ENRICHMENT STRATEGIES FOR GIFTED ENGLISH FIRST LANGUAGE (HG)
PUPILS AT THE SENIOR SECONDARY LEVEL : A CRITICAL EVALUATION
OF A PROGRAMME IMPLEMENTED AT GREY BOYS' HIGH SCHOOL, PORT
ELIZABETH, 1986 - 1988.

THESIS

SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS

FOR THE DEGREE OF

MASTER OF EDUCATION

of Rhodes University

by

GREGORY MARK CUNNINGHAM

June    1989

## ACKNOWLEDGEMENTS

# ABSTRACT

Programmes developed specifically for the gifted and talented pupil are not a novel idea. Yet, by comparison, the history of gifted education is a brief one.

Highly gifted and talented pupils often have difficulty being challenged in a conventional classroom situation. Since classroom instruction is usually designed for the benefit of pupils who function at the level of the majority of their peer age-group, this teaching, no matter how well done, may not be appropriate for the extremely gifted pupil whose abilities differ greatly from this group. Even special programmes for gifted and talented students may be designed for a broad group of gifted students and may not meet the specific needs of the gifted child, especially ones with a special intellectual talent.

While it is important to bear aspects such as the characteristics of giftedness and the attributes of the talented individual in mind, the basis of this dissertation examines what enrichment and acceleration strategies may be utilised by the English First Language (HG) teacher when presented with a preselected group of pupils who are gifted in English, utilising a composite gifted educational model as a mechanism for the development of this specific programme.

Four major areas within the English syllabus are considered: language, literature, writing and oral activities.

Current problems in gifted education generally focus on two areas: the lack of both systematically developed models and systematic evaluation of programmes; and programme models with explicit goals, objectives and specified outcomes. Many programmes are implemented without these considerations and become haphazard collections of unrelated games and puzzles.

A systematic and critical evaluation of the whole programme (which spanned the duration of the Senior Secondary phase) is considered, with special reference to a holistic evaluation model, utilising the questionnaire and focused interview. These responses and the pupils' product outcomes, reveal that not only is this type of programme viable, but it also appears to be beneficial to pupils who are gifted in English.

# INTRODUCTION

Educators and parents alike are becoming more and more "gifted conscious", and for very good reasons. Thousands of gifted and talented children and adolescents are sitting in their classrooms - their abilities unrecognized, their needs unmet. Some are bored, patiently awaiting for peers to learn skills and concepts that they have mastered two years earllier. Some find school intolerable, feigning illness or creating other excuses to avoid the trivia. Some say that existing schools are obsolete, more of a tradition than a necessity. Some feel pressured to hide their keen talents and skills from uninterested and unsympathetic peers.

Other gifted pupils tolerate school but satisfy their intellectual, creative, or artistic needs outside the formal education system. The fortunate ones have parents who have the means to sponsor them. The less affluent pupils make do as best they can, silently paying a price for a predicament that they may not understand, and that others choose to ignore. That price is lost academic growth, lost creative potential, and sometimes lost enthusiasm for educational success and eventual professional achievement.

Some educators - and many parents of gifted and nongifted pupils - are not swayed by the proposition that unrecognized and supported talent is wasted talent. A common reaction is,

xii

"Those children will survive on their own," or, "Give the extra help to the pupils who really need it!" The argument is that providing special services for highly able or talented pupils is "elitist" - giving to the "haves" and ignoring the "have-nots" and therefore it is unfair and undemocratic.

Certainly, there are many students who need special help, and several education departments in South Africa have funds for special education programmes. These programmes include speech, language and reading remedial teachers; and school psychologists; along with special equipment, materials and tests. The rights of the learning disabled, physically handicapped and retarded pupils are defended; and they should be.

However, a good argument can be made that gifted students have rights too, and that these rights are often ignored. Just as with other exceptional students, students with academic gifts and talents also deserve an education commensurate with their abilities. It is unfair to ignore them, or worse, to prevent the development of their skills and abilities and to depress their educational aspirations and eventual career achievements.

To those who argue that gifted students are capable of holding their own without any educational assistance; sensible replies are that:

(a) they should not be held back and required to
    succeed in spite of a frustrating educational
    system, and

(b) some are not capable of succeeding on their own.

It is not only the gifted students themselves who benefit from specific programmes that recognize and cultivate their talents. Teachers involved with gifted students learn to stimulate creative, artistic, and scientific thinking and they learn to help students understand themselves, develop positive self-concepts, and to value educational and career accomplishments. In short, teachers of the gifted become better teachers, and their skills benefit other pupils too. Society also reaps a profit. Indeed, it is difficult to propose that this essential talent be left to fend for itself instead of being valued, identified and cultivated.

This study examines enrichment strategies which were implemented in a sustained programme, over three years, using a group of pre-selected gifted pupils (IQ mean of group = 130) who were in the top English set during the Senior Secondary phase of their high school career.

While focusing primarily on enrichment strategies, the study also highlights the effects of acceleration; and taken together, the investigation reveals the following aspects:

- what strategies may be used in English for
  gifted pupils

- what effect they have had on the pupils'
  appreciation of various aspects of the

English corpus

- the pupils' level of achievement in the
  various areas of English literature,
  language study, writing and <u>capita</u> <u>selecta</u>

- the challenges held for the teacher(s) involved

- some evaluation procedures

Ultimately, the aim of the investigation is two-fold : it will not only be a critical evaluation of the particular strategies used and the results thereof; but, the study could also serve as a valuable source for curriculum design in future enrichment programmes in English (at the First and Second Language level) for gifted pupils.

In this restricted investigation, it is not always possible to discuss the full range of strategies used in great detail. In parts, I will devote proportionate discussion to modules in relation to the time allocation and the feedback obtained. As far as possible I attempt to substantiate my arguments with the evidence obtained. Where I have moved into the terrain of tertiary work, I have attempted to seek evaluation from university lecturers as far as possible.

The study would not be complete without an attempt to evaluate the programme. Though subjective as the questionnaire only pertained to the pupils involved on the programme, it is important to view the programme critically. Here I have endeavored to back up the evaluation procedure by referring to literature on this particular aspect of programme design. I

had wished also to include a section on comparative pro-
grammes offered by other high schools in English, but after
exhaustive enquiries, many schools indicated that whereas
they attempted enrichment in English, nothing of the magni-
tude of this programme had been attempted, and several
schools did not reply to my letters.

The major concern, though, is that through enrichment pro-
grammes, the status of English can be enhanced, and that pro-
grammes of this nature can engender and encourage enquiry and
interactive learning that will stimulate the gifted pupil to
investigate other areas of language study and literature, and
also perhaps make the exploration of English an attractive
discipline for further pursuit at the tertiary level.

## CHAPTER ONE

## GIFTEDNESS AND THE NEED TO ENRICH

### 1.1 An overview of the history of giftedness and gifted education

Sir Francis Galton (1822 - 1911), English scientist and younger cousin of Charles Darwin, is credited with the earliest significant research and writing devoted to intelligence (or genius) and intelligence testing. Galton was reading by the time he was two and a half and writing proficiently at four. Terman (1917, p.208 - 215), estimated Galton's IQ at 200, based on the tasks he could perform at particular ages. Galton believed that intelligence was related to the keenness of one's sensory equipment; for example, vision, audition, smell, touch and reaction to time. His efforts to measure intelligence therefore involved such tests as those of visual and auditory acuity, tactile sensitivity and reaction to time.

Highly impressed by Darwin's Origin of the Species, Galton reasoned that evolution would favour persons with keen senses - persons who could more easily detect food sources or sense approaching danger. He concluded that one's sensory ability - that is, intelligence - is due to natural selection and heredity. Galton is also noted for conducting the first "twin research", establishing a pattern for twentieth century twin studies aimed at isolating genetic versus environmental

(learned) components of intelligence.

While Galton's emphasis on the high heritability of intelligence is today shared by some (Jensen, A., 1969, 1974; Gage, N. and Berliner D., 1979), many other psychologists and educators argue that the primary determinants of intelligence are environment and learning. The debate continues.

Galton's sensory acuity tests are the first recorded efforts to measure intelligence, although modern intelligence tests have their roots in France, in the 1890s. Binet's commission from the French government was the placement of slow pupils in special classes to receive special training. Binet tried a number of tests that failed. When he began measuring the ability to pay attention, memory, judgement, reasoning and comprehension, he began to obtain results. The tests would separate pupils judged by teachers to differ in intelligence (Binet, H. and Simon, T., 1905).

One of Binet's significant contributions was the notion of mental age - the concept that children grow in intelligence, and that any given child may be at the proper stage intellectually for his or her years, or else measurably ahead or behind. A related notion is that at any given age level, children who learn the most do so partly because of greater intelligence.

In 1910, Goddard (in Terman, L. and Oden, M., 1925) described the use of Binet's methods to measure the intelligence of 400 "feebleminded" New Jersey children, and in 1911 summarized his evaluation of two thousand normal children. The transition from using the Binet tests with below-average children to employing them with normal and above-average children thus was complete and successful.

Stanford psychologist Lewis Terman made two historically significant contributions to gifted education. Firstly, he supervised the formal modification and Americanization of the Binet-Simon tests, producing in 1916 the forerunner of all American intelligence tests, the Stanford-Binet Intelligence Scale. Terman's second contribution was his identification and longitudinal study of 1500 gifted children - 800 boys and 700 girls. This group were, and still are the most studied group of gifted individuals in the world (Davis, G. and Rimm, S., 1985, p. 5).

In the 1920s Terman and Oden administered the Stanford-Binet test to students initially identified by teachers as highly intelligent and the ensuing longitudinal field studies, traced the personal and professional activities of the subjects for over half a century (Terman, L. and Oden, M., 1925, 1947, 1951, 1959).

The United States of America continued to be the trendsetter

with regard to gifted education, but it was not until the launch of Sputnik in 1957, that gifted education came to enjoy wider status. Tannenbaum (1979) referred to the aftermath of Sputnik as a "total talent mobilisation". Academic coursework was condensed for bright students, university courses were offered at the high school level, acceleration and ability grouping were introduced, and efforts were made to identify gifted and talented minority students.

Indeed, awareness and concern was rekindled in the 1970s, and funds and legislation have been enacted at state and federal government level. New programmes have been developed. These new ideas and enthusiasm for gifted education have permeated the international scene.

1.2 The South African perspective from 1918 to the 1980s

The pre-twentieth century education situation in South Africa was compatible with the approaches and attitudes in most countries during that period. This era was characterised by a political philosophy which held that all men were created equal. Accordingly, school curriculums were designed to offer children equality of opportunity (Neethling, J., 1985, p. 51).

No significant research on the gifted child was undertaken before the late forties. At the State level, concern for

children of high potential has been precipitated by the rapid economic development of the country since the Second World War, resulting in a shortage of skilled manpower, especially of high level manpower (Ramfol, C., 1976, p. 355). Verhoef and Roos (1970, p. 1) note that selective immigration from Europe alleviated the problem temporarily, but it was soon realised that a permanent solution lay in the optimum training and utilisation of the manpower actually available in South Africa.

In 1967, The National Education Policy Act, made provision for a system of differentiated education. Such a differentiated system provided the framework in which the educational needs of the intellectually superior pupils could be catered for to a greater extent than was possible in the past (Robbertse, P., 1970, Preface). Alongside these developments, the Institute for Manpower Research of the South African Human Sciences Research Council (H.S.R.C.), which serves in an advisory capacity to the Government, instituted in 1965 what is perhaps the largest single educational research project ever undertaken in South African called Project Talent Survey. This took the form of a longitudinal study and entailed comprehensive testing of the entire normal school population of about 70 000 white standard six children in 1965, with follow-ups and retests until they had become vocationally active. The instruments used comprised tests of intelligence, aptitudes, scholastic

attainment, interests, personality and adjustment, supplemented by a biographic questionnaire and questionnaires to teachers and principals (Roos, W., 1970, p. 7 - 11). The results took over ten years to become available although interim reports on various aspects were issued (Verhoef, W. and Roos, W., 1970, p. 10; Engelbrecht, S., 1975). One of the major objectives of the Project Talent Survey was to make a special study of intellectually superior children (IQ 126+), scholastically gifted, and those with special talents, such as extraordinary mathematical ability (Engelbrecht, S, 1975).

The study exhibited two drawbacks. Firstly, it concerned itself mainly with the intellectually superior, while fields of talent such as social, technical and creative were played down. Secondly, Project Talent Survey has confined itself initially to the white population (Ramfol, C., 1976, p. 355). Culturally standardised tests for Blacks, Coloureds and Indians had appeared by the late 1970s (Neethling, J. 1985, p. 63 - 64).

