Larkin

3 1 2 1

E. Mair

1 4

Plath. P P

3 2 1

Untermyer P P

2 1 1

Sarsoon

1 3

Porter

1

Francis Thompson P P P P

1

Rudyard Kipling P

1

Carberry

1

Cummings

1

Brettell

1

Welsh

1

ENGLISH HIGHER

ANTHOLOGIES OF POETRY

TABLE ONE

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANSVAAL</u>	<u>OFS</u>	<u>CAMBRIDGE "O"</u>	
1945	The Poet's Way OR English Verse Old & New	Pattern Poetry, Part III	As for	A Book of Narrative Verse	Under a Dancing Star	INFORMATION NOT AVAILABLE.	
1946	Anthology of Modern Verse	Pattern Poetry, Part III	/	The Grass of Parnassus A Book of Narrative Verse An Anthology of Modern Verse			
1947	English Verse Old & New	An Anthology of longer Poems		JMB			
1948	Eight Poets	Pattern Poetry, Part III.			Golden Treasury Under a Dancing Star/ More Poems Old & New Poetry For You		Under a Dancing Star A New Centenary Book of S.A. Verse
1949	More Poems Old & New	The Living Tradition			Verse For You, Bk III.		
1950	The Poet's Tongue	The Living Tradition			Verse For You, Bk III		
1951	Eight Poets	An Anthology of longer Poems			The Poet's Tongue		
1952	Eight Poets	The Living Tradition			Eight Poets		
1953	The Poet's Company	The Poet's Company		The Poet's Company	More Poems Old & New		
1954	Eight Poets	The Living Tradition		The Poet's Company	More Poems Old & New		
1955	The Living Tradition OR The Poet's Company	The Poet's Company		The Living Tradition	Thudding Drums A Poetry Book For Boys and Girls		
1956	The Living Tradition	The Living Tradition	The Living Traditions. Sons of the Mistral More English Verse. Sons of the Mistral.	Nuttall: English Verse Golden Treasury Nuttall: More English Verse	A New Centenary Book of S.A. Verse		
1957	The Living Tradition	longer Poems from Spenser to Noyes.	More English Verse	Eight Poets	Mount Parnassus		
1958	Poems for Discussion	More English Verse	The Golden Treasury	Golden Treasury	Eight Poets		
1959	Poems for Discussion	The Living Tradition	The Golden Treasury	Verse For You, Bk. III	The Poet's Window		
1960	Poems for Discussion	More English Verse	The Living Tradition	Verse For You, Bk. III	The Poet's Window		
1961	The Living Tradition	The Living Tradition	The Living Tradition	Verse For You, Bk. III	Poems Old & New		
1962	Verse For You, Book Three.	More English Verse	The Living Tradition A Book of Poetry <sup>JMB</sup>	Verse For You, Bk. III	Music in Their Dreams.		
1963	Verse For You	A Book of Poetry	More English Verse	Verse For You, Bk. III			
1964	Verse For You.	The Winchester Bk. of Verse.	A Book of Poetry	Verse For You, Bk. III			

	<u>JMB</u>	<u>CAPE</u>	<u>NATAL</u>	<u>TRANSVAAL</u>	<u>OFS</u>	<u>CAMBRIDGE D'</u>
1965	Thirty Studies in Poetry	Smythe: A Book of Poetry	Brown: Verse for You. Bk. III	Verse for You. Bk. III	Music in Their Dreams	An Anthology of longer Poems
1966	Pattern Poetry, Part III	Winchester	Verse for You Bk. III	Verse for You. Bk. III	Music in Their Dreams	An Anthology of longer Poems
1967	Pattern Poetry, Part III	The Living Tradition	The Living Tradition	Verse for You. Bk. III	An Anthology of Narrative Verse	An Anthology of longer Poems
1968	Smythe: A Book of Poetry	A Galaxy of Poems Old and New	Iron, Honey, Gold The Living Tradition. Iron, Honey, Gold.	Talking of Poetry	Under a Dancing Star	An Anthology of longer Poems
1969	Smythe: A Book of Poetry	A Galaxy of Poems	Penguin Book	Onward from Table Mountain	Nuttall: More English Verse	Rhyme and Reason.
1970	Smythe: A Book of Poetry	Nuttall: More English Verse	Hewitt: This Day & Age. Penguin Book.	Onward from Table Mountain	More English Verse	Ten (60) Poets
1971	Verse for You, Bk. III	Winchester	The Living Tradition This Day and Age	Talking of Poetry		A choice of Poets
1972	Verse for You, Bk. III	Poetry Now & Then	Inscapes	Albatross	The Living Tradition	A Choice of Poets
1973	Verse for You, Bk. III	Inscapes	Inscapes	Albatross	Music in Their Dreams	A Choice of Poets
1974	The Living Tradition	Winchester	The Living Tradition Themes & Variations	Poems to Compare	Inscapes	A Choice of Poets
1975	The Living Tradition	Poetry Workshop	Inscapes	Poems to Compare	The Living Tradition	A Choice of Poets
1976	The Living Tradition	J.G. Brown: Verse for you. Bk. III	Albatross Touchstone V	The Poet's Sphere		Rhyme and Reason
1977	Inscapes	For All Seasons	Inscapes	The Poet's Sphere		Rhyme and Reason
1978	Inscapes	Inscapes	Albatross Touchstone V	Albatross	Poetry Now & Then	Rhyme and Reason
1979	Inscapes	Inscapes	Themes and Variations The Living Tradition	The Poet's Sphere	Inscapes	Rhyme and Reason.
1980	Verse for You. Bk. III	The Living Tradition <small>(Tyfield, Nicol &amp; Rumbold)</small>	Albatross / Touchstone	The Poet's Sphere.	Poetry Now & Then.	Rhyme and Reason.

Additional Footnotes

p. 9 a) These remarks and others referred to in this study have been collected over the last few years from written remarks made by first-year students at a university and at a training college in essays asking for the students' impressions of the prescribed literature studied at school.

p.32 b) Winston Churchill wrote in his biography: 'I was allowed to learn things which interested me: French, History, lots of Poetry by heart ...'.

The influence of Kipling's work is evident in Owen's war poetry.

Achebe was influenced by Yeats and uses, for instance, a quotation of Yeats's - 'things fall apart' from 'The Second Coming'.

T.S. Eliot's intellectual poetry is full of allusions to past poets. Many of the traditional novelists refer to literature which they have read and Shakespeare, himself was influenced by the literature of his past.

- p. 53 c) A large portion of Sir Winston Churchill's biography, My Early Life (set as an alternative) is concerned with Churchill's participation as a British soldier in the Anglo-Boer War. Therefore, Plomer and Reitz, although the only prescribed South Africans to write on the war, were not the only authors to do so. Thomas Hardy also wrote about this war.
- p. 89 d) McCandless and Coop write: 'The laws of a society must be such that any rational person would accept them; otherwise they do not bind. From this universal moral perspective, society itself can be judged, and the individuals can reconcile in their own minds the divergent values of a pluralistic society and world.' (p. 168-169).  
[See Huckleberry Finn and To Kill a Mocking Bird in which some of the chief characters question the laws of man.]

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