J.L. Omond, a retired headmaster and inspector, has from 1969 played an important role in attempting to maintain a balance outside the official education policy. To supplement State action, Omond established the Office for the Gifted and Talented in Port Elizabeth in June 1976, with the primary aim of accommodating gifted children on an extra-curricular and

extra-mural level by means of stimulating and enriching activities (Omond, 1981). This was the second major attempt by private individuals in South Africa to accommodate gifted children on an extra-mural basis. In 1972 the Schemerenbeck Centre was established at the University of the Witwatersrand. The Schemerenbeck Centre has played an important part in serving the needs of English-speaking gifted children in the Johannesburg area. Prior to 1976, all requests to the Director of Education for a form of special education for gifted pupils, were turned down (Neethling, J., 1985, p. 54). However, during the second half of 1976 a more sympathetic and positive attitude towards gifted education began developing. The Director of Education in the Cape Province, initiated the establishment of a departmental committee to prepare a guidance manual which was to be circulated to every school and teachers' training college. Here was a definite attempt to plan and structure specifically for gifted pupils. Omond's paper delivered at the Second World Conference on Gifted and Talented Children in San Francisco (July 1977), Henry Collins' (President of the World Council for Gifted and Talented Children) visit to South Africa in 1979, and the First National Conference on Gifted Education organised by Stellenbosch University (October 1979), contributed in a major way to the official introduction of gifted education into the schools of the Cape Province (Neethling, J., 1985, p. 85 - 86).

J.S. Neethling was appointed the first Education Planner for the Gifted on 1 October 1980 with the Cape Education Department. Gifted education had now been officially recognized as a major component within the total framework of education and this step paved the way for the establishment of a co-ordinating committee (1981) which would extend differentiation to its logical consequence, namely functional education for intellectually and creatively gifted children.

By January 1982 only 25 schools in the Cape offered effective programmes to gifted children, but after inservice and follow-up training courses for teachers and principals of all schools in the Cape had taken place, the number of schools offering gifted programmes increased to 500 by July 1983.

> "The establishment of experimental gifted child programmes in project schools, plus the creation of a portfolio on every school staff for gifted child education and the inservice courses offered by the Cape Education Department, demonstrates to a large extent that meaningful didactical perspectives and guidelines on how to manage and administer gifted programmes at micro- and macro-levels could be formulated."

> (Neethling, J. 1985, p. 62)

In other provinces, gifted education has developed along slightly different lines. The Transvaal Education Department favours Extra-Curriculur Centres and three were started during 1981 and 1982. Natal established a permanent

committee in 1981 to investigate the gifted child situation in the province. Inservice courses were offered and pilot schools established. The dominant approach here is that of what is widely termed the "Magnet Group", where pupils are withdrawn from the classroom for certain periods of the day, to meet with a resources teacher and to work on high-input projects.

At the same time talent and giftedness is being fostered in a variety of ad hoc ways in education departments where no formal system for gifted child education yet exists. For example, bursaries, scholarships, and loans are available at various governmental levels and through private sources, while schools also employ acceleration techniques and enrichment programmes to cater for the gifted (Ramfol, C., 1976, p. 357; Neethling, J., 1985, p. 65 - 66).

In conclusion, although special provisions for the identification, nurture and promotion of giftedness in South Africa are not yet fully developed for all population groups and education departments, there is great interest in the country at the moment at both government and private sector levels. National problem-solving bowl competitions, the University of Port Elizabeth's Winter School for Gifted Pupils and the annual Future's Conference serve as examples. Significant steps have already been taken to deal with the matter in the context of national education policy

in a systematic and informed manner.


## 1.3 Definitions of giftedness

A most important aspect of what is meant by "gifted" and "talented" are the definitions thereof. This is a highly contentious issue:

> "No absolute definition of 'gifted' exists.
> Searching for a line of demarcation between
> the gifted and the average is like trying
> to establish a height that differentiates
> the tall from the 'non-tall'. In
> determining giftedness we have not even
> agreed upon the measure to be used. Shall
> it be intelligence? Achievement? Creativity?
> Self-concept? Or should some combination of
> these and other characteristics single out
> the gifted student."
>
> (Durr, W., 1964, p. 14)


According to Robinson, Roedell and Jackson (1979, p. 45), there is no such thing as a typically gifted child. Rather, there are individual pupils who demonstrate a range of specific talents in the intellectual as well as the non-intellectual spheres. The problem becomes even more complicated and difficult in relation to defining and identifying gifted students who are underachievers, economically disadvantaged, culturally different, have learning disabilities, or are physically handicapped.

Stankowski (1978) outlines five categories of definitions of "gifts" and "talents". Firstly, the "gifted" are those who have shown <u>consistently outstanding achievements</u> in a

valuable sphere of human activity. This approach, however, largely restricts giftedness to accomplished adults. Secondly, definitions set a point on the IQ scale and persons scoring above that point are classed as "gifted". Terman's Stanford-Binet cutoff of 140 is a classic example. The practice remains despite its glaring shortcomings of ignoring creative and artistic gifts and discriminating against culturally different and low socio-economic level students. Thirdly, talent definitions focus on students who are outstanding at music, art, science, or some other area. Fourthly, percentage definitions set a fixed proportion of a particular school as "gifted". Any percentage cutoff point is completely a matter of choice. Reis and Renzulli (1982, p. 619 - 20), after extensive research, argued against restricting programmes to the top three or five percent. Finally, creativity definitions stress the significance of superior creative abilities as a main criterion of giftedness. Typically, creativity is recognized as one of several types of gifts and talents. However, Gowan (1978, 1981) uniquely defines a "gifted" person as one who is high in verbal creativity and a "talented" person as one who is high in nonverbal creativity (for example, the arts).

The tremendous importance of definitions of giftedness lies in the fact that the particular definition adopted by a province or school will determine who is selected for and who is excluded from a gifted programme. Taylor and van der

Westhuizen (1987, p. 12) stress the importance of not only taking IQ into account, but also aspects such as aptitude, academic prowess, creativity and reasoning tests, and personal characteristics and traits observed by an evaluator before giftedness can truly be confirmed. Again, in the South African context, the Verslag van die Werkkomitee 8 (H.S.R.C., 1981, p. 5), stresses the need to view a pupil in his/her totality with regard to giftedness, and not restrict the identification merely to the intellectual aspect.

An educator's definition of giftedness is indeed important, yet delicate and complicated. There is no one theoretically-based definition of gifted and talented that will fit all programmes and circumstances. Defining gifted and talented is a central feature of every planned programme, and a feature that must be reviewed with great care.

For many educators, the 1972 United States Office of Education's definition of gifted and talented is often quoted as the most all-embracing:

> "Gifted and talented children are those
> identified by professionally qualified
> persons who by virtue of outstanding
> abilities are capable of high performance.
> These are children who require differenti-
> ated educational programs and services
> beyond those normally provided by the regular
> school program in order to realize their
> contribution to self and society.
>
> Children capable of high performance include
> those with demonstrated achievement and/or

potential ability in any of the following areas:

1. General intellectual ability
2. Specific academic aptitude
3. Creative or productive thinking
4. Leadership ability
5. Visual and performing arts
6. Psychomotor ability"

(Marland, S., 1972, p. 2)

In 1978, the United States Congress revised the definition to

read:

"[The gifted and talented are] ... children
and, whenever, applicable, youth who are
identified at the pre-school, elementary,
or secondary level as possessing demonstra-
ted or potential abilities that give evidence
of high performance capability in areas
such as intellectual, creative, specific
academic or leadership ability or in the
performing and visual arts, and who by
reason thereof require services or activi-
ties not ordinarily provided by the school."

(U.S. Congress, Educational Amendment of
1978 [P.L. 95 - 561, IX(A)] in Tuttle, F.
and Becker, L., 1980)

The main difference between the 1972 and 1978 statements is

that psychomotor ability was excluded.  The reason for the

change is that artistic psychomotor talents could be included

under performing arts and the athletically gifted students

who were already very well provided for (Morgan, H., 1980,

p. 2 - 3).

Renzulli has criticised this definition on three accounts

(Renzulli, J., 1978, p. 180 - 84; Renzulli, J., Reis, S., and

Smith, L., 1981).  Firstly, motivation, which is an important

aspect of all gifted persons who have achieved recognition for their contributions to society, is ignored. Secondly, the six categories are not independent and parallel, but are rather performance areas to which abilities are applied. Thirdly, many educators may acknowledge the six categories, but still continue to use high IQ or achievement scores for the actual selection procedures (Davis, G. and Rimm, S., 1985, p. 11).

Renzulli (1978, 1981) advocates a three-ringed definition. Gifted pupils who truly make valuable contributions to society posses three vital character traits : high creativity, high task commitment (motivation), and above-average intellectual ability.
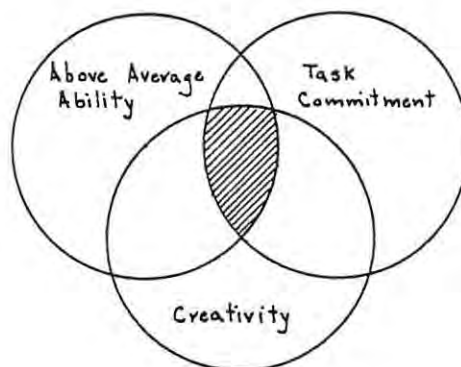


(Renzulli, 1978)

As with the United States Office of Education's definition, Renzulli's three-ring model is also widely accepted, although an important criticism of the Renzulli definition is that it

omits underachieving children - pupils who may have plenty of ability and creativity but are lacking in task commitment. It seems an appropriate function of a gifted child programme to encourage task commitment among children with high ability but low motivation, not just to exclude them.

Finally, it may be concluded that there is no universally accepted or acceptable definition of "gifted" and "talented". The specific definition that a programme accepts will determine the selection instruments and procedures, and, for any given programme, those instruments and procedures/ decision criteria will actually define who is "gifted" and "talented" and ultimately, who then will receive special attention and who will not.

## 1.4 The identification and characteristics of the gifted child

Gifted children can, in many cases, be identified by means of observation owing to the general characteristics attributed to this type of child. Yet in the more formal education situation, such as school, it is necessary to follow a comprehensive and carefully compiled identification procedure (Taylor, C., and van der Westhuizen, C., 1987, p. 22). A complete description of the techniques of identifying a gifted child does not fall within the scope of this thesis. However, two broad means of identification, viz. standardised tests and selection by qualified persons will be discussed.

A large range of standardised tests can be used to identify a gifted child; namely IQ tests, scholastic achievement tests, creativity tests, aptitude tests, personality inventories and interest questionnaires. Gifted pupils may also be identified through interviewing persons closely associated with them; for example, teachers, classmates and even the pupil himself. Checklists can be forwarded to the parents in order to ascertain whether or not there is a degree of giftedness. Taylor and van der Westhuizen (1987, p. 22), stress the importance of using a combination of various procedures in order to construct a comprehensive profile of the pupil in order to reach a considered verdict.

Understanding characteristics of gifted children and adolescents is important. A teacher's familiarity with these traits will enable recognition and identification of gifted pupils in the classroom situation. It is true, of course, that children differ not only in appearance, but also in language and cognitive ability, learning styles, motivation and self-concept.

> "While general educational philosophies
> shape the broad framework of programs,
> and knowledge of learning principles and
> effective methodology provide direction,
> the final lines of effective programs must
> be drawn from a knowledge of gifted
> children themselves. What are their
> mental, emotional, social, and physical
> characteristics?"
>
> (Durr, W., 1964, p. 33)

The more that is known about these students, the more likely

we are to provide appropriate education for them. It must also be borne in mind that gifted children differ in their pattern of educational needs.

> "Many studies have found that both academically
> and artistically talented high-school students
> showed assertive and experimental traits, but
> the artists were more sensitive, self-sufficient,
> and casual."

(Davis, G. and Rimm, S., 1985, p. 17 - 18)

### 1.4.1 Intellectual traits

#### a) Precocious Language and Thought

The dominant trait of very bright pupils is that they are developmentally advanced in language and thought. Their intelligence test performance matches that of older children. Their mental age simply outstrips their chronological age and their physical development. The intellectually gifted child may learn to speak early, and fluency improves rapidly. Therefore, the accelerated improvement in speech reflects not only a quickly growing vocabulary and knowledge base, but a rapidly improving conceptual and abstract-thinking ability as well.

#### b) Early Reading and Advanced Comprehension

Not only do some gifted preschoolers talk and conceptualise at an advanced level, but they may learn to read at four or sometimes, even three. The advanced language ability of the intellectually gifted child includes superior comprehension skills. The child may grasp complex and abstract concepts

and relationships that are normally learned at an older age. A well-endorsed principle of learning is that what is comprehended and integrated into one's cognitive structures, is also well remembered. Therefore, the intellectually gifted child usually acquires a large working vocabulary and a large store of information about many topics (Ausubel, D., 1978, p. 251 - 57).

c) <u>Logical thinking; early appearance of talents</u>

The thinking processes of the gifted child are quicker and more logical when compared with the average child. In addition to the early reading and advanced comprehension and logical abilities, the intellectually gifted child may also begin writing at a precocious age. For many gifted children, advanced mathematical, musical, and artistic abilities also appear early, paralleling the verbal and conceptual skills.

d) <u>Motivation, Persistence, Advanced interests</u>

The high motivation and urge to learn found in many gifted children, combined with their curiosity and their advanced comprehension and logical abilities, frequently lead to surprisingly advanced interests. Albert (1975, p. 140 - 51), stressed that a crucial trait of giftedness was the compulsion to be productive and the ability to work hard; while Burk (1980) found that persistence was related to both achievement and personal adjustment.

1.4.2 <u>Affective</u> <u>Characteristics</u>

a) <u>Low</u> <u>anxiety</u> <u>and</u> <u>depression,</u> <u>Better</u> <u>Self-Concepts</u>

Passow's study (1981) revealed that the gifted students
selected were generally better adjusted socially and
personally and were emotionally stable, less neurotic and
even more trustworthy than his unselected nongifted students.
As a general rule, gifted and talented pupils are better
adjusted, have better self-concepts and lead comparatively
happier lives. As stated by Milgram and Milgram:

> "Intellectual giftedness is an asset in
> coping with life's challenges and is
> associated with ... favorable social
> and personal adjustment."

(Milgram, R. and Milgram, N., 1976, p. 190 - 92).

b) <u>High</u> <u>Moral</u> <u>thinking</u> <u>and</u> <u>Empathy</u>

As a general trend, gifted students are more sensitive to
values and moral issues and they intuitively understand why
certain behaviour is permissible and not acceptable. Gifted
children are likely to develop, refine and internalise a
system of values and show a keen sense of fair play and
justice at a relatively early age.

c) <u>Independence,</u> <u>Self-confidence,</u> <u>Internal</u> <u>Control</u> <u>and</u>
   <u>superior</u> <u>humour</u>

Gifted and talented pupils usually are aware of their own
needs, feelings, and attributes. They also generally rely
more on themselves than on other people, luck or chance,

preferring to restructure the environment rather than have it dictate to them (Griggs, S., 1986, p. 5).

Some negative traits of gifted children are stubbornness, unco-operativeness, egocentrism, discourteousness, indifference to conventions, and resistance to teacher domination.

The descriptions cited above in 1.4.1 and 1.4.2, are conventionally agreed upon as "usual" characteristics of gifted children : Terman, L. and Oden, M., 1951; Durr, W., 1964; Davis, G. and Rimm, S., 1985; Griggs, S., 1986; Taylor, C. and van der Westhuizen, C., 1987.

## 1.5 A subject-related proposal for specialised gifted education programmes

Just as the mentally and physically handicapped find a refuge in the education system where their needs may be met, it is also important to recognize and acknowledge the place of the creatively gifted. Not only do differentiated educational programmes make resources available to the gifted child, but these programmes help gifted children to understand their giftedness.

As Tremain states when discussing the value of special programmes for the gifted:

> "The study provided no data to support
> the contention that gifted programmes
> breed elitism, snobbery, indifference,

> conceit, or any other negative quality.
> On the contrary, ... the study leads
> to the conclusion that gifted programs
> do indeed make a difference - and that
> difference makes program development
> vitally worthwhile."

(Tremain, C., 1979, p. 517).

It is important to bear in mind that virtually every outstanding young sportsman receives highly specialised attention in the form of coaching, training schedules and equipment. It surely follows that the special cultivation of talent in other areas should produce highly capable adult professionals in the arts, sciences and business spheres.

I propose that it is possible to design, implement and evaluate a differentiated programme for the gifted students for English First Language (HG) at the Senior Secondary level within the confines of the Cape Education Department system.

While it is not suggested that too much emphasis is being placed in gifted programmes on problem-solving activities, lateral thinking and mathematical and scientific investigations, certainly much energy and time is allocated to these areas. Curriculum planners and teachers of the gifted alike, seem somewhat reluctant to conceive enrichment and accelerated programmes for the humanities, and in particular, the languages.

What is also disturbing is the increasing emphasis that is

being placed on science and technology and that pupils and
adults seem to be losing their sensitivity. Margaret
Mathieson, when referring to the views of David Holbrook and
G.H. Bantock, says:

> "Like Arnold and Leavis these writers,
> concerned above all with what Holbrook
> calls the children's 'humanity', believed
> that this can be touched and sensitised
> by engagement with great works of art...
> they insist upon the universality of the
> literary experience which, if neglected,
> will mean severe imaginative deprivation
> for children continually exposed to what,
> they argue, are the banalities of the
> mass media."
>
> (Mathieson, M., 1975, p. 198).

Somehow the English teacher has to engender an appreciation
for fine literature, and the value of language. One
strategy is by stimulating gifted pupils in the hope that
this will permeate to other levels of society. As Harold
Lyon says:

> "If anything is done for the gifted and
> talented, they are usually led down the
> purely cognitive or intellectual track
> and the result becomes a one-dimensional
> half-person, brilliantly developed
> intellectually and stunted emotionally.
> We are concerned about the development
> of the whole person ... about these
> youngsters' capacities for empathy,
> their awareness, their communication
> skills, their capacity for love. Without
> those skills, their intellectual gifts
> are a waste."
>
> (Lyon, H., 1976, p. 30 - 31).

An enrichment programme in English can cultivate the gifted

pupils' awareness, communication skills and empathy which are central to the development of the total human personality. Instead of trying to justify the place of English in the curriculum by erecting barricades of rule-governed grammar, compartmentalised teaching and formula-based language answers, the teacher should attempt to convey to the pupil the concept of English in its totality, not in the parts reduced from the whole, and ultimately, the important role it plays in all the subjects the child - whether gifted or not - follows at school. The English teacher should note the Bullock Report's aim of a "comprehensive and unified" approach to language development and teaching. It calls for:

> "... an organic relationship between
> various aspects of English, and ...
> the need for continuity in their
> development throughout school life."

> (Bullock Report, 1975, p. xxxv).

Potentially, the centrality of language is aimed at the whole curriculum as an integrating force and this is where language across the curriculum is such a vital aspect of the Bullock report, and the implications it holds for the English teacher and the curriculum planner.

Realistically, not every programme for gifted pupils is guaranteed to improve the educational or professional achievements of every child or adolescent who participates. It sometimes occurs that a poorly conceived and executed programme will not provide the necessary training,

motivation, or direction to enable gifted participants to achieve later at higher levels than gifted non-participants (Swing, E., 1973, p. 1223 - 1224). Some gifted pupils may simply lack the intrinsic motivation necessary to pursue higher education or career achievements, despite their participation in a well-planned and otherwise sound special programme. However, gifted programmes do make a difference in pupil achievements - a large and highly visible one.

In the next chapter, curriculum design with special reference to gifted child programme development and models of enrichment, will be investigated, with special reference to the structure of an English Department within a Cape Education Department high school.

## CHAPTER TWO

CURRICULUM DESIGN FOR GIFTED PROGRAMMES WITHIN THE CONTEXT OF A CONVENTIONAL HIGH SCHOOL STRUCTURE

### 2.1 Rationale for designing programmes for gifted pupils

> "Most statements of general goals of
> education contain the concept of
> differentiating instruction to meet
> individual needs and abilities of
> students."

(Tuttle, F., and Becker, L., 1980, p. 9)

Gifted pupils have special characteristics that usually are not addressed in most classrooms. These pupils need the opportunity to interact with each other and to work with materials which challenge their abilities. Before implementing a programme, curriculum developers and teachers alike, should have a clear rationale as to how the institution of a programme for the gifted will benefit the individual students, the school, the teacher, and ultimately, society at large.

Parnes (1979) notes the following needs of the gifted which should influence programme development:

> "The gifted need to:
>
> - use, develop and understand higher mental
>   processes
> - interchange and dialogue with their intellec-
>   tual peers
> - have the resources available to assist in the
>   development of their abilities
> - learn to develop life styles commensurate
>   with their particular profile of abilities
>   and talents

> - have the opportunity to assess their unique
> talents and interests."

(Parnes, S., 1979, p. 45 - 49).

The principle of continual curriculum change has been widely and justifiably endorsed in educational circles. However, there can be no justification for a gifted programme whose sole claim of worth is that it is new. Successful programmes are carefully and thoughtfully established. Another sound principle for curriculum change is the active involvement of all those who are concerned with the programme - directly or indirectly:

> "... it seems doubly desirable in an area
> which is both of vital importance and
> subject to a great deal of misunderstan-
> ding. Such involvement is beyond the
> realm of professional courtesy, it is a
> question of providing the best possible
> program and then ensuring that the program
> is actually put into operation."

(Durr, W., 1964, p. 53)

The establishment of sound purposes and goals is also of vital importance. While each objective must be precise, the total complex of objectives must be broad. The purposes of a programme for the gifted should encompass a variety of learning strategies, extending from knowledge mastery to the development of skills, interests and attitudes. Although a general educational aim is certainly to provide a variety of activities for all people, those pupils who show high intellectual performance, have the ability to learn and explore over a still greater area and fortunately, usually have characteristics that make them want to explore widely.

Limited purposes for a gifted programme can stultify these pupils, regardless of the teacher's efforts. The educator's vision should, in establishing purposes, be broad enough to take advantage of the interests and abilities those pupils possess. Evaluation evolving directly from the stated purposes is a sound procedure. Accurate assessment of progress toward the objectives of the programme is essential both to improve understanding of the value of what the teacher is doing and to point to ways of improving and strengthening such programmes.

It should be kept in mind that the gifted and talented individuals currently going through our educational institutions are the probable leaders of our society in the near future. Indeed, as has frequently been stated, these young people are our country's greatest resource for they are the ones who will shape our institutions and cultures:

> "We educators, then, should provide positive
> vehicles to help them assume productive
> leadership to benefit themselves and society
> to the maximum of their potential. Too
> often, however, their progress is impeded
> when they are forced to maintain the same
> rate and to follow the same academic route
> as everyone else progressing slowly through
> the academic hierarchy."

(Tuttle, F. and Becker, L., 1980, p. 12)

To permit these individuals to be of maximum service to society, educational programmes are needed which allow them to enter productive stages earlier and which encourage mean-

ingful productivity throughout the educational process. The teacher should also endeavour to provide experiences which will help them acquire vital skills, concepts, self-awareness, and social understanding.

Research has demonstrated that the gifted student does benefit from special programmes, and some evidence demonstrates that gifted individuals are penalised when not provided with special attention. Finally, a programme for the gifted may help all students as it allows more pupils to participate and share in a wider variety of learning experiences.

## 2.2 Designing a gifted programme

> "At the core of special programs for
> the gifted is subject matter content.
> This content should differ in quantity,
> quality, sequence, and level from the
> typical curriculum. The quantity of
> knowledge details, and embellishments
> presented in a given subject area will
> be greater because the gifted tend to
> possess those qualities of learning
> capability and motivation which demand
> greater content coverage."

> (Rice, J., 1973, p. 289)

A bewildering array of variables faces the educator planning special programmes for gifted pupils. There are various administrative plans and policies to be sorted out. The general curriculum has to be analysed in terms of its usefulness for the gifted.

Rice (1973), Pollette (1980) and Taylor and van der Westhuizen (1987) make the point that too often, typical curriculum content for gifted students is based on assumptions made by observing normal children. This implies that much content is envisioned as memory units which demand a capability to recall knowledge and systematically relate the knowledge learned to prior knowledge and future situations.

As Davis and Rimm (1985) point out that whereas this strategy is suitable for normal pupils, gifted pupils utilise their problem-solving facilities to generate knowledge:

> "Since the gifted demonstrate the use of higher mental operations much earlier than others, their curriculum should contain problem-solving, logical systems and methodological content from the outset."
>
> (Rice, J., 1973, p. 290)

Pollette possibly puts it the most succinctly:

> "The principal guideline of gifted education simply stated is, 'If all children can do it, it isn't gifted education.'"
>
> (Pollette, N., 1980, p. 23).

It is possible (after a study of existing programmes) to discriminate among three main approaches or strategies used in gifted programmes, namely: acceleration; enrichment and the special settings strategy.

2.3 <u>Differentiation</u> <u>strategies</u>

2.3.1 <u>Acceleration</u>

Stated briefly, a gifted pupil tackling an acceleration programme completes any given segment of the educational syllabus in less than a normal period of time, or at an earlier age. The aim of acceleration is, according to Fox (1979, p. 117), to give pupils the opportunity to attain basic subject knowledge (or content), so that they may progress to higher levels of abstract thinking and problem solving, under the auspices of a teacher.

2.3.2 <u>Enrichment</u>

Relying on the typical syllabus as a skeletal structure, the main thrust of enrichment programmes is supplementation. The supplemental content may take one of two main forms:

1) knowledge which embellishes upon basic concepts (termed <u>horizontal</u> enrichment)

2) advanced topics not ordinarily dealt with at a given standard level (called <u>vertical</u> enrichment)

2.3.3 <u>Special</u> <u>settings</u>

Special classes and individual tutoring may be designed to educate the student uniquely. Radically new methods, contents, sequences of subjects, or levels of learning may be introduced. The accommodation of a totally different curriculum expressly designed for the gifted, is the aim of this strategy.

2.3.4 <u>Acceleration versus enrichment</u>

There is a traditional controversy regarding the merits of acceleration versus enrichment (for example: Daurio, 1979; Passow, 1981). Acceleration advocate Julian Stanley (1979; Benbow and Stanley, 1982), argues that:

> "... most of the supplemental educational procedures called 'enrichment' and given overly glamorous titles are, even at best, potentially dangerous if not accompanied or followed by acceleration ... in subject matter and/or [standard]."
>
> (Stanley, J., 1982, p. 84).

Superficially, the distinction between acceleration and enrichment seems simple enough - acceleration implies moving faster through academic content, while enrichment implies richer and more varied content. On closer investigation, the distinction becomes less clear.

Acceleration, according to Fox, means:

> "... the adjustment of learning time to meet the individual capabilities of the students ... leading to higher levels of abstraction, more creative thinking, and more difficult content."
>
> (Fox, L., 1979, p. 117).

What this really implies is that acceleration allows students to move at a rate with which they are comfortable and can excel, rather than holding them back to conform to the pace set by the average learner.

As for enrichment, Daurio states:

> "... the term has no meaning for the gifted

unless it is inextricably linked to good
acceleration practices ..."

    (Daurio, S., 1979, p. 87).


On the other hand, Kolloff and Feldhusen, point out that

enrichment:

> "... implies a supplementation of the depth,
> breadth, or intensity of content and process
> as appropriate to the students' abilities
> and needs ... [and is the prevailing
> practice because] ... of the diversity
> in meeting student needs."

    (Kolloff, P., and Feldhusen, J., 1984, p. 53 - 57).

while Fox adds that enrichment may be;

> "... defined as the provision of learning
> experiences that develop higher processes
> of thinking and creativity in a subject area."

    (Fox, L., 1979, p. 117).


According to these various descriptions, then, both accelera-

tion and enrichment accommodate the high abilities and indi-

vidual needs of gifted students, and both lead to depth,

breadth, and the development of creativity and other high-

level thinking skills.


The recommendations of Renzulli (1977); Fox (1979); Treffin-

ger (1981), and Taylor and van der Westhuizen (1987) are that

both enrichment and acceleration are necessary. A well roun-

ded, coherent gifted programme will implement plans for both

types of services. Gifted pupils should be permitted to work

at their own pace, and they should also have opportunities

for greater variety in content, greater depth, and the deve-
lopment of affective, creative, scientific, and other high-
level skills, all of which make up enrichment:

> "... properly conducted acceleration tends
> to be enriching, and appropriate enrichment
> is deliberately accelerative."
>
> (Stanley, J., 1980, p. 9)

## 2.4 Selecting a curriculum model as a theoretical basis for this specific programme : a composite choice

Curriculum models help to provide a theoretical framework
within which specific acceleration strategies and enrichment
may be planned.

The aim of a curriculum model is to:

1. Help clarify and simplify important components
   of gifted education, characteristics of gifted
   children and their higher-level needs, or the
   content of a worthwhile educational programme.

2. Explain why particular recommended activities
   are useful and predict benefits to students.

3. Supply a point of view and a set of related
   concepts regarding the purpose of gifted edu-
   cation or the nature of gifted students.

4. Make specific recommendations and prescrip-
   tions for activities, providing theory-based
   direction and structure to programme planning.

   (Davis, G. and Rimm, S., 1985, p. 154).

It is not possible to discuss all models available for gifted
education, for two reasons. Firstly, the restricted nature
of this study does not permit such an exposition, and second-

ly, the range of models available to the teacher would make their discussion a study in its own right. However, Annexure A contains abstracts of the most widely used and definitive models available at present. The discussion will be limited to the models used for a theoretical basis of this specific programme.

## 2.4.1 The Renzulli Enrichment Triad Model

Originated by Joseph Renzulli (1977), this model may be implemented with pupils of any age and in a variety of grouping arrangements. Type I enrichment - general exploratory activities - is intended to expose students to a variety of topics. Type II enrichment - group training activities - tries to teach creative, critical, analytic and evaluative thinking; good self-concepts, values and motivation; and library and research skills. Type III enrichment consists of individual and small group investigations of real problems. Types I and II may be used for all students, but type III is primarily appropriate for gifted pupils.

## 2.4.2 Bloom's Taxonomy

Bloom's taxonomy (1974) of cognitive objectives draws attention to higher types of learning and this guides the selection of learning activities and classroom questioning techniques. The taxonomy includes knowledge, comprehension, application, analysis, synthesis and evaluation. The objectives and teaching focus for conventional students might

primarily emphasize knowledge and comprehension, with less attention to higher-order skills. Gifted students who grasp information rapidly (acceleration) should invest more time and effort at higher levels, i.e. application, analysis, synthesis and evaluation.

### 2.4.3 Williams' Process and Thinking Model

Williams (1970, 1982) developed a curriculum model that originally was intended to help teachers enrich educational programmes for all students, but it is used in gifted education programmes for three reasons. Firstly, its content, methods and goals are logically applicable to this type of education. Secondly, it includes teaching strategies across important content areas that are designed to produce specific pupil outcomes. Thirdly, the model is comparatively easy to implement because of the detailed learning activities. It is based on three dimensions : content, process and strategy:

Dimension I : Curriculum (subject matter, content) :

    Language, art, music, humanities, science, mathematics

Dimension II : Teacher Strategies (process) :

    18 activities and skills (see Table 1)

Dimension III : Pupil Behaviour (strategy) :

    4 cognitive processes : fluency, flexibility, originality, elaboration

    4 affective processes : willingness, risk-taking (courage), complexity (challenge), imagination (intuition)

The operation of this model involves subject matter
(Dimension I) interacting with teacher strategies (Dimension
II) to produce pupil behaviours (Dimension III).


### 2.4.4 A composite choice : Renzulli, Bloom and Williams

Davis and Rimm (1985), and Taylor and van der Westhuizen
(1987), suggest that where many models are quite consistent
and complimentary, the teacher should draw ideas from two or
more curriculum models simultaneously.  In the gifted pro-
gramme instituted at Grey High School, this is what has been
done, using the three models previously discussed to realise
a composite model as seen below:

TABLE 1 : THE WILLIAMS-RENZULLI-BLOOM COMPOSITE MODEL

| Williams | Renzulli | Bloom |
|---|---|---|
| Type 1 Activities | Exploration Strategies | Activities |
| Paradoxes<br><br>Attributes<br><br>Discrepancies<br><br>Provocative<br>  questions | Self-contradictory<br>statement/observations<br>Inherent properties<br>traits, characteristics<br>Unknown elements or<br>missing links<br>Inquiries bringing<br>forth exploration | Knowledge<br><br>Comprehen-<br>sion |
| Type II Activities | Training Strategies | Activities |
| Skills of<br>  search<br>Evaluate<br>  situations<br>Creative<br>  Reading<br>  Listening<br>  Writing skills<br>Visualization<br>  Skill | Skills of historical,<br>descriptive search<br>Deciding, critical<br>thinking<br>Idea generation<br>through reading,<br>listening and<br>through writing<br>Expressing ideas in<br>visual form | Knowledge<br><br>Comprehen-<br>sion<br><br><br>Application |
| Type III Activities | Production Strategies | Activities |
| Intuitive<br>  Expression<br>Adjustment to<br>  development<br>Tolerance for<br>  Ambiguity | Sensing inward hunches,<br>expressing feelings<br>Developing from exper-<br>iences or situations<br>Tolerating open-ended<br>situations | Analysis<br><br>Synthesis<br><br><br>Evaluation |

Models concerning the identification and selection of gifted pupils would not be applicable in this particular programme, as the pupils had already been preselected, and so the theoretical basis of this programme was concerned with teaching strategies, related to subject matter and pupil outcomes.

The combination of the three models allowed for the use of the differentiation strategies of acceleration (Bloom), enrichment (Renzulli) and special groups (Williams). This served as a basis for further strategies which would operate successfully within the context of a departmental high school, using the existing structure of the English department, which will now be outlined.

## 2.5 The organization of the English Department at Grey High School

### 2.5.1 Situation

Grey High School, founded in 1856, is a single sex boys' secondary school for Whites situated in Mill Park, Port Elizabeth. It is a Cape Education Department school. It draws pupils mainly from middle and upper class home backgrounds. The total number of boys at the high school is fixed at 650. Prospective pupils are individually interviewed by the Rector before they are accepted. Boys' home backgrounds are usually affluent and access to audio, video and printed matter poses no real problems. Financial considerations are therefore not really evident.

## 2.5.2 Staff

The present High School staff numbers 45, with the English Department consisting of seven teachers. All of these teachers are fully qualified as teachers of English. Four have Honours degrees in English, while two are in the process of furthering their English qualifications at the Masters degree level.

## 2.5.3 Timetable logistics

The school adopts a policy of "block" timetabling. This is a result of the number of teachers available to teach a specific standard or subject at any given time. In essence, this means that for example, all the Standard Eights would have English at the same time. The implications of this policy are far reaching : greater scope is afforded for team teaching, communal excursions and group activities.

Periods are thirty minutes in duration, and boys at the school have a total of three and a half hours of English per week (standards 6 - 10) and all this time is synchronized to facilitate any of the aforementioned activities.

The school is also fortunate in being a mere ten minutes' walk from St George's Park, the King George VI Art Gallery and various other places of interest. Excursions are therefore economical on the amount of time taken to reach these venues. In fact, many successful projects or visits

have been completed in a double period of 60 minutes.

## 2.5.4 A system of sets

The policy of "block" timetabling allows a highly successful system of "setting" the pupils. This is done purely on an academic basis. Pupils are streamed according to their previous year's marks. The question which immediately springs to mind is whether selection is based solely on their November performance? The November result is a composite mark consisting of marks accumulated throughout the year and consists of several components, including oral, composition and letter, reading, setwork and language study marks.

Boys are not allowed to change sets without the consent of the Head of department, in consultation with the teacher concerned. Where this is deemed necessary, even in mid-term, due to some unforeseen circumstance, it will and can be done.

Each standard is usually divided into five sets. On average, a set would consist of 24 - 28 pupils. Set 5 is the smallest set (approximately 16 - 20 boys) where remedial and individual teaching can take place at a more personal level.

Expected results for a standard (in symbols) would be:

Set 1 :   A, B, C
Set 2 :   B, C, D
Set 3 :   C, D
Set 4 :   D, E
Set 5 :   D, E, F

A = 80% and above          D = 50 - 59%
B = 70 - 79%               E = 40 - 49%
C = 60 - 69%               F = 33 - 39%

An example of the symbol distribution for the final English examinations, December 1987 for Standards 6 - 9, can be found in Annexure B.


### 2.5.5 Advantages of the set system

While the advantages of "block" timetabling have already been mentioned, setting allows for meeting the specific needs of pupils.  While much research has indicated that in many instances this practice is undesirable and some researchers have spent much energy defending mixed-ability classes (eg. Mills, 1987, p. 4 - 7), in an unstreamed class, the teacher has to ascertain what the starting point of the pupil is.
In other words, he may spend at least three months trying to gauge the range of intelligence, academic prowess and capabilities of the pupils while the setting system does away with that problem.

Barring the odd exception to the rule, the teacher of any particular set knows at what level to "pitch" his teaching, at what speed he is to work, and the shortcomings and areas of deficiency are so much easier to identify in such

circumstances.

With top sets, the teacher can work quickly, accelerate, and embark on enrichment programmes or spend time on specific areas of interest, while bottom sets have time to receive specific attention, remedial work, and allows the teacher to investigate problem areas.

2.5.6 What are the problems within a set system?

The most obvious problem in this method of teaching is the status attached to what set a pupil is placed in. This occurs mainly from within the peer group. There are certain stigmas attached to being in the "bottom" set, but the converse also applies to being a member of the "top" set.

The problem of being misplaced also springs to mind. A certain pupil may sit a bad examination and be allocated to a set which demands less than the pupil is capable of. He is then able to coast quite happily. The opposite also holds true where a pupil could spend a miserable year trying to keep up with the set that is way above his capabilities.

These examples are extreme ones, but do occur from time to time, especially when new boys join the school. Generally the system works well and the results have shown this to be a successful method of teaching and catering for the specific needs of pupils.

## 2.5.7 Allocation of a top set

The policy of the school in this regard is quite simple. This is also evident in the English Department. The onus rests on that specific teacher who has been allocated a top set, to devise and implement an enrichment programme, unless otherwise advised.

Some disciplines and subject teachers feel that the syllabus is loaded as it is and, even if the pupils have a bent for the subject and are "gifted", there is barely time to cover the prescribed content, let alone enrich and accelerate.

Certain departments feel that they would coach the pupils for A's rather then enrich. It could be argued that perhaps the pupils will achieve their A's despite any coaching!

Despite these extreme views, the general consensus is that besides covering the prescribed syllabus, enrichment is an "own affairs", devised and executed by the teacher.

## 2.5.8 Is every pupil in a top set "gifted"?

Here again is a contentious issue. Some educationists have pointed out that to achieve high marks in a certain subject naturally implies a certain degree of "giftedness" in that area.

This is not necessarily the case. While this is quite possi-

ble to a <u>limited</u> extent, certain pupils are gifted in a sub-
ject <u>per se</u>. Most pupils are gifted or talented in a certain
facet of that particular subject. To be more specific : In
English, it is highly unlikely that every pupil in a high-
achievement class would score well in every facet of English
study. Certain pupils may do well in language study while
others may excel at writing. To make these two facets syno-
nymous would be making an incorrect generalization:

> "The evidence that we have provided
> regarding the relatively small number
> of pupils who were of high ability in
> a large number of disciplines provides
> a strong warning to those who favour a
> rigid policy of streaming across several
> subjects on the basis of general ability
> alone."

> (Denton F. and Postlethwaite, K., 1985, p. 69)

The approach to enrichment should embody the essence of the
term : that is, to enrich in a general way, so as to try and
cater for as large a selection of the class' needs as
possible. The emphasis should be (and here I specifically
refer to English) on equipping the pupils with strategies
they can incorporate in their life skills.

Enrichment programmes should be aimed at:

1. giving pupils a broader range of knowledge in a
   particular field or subject

2. extending pupils' repertoire of interest and
   scope in a discipline

3. equipping the pupil with life skills.

The next chapter deals with an in-depth study of what strate-
gies were employed in an attempt to meet these and other ob-
jectives.

## CHAPTER THREE

## ENRICHMENT STRATEGIES FOR SENIOR SECONDARY PUPILS

### 3.1  Aims and objectives : striking a balance

> "Language competence grows incrementally,
> through an interaction of writing, talk,
> reading and experience, and the best
> teaching deliberately influences the
> nature and quality of this growth."

> (Bullock Report, 1975)

Scarcely any English teacher would disagree with the Bullock Report's declaration.  Who can doubt that the ability to use and understand language, is a product of the interaction and of the synthesis of writing, talking, reading and experience.  As Evans points out:

> "Clearly we must find a balance between
> these four in any sequence of lessons.
> ... We can identify the 'elements' which
> should be included, but in what order and
> in what proportions, and what might
> this mean in practice?"

> (Evans, T., 1982, p. 191)

Aims and objectives are vital preliminaries but they are also rarified beings; insubstantial without a plan of campaign which will see them put into effect.  Planning a series of English lessons can be problematic simply because English is neither a linear subject, nor one which lays claim to a circumscribed body of knowledge.  Although the Cape Education Department prescribes a general syllabus for the Senior Secondary phase of English First Language (HG), there are so many possible starting points.  The British Schools Council

rightly emphasizes the importance of synthesis, of what it describes as:

> "... ways of weaving the elements of
> "English" into a continuous sequence of
> lessons ... We must see the tasks as one of
> ... helping the teacher to plan a sequence
> of work."
>
> (Schools Council Working Paper 62, 1979)

It is not only finding a balance between these four elements of writing, talking, reading and experience. In the aim of a gifted - as well as a conventional - syllabus or a programme design, the teacher must be sensitive to other objectives such as:

- teacher and pupil talk
- open and closed questions
- teacher- and pupil-initiated activities
- reading simply for pleasure and for information
- functional and imaginative writing

Then, long-term aims must also be established such as extending the aspects of:

- broadening the scope of the gifted pupil's knowledge in the four aspects (writing, talking, reading and experience)
- linking up, as far as possible, with the pupil's interests
- extending the life skills of the pupil

The final consideration, as Shayer (1971) and Strevens (1977) mention, is the quality of instruction. This can be reduced further to this specifically developed gifted programme, to realising a most important objective:

- how much time could and can be allocated to enrichment, without forsaking the obligations to the syllabus?

While using these general aspects on the aims and objectives
of syllabus and programme design, it is important not to omit
the major characteristics of enrichment programmes for gifted
programmes, with particular reference to language and
literature programmes, as advocated by Freehill (1982, p. 303
- 307):

Firstly, reading instruction is aimed at qualitative change
in reading rather than the development of a technical skill.
Gifted children are usually excited about reading and use a
large measure of lateral thinking. All teachers seek to
teach more than literal reading, but teachers of gifted
pupils should be particularly concerned with critical and
functional reading, and for that matter, thinking.

A second characteristic of procedures for gifted pupils is a
tendency to allow and encourage pupil self-discovery within
some unified and whole experience. This implies that the
pupil should be encouraged to evaluate his own performance.
He or she should be stimulated to write and speak out of
interest. Creative writing provides opportunities to develop
values, organize ideas, and it allows self-evaluation.

Thirdly, a gifted programme should lead to the functional
development of language. In the functional approach, there
is a general acceptance that participation is necessary for
growth and that the activities should be broad enough to

include participation suited to pupils over a wide range of intellectual development and interests. The teacher helps the pupil discover needs, formulate study plans and improve vocabulary.

Fourthly, the extension and enrichment of a literature programme. There is a commonly accepted argument that more intelligent pupils are more able to deal with and profit from good literature. The allusions, metaphors and ideas of literature may have less meaning for slow learners, but are full of experience for the gifted. Teachers of gifted pupils should make an extended effort to arouse their sensitivity, stir their imagination, and form their ideals through reading.

A fifth characteristic of programmes in language is the emphasis on creative writing and creative expression:

> "For the intellectually gifted, creative
> writing is a most appropriate avenue of
> expression. ... The gifted child whose
> creative writing ability is developed
> through encouragement, practice, and
> skillful instruction has an ever-present
> source of personal happiness."
>
> (Fliegler, L., 1961, p. 184 - 185)

It would appear that teachers who advocate extensive experience in creative writing are usually the same teachers who argue for extensive experience in good literature. Of the fifteen teachers of English interviewed on an informal

basis in Port Elizabeth during 1988, thirteen agreed with this statement, while two were not prepared to disagree, but did not agree entirely either! The teachers who endorse this notion, assume that one supports the other and that together these experiences provide a basis for independent and creative thought.

Obviously, a balanced approach to all five characteristics in developing and designing programmes for the gifted, is again necessary. Taking these, and all the other factors discussed previously into account, the following enrichment programme was developed, using four major areas within the English syllabus: language study; literature and setwork texts; writing (formal and creative), and oral work.

## 3.2 Language study

### 3.2.1 Acceleration of the language syllabus

The Senior Secondary Syllabus for English First Language (HG) fragments language study into components which are spread over three years. Teachers are then required to teach aspects of these modules over the period of the senior secondary phase.

With a gifted class, acceleration can be easily applied, with a large measure of success. In this case, the language syllabus for Standards 8 - 10 was completed in the Standard

Eight year. The pace of the modules was gradually intensified so that pupils were unknowingly accelerated. The rationale for this kind of acceleration speaks for itself. If the pupils are aware that they have been accelerated, some are inclined to become unco-operative inasmuch as they fail to see the final goal. Pupils feel discriminated against, pressurized and sometimes perceive that they are expected to deliver too much. The strategy that seemed to work successfully here was the mere intensification of the work load and the pupils coped very well.

This meant that once the syllabus was completed by the tenth month of their Standard Eight year, they were proficient in the following language areas:

(i)    Comprehension skills
(ii)   Precis, paraphrase and point-form summary
(iii)  Parts of speech
(iv)   Sentence types, synthesis
(v)    Phrases and clauses, parsing
(vi)   Advertising
(vii)  Selected aspects of style
(viii) Figures of speech
(ix)   Syntax and other language errors
(x)    Register and its related elements

Selected exercises on the above components were set on an ongoing basis, using language textbooks, worksheets for Standards 8 - 10, and various other sources.

The major acceleration evaluation procedure was the answering of a full-scale examination paper. For this purpose, the November 1985 Senior Certificate English First Language (HG)

language paper (Paper III) was duplicated for the class
(Annexure C). Pupils had to answer the paper in two-and-a-
half hours (the prescribed time limit), and without using any
kind of assistance; be it in the form of notes, text books,
peer or teacher aid. This test was conducted in October
1986.

The paper was marked by the teacher concerned and the results
were indicative of the benefit of acceleration:

                    A  :  5
                    B  :  4
                    C  :  9
                    D  :  7
                         ----
Total in class : 24

(A = 80% and above      C = 60 - 69%)
(B = 70 - 79%           D = 50 - 59%)

The results were better than expected. With further
practice, the pupils would improve on their performance.
This hypothesis was verified in April 1987. With the same
class, the 1986 Senior Certificate First Language (HG) (Paper
III) was attempted. The following results symbol distribu-
tion was realised:

                    A  :   7
                    B  :  12
                    C  :   4
                    D  :   2
                         ----
Total in class : 25

In September 1987, the Language Paper (Paper III) set for the
Standard 10 May internal examinations at the school revealed
another improvement:

```
                A  :   8
                B  :  11
                C  :   6
               ----
Total in class  :  25
```

It should be noted that the pupils were oblivious of the use of these three past matriculation language papers. This was obviously to avoid possible rehearsal by the class because of easy accessibility to the examination papers.

During the pupils' matriculation year (1988), the following results confirmed that the possibility of accelerating a gifted group of pupils in the language study component of the senior secondary phase, is feasible. Firstly, the pupils' May examination language results revealed a steady improvement, while their September trial examination marks demonstrated that consistency had been maintained.

Standard Ten Year (1988) Language (Paper III) results:

May examinations:                        September examinations:

```
                A  :   9                                  A  :   8
                B  :  13                                  B  :  13
                C  :   3                                  C  :   4
               ---                                       ---
Total in class  :   25            Total in class  :   25
```

Results for individual papers for the external Senior Certificate examinations are not released by the Cape Education Department, so pupils' performance in that examination cannot be listed. However, the pupils' final

symbols for their English examination, will be discussed in the following chapter.

### 3.2.2 Enrichment in language study

The major enrichment component in language study was concentrated upon during the pupils' Standard Eight year. As the accelerated language component of the senior secondary syllabus was completed by the tenth month of the pupils' Standard Eight year, it seemed logical to couple acceleration and enrichment as mutual components in this particular area.

Firstly, looking at the development of language as an initial enrichment strategy was different in aim and practice from a conventional syllabus activity. The aim here was to give the pupils some idea of the nature and growth of the language, culminating in a study of their own.

The first stage was to lead the pupils into situations in which they would question the nature of language, discover its importance and begin to wonder how it first began. An initial exercise was to split the class up into pairs and ask them, while taking turns, to communicate to each other some information or ask a question without using language. Pairs were then joined into groups of four and were asked to improvise a situation in which one of the four was a foreigner in South Africa, trying to communicate something to the other three English speakers without speaking any

English. Findings from both situations were discussed.

The next stage was to discuss different influences which have helped to form Modern English. Extracts from the Anglo-Saxon Beowulf and an Old English version of The Lord's Prayer (with translations where necessary) were placed on the overhead projector. Middle English dialects were also discussed, using Chaucer's Canterbury Tales, with the Neville Coghill translation. A short extract from Sir Gawain and the Green Knight was also given to the class. Once the pupils had been shown how to translate two Middle English alphabet signs, for example Þ and ȝ , they were set a short extract from Sir Gawain and the Green Knight to translate. The results were most successful. Even although the pupils had hardly had any formal instruction in the art of translation of Middle English, their reaction to this type of exercise was most favourable.

The final aspect of this module was the use of an etymological dictionary. The pupils' task was to find and write down five to ten words derived from each of the following languages: Anglo-Saxon, Latin, Greek, French and German. These words were then written on the blackboard in order to demonstrate two things: Firstly, the kinds of words which different languages had contributed to English, for example, Anglo-Saxon words for tools and basic household implements, Greek words for aspects of medicine and learning; and second-

ly, how different languages have contributed to idiosyncratic English spelling - e.g. psychology, beautiful, science.

This module worked most successfully as an enrichment exercise, as most of the pupils were unaware of the rich heritage that English could lay claim to. This also served as an important lead into the next topic: Aspects of Grammar.

Grammar has been an important aspect of the language study syllabus for many years, although the emphasis it receives in our educational system varies from time to time. There have recently been revolutionary changes in educators' approaches to grammar and grammar teaching. These innovations have not gone unchallenged. Grammar has been a central concern in at least three major studies of English teaching in Britain during this century. The Newbolt Report (1921), Bullock Report (1975) and more recently the Kingman Report (1988) have all focused on the aspect of grammar. To turn briefly to the Newbolt Report where it recommends that:

> "Grammar of some kind, then, should be
> taught in either the elementary of the
> secondary school, or in both."

> (1921, p. 282)

It is interesting to note that whereas the Newbolt Report strongly recommended that teachers and education authorities move away from teaching English grammar which is based on the Latinate model, that trend prevails today. This is still the practice in Cape Education Department schools. Grammar is frequently mentioned in the back-to-basics movement (Kingman

Report, 1988), and some critics of American education feel that teaching might profit from a return to a more traditional approach to grammar (Norton, D., 1980, p. 190). As a teacher of gifted pupils, one should be prepared to bring to the pupils' attention the different aspects of grammar, as well as appropriate methods for improving the pupil's grasp and application of grammar and language usage.

Ten of the twenty-five pupils in the class were taking Latin as a subject, and all the other members of the class had taken Latin in Standard Six and in Standard Seven. It was interesting to note that not one of the pupils had realised that the major part of the syllabus assigned to the teaching of the syntactical components of English is based on Latinate grammatical principles. Most of the pupils had also appeared to take for granted that the Latinate model was the only structure available for the study of English grammar and the pupils were unaware that it is only one of a few options available to students of English.

Using this as a starting point, a brief course was held on other types of grammatical models. The pupils were first informed about the various components of the term grammar:

- set of formal patterns in which words of a language are arranged in order to convey larger meanings
- a branch of linguistic science which is concerned with the description, analysis and formalization of language patterns

- concerning the usage of language, i.e.
  correct or incorrect usage and register

(Fromkin, V. and Rodman, R., 1978,
p. 9 -12; Norton, D., 1980, p. 191)

The second activity was to discuss various types of grammar and here three main approaches were discussed: Traditional (prescriptive, rule-based Latinate model), Structural (descriptive, position and function of a word in a sentence) and Transformational Grammar (directions for generating basic sentences and the variations or transformations that can be developed from these basic sentences)  (Jacobs, R., 1973, p. 29 - 50).

The pupils seemed most interested by this revelation, and many, who were taking Afrikaans First Language (HG), immediately recognised Transformational Generative Grammar, as the particular model which is used as the primary structure for Afrikaans grammar. Two to three lessons of 30 minutes each were devoted to this aspect, and pupils were encouraged to experiment with sentences using these three grammatical models.

This enrichment exercise, linked to the module concerning the history of the development of English, proved a useful introduction to the revision of the parts of speech, clauses and phrases and elementary parsing. These aspects appeared to make much more sense to the pupils once they had been exposed to the aforementioned activities as they could then

see why certain procedures were taught and followed within the broader context of the study of English.

Another useful aspect which was incorporated into the language aspect of the enrichment programme was the preparation for the visual literacy component (in the literature section), starting with advertising. The object of using this model in the language section had several objectives:

(i)     language enrichment possibilities;
(ii)    broadening the scope of the advertising
        component;
(iii)   introducing visual literacy to the pupils;
(iv)    the possibility of language across the
        curriculum (LAC), and
(v)     integration between enrichment modules
        (for language, literature and writing).

The final objective is of primary importance, as pupils should be encouraged to see the inter-relationships between the various sub-disciplines within the English syllabus. Using several colour pictures (an example may be found in Annexure D), the class was asked to express their views and opinions concerning the visual impact these pictures may have on them and on others. Special attention was paid to layout, design, texture, line and overall effect. The class was then instructed to find their own examples - similar and different - and to present their findings to the class. Restrictions were not placed on the class as to the type of pictures they had to find. Contributions from the class ranged from black

and white photographs; garish posters to famous art works.

Once this discussion had allowed ideas to formulate, the pupils looked at the way the picture had been painted, photographed or drawn. Particular attention was paid to angles and perspective and how these linked to visual appeal. The class returned again to advertising and looked more carefully at the text of the advertisement. Very often the audio script and written text for a specific advertisement are the same or very similar, so that radio, television or magazine advertisements for a certain product had the same text, which made the task somewhat easier.

At this stage, all aspects of advertising were covered as far as possible in preparation for the next stage. This involved an excursion to a cinema within walking distance from the school. The class attended a public lunch-hour presentation of the Cannes International Advertising Festival winners' showing. It was essential to preview the performance so that a worksheet could be drawn up, which the pupils were given before they viewed the presentation. They had to complete the worksheet for homework:

Cannes Advertising Festival Worksheet

(Extract)

5. How do you think that the advertisers in
   the Range Rover advertisement succeed in
   their advertising strategy by linking
   the sound track music with the visual?
   (Note: The musical score is Eric Coates'
   "Dambusters March").

6. Do you think these advertisements succeed
   in their appeals to the safety aspects of
   the car?

7. How do the advertisers in the anti-South
   African advertisements play on the
   emotions of the viewer?

8. What is the object of presenting babies
   and apples in such an advertisement?

9. Discuss the surprise ending to the Pepsi
   Cola advertisement. Look specifically at
   facial reactions in the last scene.

10. London Transport advertisement makes use of
    puns throughout its presentation. Comment
    on the effect of these verbal tricks and
    what outcome it has on the viewer.

11. Assess the Schweppes advert in terms of
    honesty. Do you think the public would
    believe their claims?

This type of questioning wishes to consider not only textual,
but visual techniques and aspects, which are a vital aspect
of advertising. The long-term goals of the module included
introducing film to the pupils in the literature section, and
thus a preknowledge of visual angles and techniques would be
essential.

Finally, throughout the various modules that were presented to the pupils, an attempt was made to integrate as far as possible the value of what they were examining in and out of its particular context. For example, when discussing the style component, an attempt was made not merely to study exercises in isolation, but also to extend the study to setwork and literary texts the pupils may have been studying at that specific time, or, looking at current newspapers and magazines or even television interviews which could be videotaped off programmes such as <u>Network</u>. The same type of strategy was used with such elements of language study as figures of speech, language errors and register. The study of these elements prepared the way for many aspects of the literature modules which were presented at a later stage.

## 3.3   <u>Enrichment</u> <u>in</u> <u>Literature</u> <u>and</u> <u>Setwork</u> <u>Texts</u>

In this aspect of the English syllabus, enrichment and acceleration became almost synonymous, where in the first two years of the programme (i.e. Standard Eight and Standard Nine), setwork texts were covered in a much shorter time period than the other classes, so that there was ample time and scope for literature enrichment. Sometimes, where possible, setwork texts were combined with literature enrichment modules to give an interrelated and integrated effect. Thus, acceleration and enrichment could be conducted at the same time.

Recent trends among teachers of English (especially in the Cape Province), have been towards a more integrated approach as regards literature. There appears to be a movement away from the rather clinical approach to teaching literature and rather, to evoke a more personal response. Spawned by the Bullock Report (1975), this movement has been encouraged by the research of Lemmer (1979) and the Core Syllabus for Setwork (Cape Education Department, 1984). Tangible proof is evident in the Cape Senior Certificate Setwork (Paper I) examination papers from the early 1980s. This would appear to be a more satisfactory method instead of the rather staid way of expecting nothing more than a few model answers and some tenuous character sketches from the candidate:

> "The examining of literature can only be justified if it attempts to test and extend appreciation, understanding, discrimination, etc. through an extension of personal response. Questions should be stimulating so as to motivate and involve pupils. You can't make the pupil write, but you can make him want him to write."

> (Lemmer, A., 1979, p. 60)

In the enrichment of literature modules, an attempt was made to present a varied selection of literary genres, ranging from pre-Victorian novels to modern British drama. Tied up with this aspect was the visual literacy component, which was extended to incorporate film as an art form; to study film per se, and to connect themes in novels and films. As far as possible, and where suitability allowed, a novel was presented and then the film version was screened to enable

the pupils to appreciate authorial and editor editing techniques and skills.

The following is an outline of the various literature modules that were covered in three years:

1. Modern Literary Theory

   "Modernism, Postmodernism, Antimodernism,
    Structuralism" - a general introduction
   Text : The French Lieutenant's Woman
           (John Fowles)
   Film : The French Lieutenant's Woman
           (screenplay by Harold Pinter)


2. Wuthering Heights (Emily Bronte)
   To Kill A Mockingbird (Harper Lee)

3. Modern Literature and Poetry
   A study in interrelated themes common in:
    "The Wasteland" (T.S. Eliot)
    Heart of Darkness  (Joseph Conrad)
    Lord of the Flies  (William Golding)


4. Film as an Art Form
   Studies in script, camera shots, editing
   techniques and related filming issues

    "On Golden Pond"
    "Apocalypse Now" (related to Module 3)
    "The French Lieutenant's Woman"
      (related to Module 1)


5. Modern Drama
   The themes and techniques used in modern
   British Drama.
    The Birthday Party (Harold Pinter)


6. Modern American Literature
   Recent trends in  the development of the
   American novel with special reference to:
   So the wind won't blow it all away
   (Richard Brautigan)

3.3.1 <u>Module</u> <u>1</u> : <u>The</u> <u>novelists's</u> <u>world</u>

> "If you have seen young people given
> permission to think then you have
> seen a vision."
>
> (De Bono, E., 1972, p. 154)

Not many pupils at school are aware that the way in which they approach a novel, or the manner in which they are taught to approach the novel is only one way of doing so. This is a similar situation encountered when dealing with the traditional grammatical approach. As previously mentioned, not one pupil was aware of the existence of other grammatical strategies, before they were discussed in the language enrichment module.

Even fewer pupils had ever thought of how an author may go about writing a novel. Does he, on the one hand, imitate the world around him, or conversely, does he attempt to create a world? Using De Bono's "Lateral Thinking" technique (1977), a few leading propositions were put to the class. These included aspects on:

- the value of literature?
- the function of literature?
- what is "good" and "bad" literature?
- how does the novelist see the reader?
- how does the reader see the novelist?

During this lateral thinking activity, some interesting ideas were raised by the class, which served as the introduction to the first aspect of the module. These pupils were no different to any other pupils as to <u>how</u> they saw the creation of the novel. They had all been well schooled in the New

Critical approach, and they were always trying to discover "what the poet or author is trying to say." Another aspect (as they saw it), was the idea that all authors were trying to <u>copy</u> life, or some aspect of it, in their novels. Not many had thought of the possibilities of <u>creation</u> rather than <u>imitation</u> (poesis rather then mimesis).

David Lodge's article "Modernism, Antimodernism and Postmodernism" (Annexure E) was duplicated and handed out to the class. Using it as the starting point, the class then moved on to a study of <u>The French Lieutenant's Woman</u>. The initial phase of the module consisted of discussing the article and the teacher's ideas on the novel form, which the class, judging by their response, seemed to find interesting. Tutorials were conducted where members of the class were encouraged to lead the discussion, using the Lodge article as their touchstone. Simultaneously, the class also studied the setwork text prescribed for English First Language (HG), Standard Eight which was being taught to the other English classes, <u>How Green Was My Valley</u>, by Richard Llewellyn. Not only did this serve as a comparison of the antimodernist characteristics of this novel, but the difference in analysis of the two novels, proved invaluable for the class.

Evaluation of this particular module took the form of a literary essay, justifying the classification of <u>The French Lieutenant's Woman</u> as a postmodernist novel. A successful

answer included aspects such as:

> "As far as the author is concerned, vast
> differences exist with regard to the
> part played by the antimodernist and the
> postmodernist novelist in the creation of
> the story. ... This can be seen in his
> handling of the characters, which allows
> for greater freedom as compared with the
> omniscient and decreeing role fulfilled by
> the antimodernist author."
>
> (Mallett, D., 1986, Annexure F)

In order to ascertain the success of this module, the teacher
concerned submitted this essay to a specialist in this field
of study, Mr J.B.S. McDermott, Senior Lecturer in English, at
the University of Port Elizabeth. His evaluation revealed:

> "... you're certainly 'on the right track',
> ... and your Std 8 boys working on The
> French Lieutenant's Woman ... really cover
> the field! ... Keep up the good work, it
> is most encouraging."
>
> (McDermott, J., 1986, Annexure G)

The film version of the novel was also shown to the pupils
and further experimentation in the sphere of Postmodernism
attempted to encourage the pupils to try their hand at some
form of postmodernist writing. The following extract reveals
a postmodernist short story, which was published in English
Alive (August 1988):

> "Mrs A-'s sudden entry caused the poor
> girl quite literally to jump out of her
> skin. Worse still was the terrible eraser
> she clenched in her hand. The girl cowered
> under the merciless weapon of extinction,
> but the adjective is apt and the attack was
> sudden. Miss d-'s was abruptly banished from

the world - created or not - of the living."

(White, H., 1988, Annexure H)

The final evaluation of this module was in the form of an open-book written examination which was included in the setwork paper for November 1986. The relevant extract is contained in Annexure I. The open-book format was a revolutionary concept in itself : This was the first time that an examination of this type was conducted at the school, within the context of school examinations. Durham outlines the advantages of the Open Book Examination (O.B.E.):

"(i)     The full text is available to all candidates giving all candidates the opportunity to use short _exact_ quotations to support views. In the case of a poem the O.B.E. assumes extra significance in that it permits a constant overall general vision of typographical lay-out, verse form theme, tone, imagery, etc.

(ii)    No need to rely upon memorisation or factual recall of content. Faulty paraphrasing from memory is also eliminated. Pre-examination strain is consequently lessened.

(iii)   The O.B.E. frees the examiner to move away from a summary type content-based question; this allows a sharper focus on a single chapter of a novel, a particular scene from a play or certain elements in a poem.

(iv)    The O.B.E. opens the way for candidates to abandon the hitherto prevalent and misguided practice, _before_ the examination, of attempting to compose model answers or committing to memory somebody else's model!

(v)     If pupils are educated, in the long term, to handle the open book system during their school career (i.e.) for projects, course work assignments, internal examinations) the resultant

> familiarity with this mode of exami-
> ning is likely to lead to a lessening
> of pre-examination tension.
> Furthermore, this examining techni-
> que, if used more widely in schools,
> would help to build up speed and
> competency in answering O.B.E.
> questions and would almost certainly
> groom prospective university students
> to handle essays and seminar assign-
> ments (Humanities) with greater
> confidence, competence and maturity.
>
> (vi) Needless to say the O.B.E. is
> completely geared to the reality of
> examining and reviewing literature
> <u>as</u> <u>it</u> <u>is</u> <u>universally</u> <u>undertaken</u> <u>in</u>
> <u>life</u> <u>by</u> <u>critics</u> <u>and</u> <u>reviewers</u> <u>using</u>
> <u>the</u> <u>various</u> <u>media</u> - journals, news-
> papers, radio, etc. The "closed text"
> system of memorising would be ludi-
> crous and unthinkable."

(Durham, K., 1983, p. 3 - 4).

This type of examination does make demands which are cert-
ainly different to the conventional literature examination.
It is not a soft option, as most of the candidates have not
been taught <u>how</u> tackle an examination of this nature. Before
they sat the setwork paper, the teacher responsible for the
enrichment course gave the pupils specific guidelines on how
to attempt an O.B.E. The literary essay that the pupils
wrote as a coursework assignment stood them in good stead for
the examination, as they had had some experience in utilizing
the text. The results, particularly at the Standard Eight
level, were most gratifying:

```
              A    :    8
              B    :    9
              C    :    5
              D    :    2
              E    :    1
                       ----
Total in class  :    25

(A = 80% and above      D = 50 - 59%)
(B = 70 - 79%           E = 40 - 49%)
(C = 60 - 69%
```

These results indeed encouraged the teacher concerned to continue with enrichment work in literature even on a more ambitious scale.

### 3.3.2 Modules 2, 3, 5 and 6 : A thematic approach

The success of Module 1 during the latter part of the pupils' standard eight year, encouraged the teacher to develop further enrichment modules. Whereas Module 1 concentrated on the twentieth century, drawing its material from novels of this period, Modules 2, 3, 5 and 6 spanned pre-Victorian literature to contemporary American writing. This set of modules was devised and presented in the pupils' standard nine year.

These modules differed from Module 1 in the way of approaching the novel. Whereas Module 1 investigated the art of writing and, in essence, the way of looking at the art of creation, these modules were thematic in their approach:

> "This way of working is sometimes criticized
> by those who suspect that the theme chosen
> by the teacher is merely a convenient
> organizational aid. They argue that the
> link between the given assignments is of-
> ten tenuous and contrived, and that the

> pupils will rarely see those links and will
> come to the end of the theme without having
> gained any greater insight into the subject."

(Atkinson, J., 1987, p. 56)

It is true that if a subject is wrongly chosen for any age level or character of a group, it will not engage their interest, despite the organization which went into it.

Equally, pupils will gain little from a month spent on a theme which was not sufficiently thought out, with materials haphazardly chosen and presented, and the structure of which was not carefully chosen and presented, and the design of which was not carefully planned either.

The rationale here though, is that with successful theme work, the sceptical observer would only need to watch a gifted class at work to see and feel their involvement. The particular theme of this set of modules was : "Interpersonal relationships". The class responded well, as different genres were used, i.e. the novel, poem and the drama. In this series of works, pupils were divided into groups and allocated specific topics on a novel, poem or play, so that the whole class was involved. Sometimes every member of the group spoke, or was involved in the presentation of an audio-visual inset. The class covered Bronte's <u>Wuthering Heights</u>, <u>The Birthday Party</u> (Pinter), while a teacher-class effort was used to explore the setwork text for Standard Nine, <u>To Kill A Mockingbird</u> (Harper Lee) and the film version of this novel

was also shown to the class.

Eliot's "The Wasteland" (although the teacher concerned found it very ambitious to present at the high school level, even to gifted pupils), captured the attention of the class especially when a recording of the poem by the poet, was played to the class. This section also served as an introduction to related thematic material such as Heart of Darkness, Lord of the Flies and Apocalypse Now.

The modern American novelist, Richard Brautigan's So the wind won't blow it all away, was handled as an extra-mural project, for a group of ten pupils. Attendance for this model was voluntary, and two lecture sessions of an hour each were conducted in the evening. The pupils were asked to write a short essay on some aspect of the novel which had appealed to them. Consequently, the novel could not be examined, as only a third of the class had attended the course.

The evaluation of these modules took a similar form to Module 1, where essays and oral projects were delivered during the duration of the course, while the novels (Wuthering Heights and To Kill A Mockingbird) and play (The Birthday Party), were included in the November setwork examination. The questions attempted to include aspects of the play and novels:

"QUESTION 4   (For Set 1 only)

Interpersonal relationships are explored,
digested and reworked in The Birthday
Party and To Kill A Mockingbird.   In an
essay of 400 - 500 words, discuss the
validity of this statement.      (30)"

(Standard Nine Setwork Paper, 1987,
Annexure J)

The answers revealed that the pupils had begun successfully

to interpret and explore the theme for themselves and

the feedback obtained by the teacher either orally or in

written form, was most positive and encouraging.  An example

of the standard of examination response to this type of

question may be found in Annexure R.


3.3.3 Module 4 : The art of visual literacy

"We need to train children to look
critically and discriminate between
what is good and bad in what they see.
They must learn to realise that many
makers of film and television programmes
present false or distorted views of people,
relationships, and experience in general...

By presenting examples of films selected
for the integrity of their treatment of
human values, and the craftmanship with
which they were made, alongside others of
mixed or poor quality, we can not only
build up a way of evaluating but also lead
pupils to an understanding of film as a
unique and potentially valuable art form
in its own right as capable of communicating
depth of experience as any other art form."

(Newsom Report, 1964, paras. 475 - 476)


The question put to the class, as an introduction to the

visual literacy module, was:

> "The child is equipped from Sub A to handle
> Shakespeare in ten or so years' time, but,
> is the pupil ready for visual print?"

To start the discussion, the class was given the following
quotation:

> "Cinema, in all its senses, is the most
> important media. It is socially signi-
> ficant, because it creates change in
> people."
>
>     (Lewis, C. Day, 1922, p. 19)

The general tenor of pupil opinion revealed that many of the
class had not seemed to have thought enough about the
implications of the effect of the media - particularly the
visual idiom - on them and the general public. The result of
the class debate arising from the question and the quotation
put to them showed that the underlying concern was clear :
While the study of film is encouraged, it is also important
to educate the pupils and to protect them against the barrage
of the media. The awakening and development of the critical
faculties in the pupil are therefore of prime importance. It
should not be assumed though, that all "media" are presenting
a bad image; rather we have not **explored** this language
sufficiently to make it work for us (Sinatra, 1983, p. 132 -
136).

In presenting a module of this nature to pupils, especially
gifted ones, it is important to understand what the term
"visual literacy" implies for the English teacher and for the
pupils:

"... having the physical ability to see
the image (or combination of images)
and being able to analyse, synthesize
and understand the relationships be-
tween individual images and combina-
tions of images."

(Grove, J., 1978, p. 8)

By showing pupils pictures, teachers can stimulate and encourage them to research and respond to what they see. In doing so, a host of skills may be developed:

a.  visual literacy is taught
b.  comprehension skills learned and/or enhanced
c.  precis/point-form summary (i.e. expressing
    what they see in a condensed way)
d.  verbal response
e.  add context; and this gives rise to writing
    short paragraphs to a full narrative or
    descriptive composition.

Elements of the visual such as form, line, colour and texture need to be emphasized, so that once the programme had progressed to a further stage, when aspects such as:

a.  composition
b.  distance of shot
c.  camera angles
d.  choice of lens
e.  focus
f.  light
g.  framing
h.  movement

were covered, the pupils were made aware of these important facets.

Further initial ideas for the programme, when working with single pictures and linking up with the language enrichment module (3.2.2), were:

a.  present a picture (teacher's choice) to
    the pupils
b.  give it a title, eg. Poverty
c.  defend the choice of title in terms of
    line, form, colour and texture
d.  see if the pupils can read the lines of
    the picture and its context
e.  try and draw from the child what he sees
    and why
f.  evaluate this activity either through
    verbal and/or written responses

The pupils were encouraged in this area to provide their own pictures too, which was a useful introduction to point of view and camera angles. For example, photographs taken at different and varying angles through and from windows, produced interesting and varied responses from the pupil who took the photograph, and from the rest of the class. This exercise prepared the way for the final section of the component, editing.

It was important for the pupils to grasp that whereas literature is concerned with how something is said, pictures are concerned more with how something is presented and this is where editing has a key function. Whereas it is necessary to remember that while a picture concerns itself with denotations and connotations, further connotations and codes are introduced through editing, which raises the matter of interpretation (Masterman L., 1982).

It was at this stage where the pupils were introduced to the realm of film making. The first film the pupils viewed was <u>On Golden Pond</u>. The reason for this choice was that the film

seemed to embrace many of the aspects that an initial intro-
duction to film study needed. This film was shown in the
pupils' Standard Eight year after the language enrichment
component (3.2.2) had been completed, and the necessary
introduction to film study had been covered.

A worksheet including issues such as editing, characterisa-
tion, photography, screenplay and musical score (Annexure K),
was handed to the pupils prior to the viewing of the film, so
that they were aware of what was expected of them. A class
discussion was held after the viewing of the film.

A major drawback of studying film in this way (which was the
case with the other films that were also viewed), was that
only one showing was available, so that many nuances that the
pupils were expected to recognise, were not always noted,
owing to the pupils' following the story line on an initial
viewing. One method to alleviate this problem, was to allow
pupils to take the video cassette home with them and view the
film again in their own time, which seemed to improve the
situation.

Another facet of film study was the comparison of a novel and
the film version thereof:

> "Inevitably, the most natural thing to do
> in an English syllabus seems to be to
> start studying those films made from

> novels and (disastrously) to compare
> them to the original work."
>
> (van Zyl, J., 1987, p. 1)

Although severe criticism is sometimes levelled at comparing a novel with the film version of that particular novel, it can be a very stimulating exercise for several reasons: Firstly, the film may successfully capture the atmosphere that is evident in the novel; secondly, the characterisation in the film and novel may be the same or very similar; thirdly, interesting comparisons may be drawn between the novel's text and the film's screenplay and fourthly, the film may attempt to capture the same type of literary structures which are encapsulated in the novel.

This particular exercise worked well on three occasions, in Modules 1, 3 and 4. For example, the set text for the pupils' standard nine year was Golding's Lord of the Flies. Here, the theme of "The Darkness of Man's Soul" allowed the link to be made with Conrad's Heart of Darkness, and the film based on that novel, Apocalypse Now. The aim here was an attempt to try and draw connections with the basic theme of what happens to man when he is exposed to primeval nature and how he becomes degraded. As with On Golden Pond, a worksheet was provided for the class on Apocalypse Now (Annexure L). The reaction at a both the personal and evaluation level from the class was particularly favourable and they expressed the desire that this type of activity should be attempted more often, with other classes too.

The evaluation of this particular module took several forms. On Golden Pond, served primarily as an introduction to film study and the post-viewing discussion was the only evaluation strategy of that particular film. Film versions of The French Lieutenant's Woman and To Kill A Mockingbird, served as ancillary facets and were not evaluated in the examination context. However, Apocalypse Now was examined as a fully-fledged entity in the Standard Nine Setwork examination:

"QUESTION 2

The inability of language to express reality is displayed in Conrad's Heart of Darkness. Discuss whether this premise can be applied to Lord of the Flies and Apocalypse Now. You may wish to include a discussion on editing techniques used in the two novels and the film. (40)"

(Standard Nine Setwork Paper, 1987, Annexure M)

A final component of this particular module was the discussion of what is termed today as "Teenpics". Like the television situational comedy where the focus of several of these series seems to be directed at teenagers, so too are teenagers regarded as the biggest and most reliable audience in the United States of America (Foster, H., 1987, p. 86). As a result, a large number of films, aimed at the teenage market, are made about teenagers. Teachers of English could ignore these films, but if they did, pupils might see them without being able to discriminate between the good and the bad films. However, the English teacher can help pupils deal

with these films (and for that matter television programmes), particularly the quality ones - with the greatest emotional and intellectual effect. The discussion with the class involved aspects such as values, alcohol, drugs, sex and violence. Particular attention was paid to films which were currently on the film circuit or programmes on television as points of reference. Television programmes such as <u>Three's Company</u>, <u>Who's the Boss?</u> and <u>Family Ties</u>, and films like <u>Karate Kid</u>, <u>Revenge of the Nerds</u>, <u>Risky Business</u> and <u>The Breakfast Club</u> were discussed.

Ultimately, the aim of this aspect of visual literacy was to attempt to develop some sense of discrimination in the pupils' viewing between good and bad, to be aware of attempts to manipulate them, and to evaluate critically the films they see. With reference to television; teachers can no longer ignore this phenomenon, but they can master it and use television to their own and their pupils' advantage:

> "To do so, teachers need to adopt the most appropriate means of introducing television into the classroom and adapt it to suit their own students. Finding TV literacy materials has become increasingly easier over the years; the difficulty lies in adjusting these materials to meet the specific needs of the students and the expectations of the educator, and co-operation of the parents. Given the above prescription, the majority of available curricula can be adapted to serve as a truly enlightening, stimulating and influential aspect of gifted education."

> (Abelman, R., 1987, p. 168)

If some sense of appreciating the value of a film or television programme was instilled in the pupils, then a great degree of success was accomplished.

The literature modules provided stimulation for both pupils and teacher and although the major enrichment work was concentrated in the pupils' standards eight and nine years, greater depth was then possible in their standard ten year, when discussing the setwork texts prescribed for their matriculation examination.

## 3.4 Writing

### 3.4.1 Formal writing

Developing the ability to write precisely is essential in all content areas. Pupils need opportunities to practise expository writing that informs, persuades or records information, as well as opportunities to develop self-expression and originality in creative writing:

> "... writing has to keep the exploratory
> feeling of dialogue: that is to say, the
> students need to be used to writing as
> process, using rough books, doing drafts,
> reading each other's work, discussing and
> exchanging ideas, and expecting the
> teacher's comments to continue the pro-
> cess - not put a stop to it."

(Dixon, J., 1983, p. 53)

So much emphasis is placed on creative writing, but it is equally important to spend as much time on formal writing:

> "Writing is one aspect of literacy, and a literate society requires that its people should communicate effectively in writing. The written word is an instrument for representing, recording and exploring experience, opinions, ideas and facts. It provides opportunities for sustained thinking and reflection."

> (Evans, T., 1982, p. 89)

Formal writing, be it in the form of a business letter, memorandum, report or even a setwork or subject-orientated essay in the school context, is a means of recording completed work, an aid to memory or as a record for future reference.

Enrichment in this area included sustained work on areas that were not only required for syllabus purposes, but also for the development of skills the pupils could use after they had completed their schooling. The enrichment here was to utilize the opportunities of real situations. In this regard, aspects such as minute-taking required the class to attend a society meeting at the school (for example the Interact Club) and take formal minutes of the procedures. Another aspect was the compilation of memoranda, and a report on some aspect of school life, that the specific pupil felt that should be drawn to the headmaster's attention.

A primary skill taught at the Standard Eight level, was formal letter writing. Here particular attention was paid to

the business letter and the letter to the press. As an enrichment activity, pupils in the class could either respond to a contentious issue raised in the local newspapers, or write on an aspect of civic or personal interest. The letters were selected and submitted to the newspaper, which lead to the publication of eight letters. An example of this particular aspect is included in Annexure N.

Further enrichment activities included making pupils aware of constructing a well-planned essay, by presenting a short lesson series on paragraph organization. Here aspects such as the following were included:

(i)   What is a paragraph?
(ii)  Why use paragraphs in a piece of writing?
(iii) The topic sentence and its function in the
      paragraph.
(iv)  Types of paragraphs:
      (a)  Thought patterning
      (b)  Sequence and time arrangements
      (c)  Syllogistic argument.

Exercises on these aspects plus unscrambling paragraphs to make a logical whole were conducted. The essential elements of this formal writing programme appeared to transfer quite naturally to the creative writing area. Assimilation was therefore complete (Welsh, A., 1982, p. 29).

## 3.4.2 Creative writing

> "Creative writing offers opportunities to
> balance writing instruction, and allows
> development of awareness and self-expression.
> Creativity does not grow without nurturing,
> and this nurturing is the responsibility of
> the instructional program. ... The accumu-
> lation of a child's writing samples over a
> period of time provides an opportunity to
> evaluate growth, and is more valid than
> comparing a child's work to a standard
> scale."
>
> (Norton, D., 1980, p. 265)

An attempt was made in all areas of the enrichment programme to incorporate some form of writing activity. Worksheets or some other form of response were usually set, so that some form of writing activity was undertaken. The objective here was that the pupils would be able to accumulate different types of writing styles and skills through their contact with various literary texts and genres. This has been mentioned in the previous section, where a pleasing result of Module 1 in the literature enrichment section, was several attempts at Postmodernist writing. Pupils were also encouraged to enter as many literary competitions as possible, as this would surely benefit them not only then, but also in the future. The following competitions were entered:

(i)    The English Olympiad
(ii)   1820 Foundation Grahamstown Eisteddfod
       (Creative Writing Section)
(iii)  English Alive literary contributions
(iv)   S.A.C.E.E. Review Competition

Contributions ranged from one-act plays, to poems and essays.


The following are included in the Annexures:

(i)   Annexure O: Gavin Sterley's poem
                  (Gold award at the 1820 Eisteddfod)
(ii)  Annexure P: David Chislett's one-act play
                  (Silver award at the 1820 Eisteddfod)
(iii) Annexure Q: Lance du Plessis' review
                  (Highly commended, S.A.C.E.E. Review
                  Competition)

The final assessment of the writing component - formal and
creative - was to ascertain feedback from other staff members
who taught these pupils their other subjects.   This was
certainly most favourable, as although nearly all of this
particular class were high achievers in their other subjects,
teachers felt that the quality of these pupils' answers
(specifically in their essay responses for long questions),
had improved and so had their marks for these sections.
Perhaps the way has been paved for the extension of Language
Across the Curriculum (LAC):

> "There are valuable jobs that 'English'
> can embody - insights of personal
> awareness through the general contexts
> of the child's experience and through
> the special language of literature.
> But the range of experience and
> language stretches well outside these
> spheres.  There must be an awareness
> of the contexts of language and their
> influence upon learning at the command
> of all teachers. ... The interplay of
> language skills, the powers of language
> implicit in understanding are continuous
> processes at the heart of every subject."

(Messenger, T. 1975, p. 89)

The objective of this area of enrichment was to make the
pupils aware of value of personal writing and how vital it is
to make oneself understood clearly.

## 3.5 Oral activities and other areas of enrichment

Enrichment strategies in the facet of oral work must not only be confined to the aspect of developing and encouraging pupils to participate in school debating society activities, best speaker's debates and improving their oral skills when delivering an oral in the formal sense in the English classroom situation. The activities must be seen in the broader context : here reference must be made to the interrelationship of other enrichment strategies, for instance; delivering an aspect of a literature module; proposing a vote of thanks to the curator of a museum after an excursion, and aspects such as participation in inter-schools' public speaking competitions and the ability to deliver impromptu speeches - in a variety of contexts - with very little, if any, preparation. These are the areas that were concentrated on in this particular facet of the English syllabus. With gifted pupils, the potential is already there. The teacher must, with some foresight and encouragement, allow it to develop as fully as possible. Several opportunities were utilised including the aspects already mentioned (group work in language and literature enrichment modules), and also entering several members of the class in inter-school debating contests. Two pupils were particularly successful in this sphere.

The main consideration in oral activities should be the personal development and social competence of the pupil, in

as many situations as possible. Finally, the ability to listen as much as to speak was also stressed.

Other areas of enrichment took the form of various activities which had bearing on cultural excursions and related facets. One of these visits was an excursion to the King George VI Art Gallery. The teacher concerned had paid a visit prior to the pupils, so that the materials available could be surveyed. As an example, a painting such as "The Sunken Cathedral" by Judith Mason (oil on canvass), was on display and after giving the pupils some information about the mythology behind the title of the work, the class was played a recording of a piano composition of the same title by the French impressionist composer, Claude Debussy. Some interesting reactions were obtained from the pupils once they had viewed the painting, because they were then able to make vital connections. After the pupils had returned from the gallery, a discussion was conducted about the relative value of art, galleries and museums. The Director of the Gallery had pointed out one of the gallery's proudest acquisitions, a Thomas Baines' painting "Landing at Algoa Bay", which had been purchased for R126 000. The cost of this painting featured prominently in the discussion, and so the class was read the Yeats poem: "To a Wealthy Man who Promised a Second Subscription to the Dublin Municipality Gallery if it were proved the people wanted Pictures", which initiated further discussion.

Further enrichment activities included aspects which were included as sub-sections of the larger enrichment modules:

(i)   Public speaking and famous orators
(ii)  Propaganda and subtle persuasion
(iii) Music appreciation
(iv)  Community service (for example, Interact, Rotary)

The evaluation of these programmes was not always visible and tangible.  The long-term effects will have to show their value and many of the sub-sections were included purely for aesthetic reasons.

3.8 Enrichment during the matriculation year

This period in the enrichment programme was seen as a year of consolidation.  Acceleration in language had been completed by the end of the pupils' standard eight year; past papers from the Cape Senior Certificate language examination, other schools and education departments were completed at regular intervals for revision purposes.  Literature enrichment was confined to the setwork texts for standard ten.  The pupils were proficient enough from their past experience to devise discussion groups, select theme work and draw up essay topics on their prescribed works.  Much of the setwork was taught by the pupils; the teacher concerned monitoring the situation carefully.  Formal and creative writing was continued, using past papers for topics and practice.  Entry in literary competitions, the English Olympiad and Grahamstown Eisteddfod mentioned previously were continued; one pupil was placed in the top one hundred of the Olympiad (which drew over three

thousand entries) and several gold, silver and commended results were realised in other competitions which the pupils entered (Annexures P and Q). Pleasing responses were ascertained during the examinations. Annexure R reflects the standard of response to a setwork essay topic in Paper 1, while Annexure S shows the level of writing realised in creative writing, even under examination conditions in Paper II.

Although nothing of the magnitude and scale of the acceleration and enrichment modules that were covered in the standard eight and nine years was undertaken, there was clear evidence (in the examination performances of the pupils and in other instances such as the writing competitions entered and the English Olympiad) that these strategies had paved the way for the consolidation and autonomous pupil activity that took place during the pupils' matriculation year.

3.7 Conclusion

Value judgements on enrichment need no introduction. Past trends have shown to those involved intimately in education the possibilities and drawbacks of this particular strategy when used intensively with gifted pupils.

Enrichment strategies have shown a two-fold purpose:
  (i)  to enrich per se ; and
  (ii) to enrich with the object of eliciting
       some particular element from a programme

Past and present programmes are sometimes too intent on aspects such as problem-solving techniques, construct breaking and other logical entities.

Future strategies in English enrichment, particularly, should concern themselves more with the attempt to instil in pupils the love and preservation of English literature and language because technology is likely to swamp our culture if the adults of tomorrow are not educated to appreciate the heritage that English offers.

If English teachers do not encourage these activities, then we are in danger of destructing our own heritage:

> "Literature [and language] transcends mere
> skill; it rests in another, more rarified
> dimension - in a capacity for sensitive
> living engendered by the kind of capacity
> provided by literary experience of a
> certain quality."

> (Lemmer, A., 1979, p. 59)

CHAPTER 4

A CRITICAL EVALUATION OF THE PROGRAMME

4.1 Programme development evaluation

Clendining (1980, 1983) and Brody and Benbow (1987) point out that systematic evaluation of gifted programmes, on the whole, has been minimal. They also agree that developers of such programmes feel that because they have created a programme in good faith, it necessarily is "successful". These developers, moreover, appear to spend their time planning and teaching rather than evaluating. Another reason, according to Tuttle and Becker (1980), for the reluctance of programme developers to evaluate is that "success" in teaching gifted and talented pupils is difficult to assess, compared with evaluating typical, remedial or basic skills programmes in which achievement test data provide straightforward and valid measures of the most important learning outcomes:

> "Although gifted programs are more
> difficult to evaluate than other programs,
> this evaluation is vital. Gifted programs
> come and go; the record of continuity is
> dismal. Therefore, if teachers and program
> directors hope to maintain or expand their
> programs, they must be able to demonstrate
> the success of the program to their admini-
> stration, to school board members and to
> parents. This is accountability."

(Davis, G. and Rimm. S, 1985, p. 385 - 386)

"Accountability" implies that gifted programme evaluation provides information useful in making decisions about the future of gifted programmes at any particular time at

internal, departmental and national level. The term
_evaluation_ is defined as:

 - an ascertainment of merit
 - delineating, reporting, or collection of
   data for decision-making purposes

   (van Tassel, J., 1980, p 110)

There are two major concerns if this definition is applied to
gifted programme evaluation. Firstly, the concern that the
programme shows its merits to participants and observers.
Secondly, it is important that a defensible procedure be
followed for setting up the evaluation design and gathering
the required data. Other important aspects are the
evaluation of goals; objectives, and programme activities,
and a final consideration should encompass that the needs of
the gifted pupils should be considered when planning the
programme.

Some objectives may seem too subtle or non-objective to be
measured quantitatively. Examples of _difficult_ evaluations
are improvements in leadership, self-awareness, self-concept,
decision-making, reasoning, analysing, synthesizing,
evaluating, social responsibility, intrinsic motivation, and
critical and creative thinking. Other objectives are
comparatively easy to evaluate. Acceleration components of a
programme, for instance, provide almost self-evident
evaluation data. Enrichment plans that result in a _bona fide_
product, for example, a report, research project, coursework

examination and so on also provide relatively easy evaluation data.  Such products reflect a clear change in pupil skills and performances that, most likely would not have occurred without the gifted programme (Renzulli and Smith, 1979).

## 4.2 The choice of an evaluation model : objectives, products and processes

There are many models for structuring the evaluation of education programmes.  It is not within the scope of this study to attempt to mention even some of them, as they do not all operate within the parameters of a language-orientated programme.

Traditional models of evaluation are predominantly psycho-statistical.  Emphasis on the pyscho-statistical paradigm has lead to the development of a host of "objective" evaluation techniques, and these models concentrate mainly on product outcomes.  In other words, the success of a particular curriculum component depends almost solely on its observed and measured outcomes.  Such models attempt to identify primary and secondary objectives of the programme and then to refine measuring instruments to assess the product outcomes:

> "Whilst such an approach has many of the attributes of scientific tidiness, its prime sin is one of omission."
>
> (Dachs, T., 1985, p. 34)

In Parlett's words:

> "So many random, unpredicted and human
> factors intervene that neat experimental
> designs cannot contain them all.  For this
> reason, results from such studies merely
> carry conviction: they present an emaciated
> and artificial picture of real-world
> educational life."
>
> (Parlett, M., 1974, p. 13)

A further criticism of the objectives approach comes from
Stenhouse who challenges the unquestioning acceptance of the
objectives-evaluation model by educators:

> "We do not have objectives, we choose to
> conceptualise our behaviour in terms of
> objectives or we choose not to. ...
>
> Education as induction into knowledge is
> successful to the extent that it makes the
> behavioural outcomes of the students
> unpredictable."
>
> (Stenhouse, L., 1975, p. 71, 82)

Far from avoiding curriculum or programme evaluation, denying
or concealing value-judgements, evaluation should be
something that can be compared to some standard:

> "It is a simple ratio but the numerator is
> not simple.  In programme evaluation it
> pertains to the whole constellation of
> values for the programme; and the
> denominator is not simple because it
> pertains to the complex expectations
> and criteria that different people have
> for such a programme."
>
> (Stake, R., 1977, p. 92 - 93)

Concentrating solely on evaluating objectives and the
products thereof can prove inadequate because they fail to
enlighten the observers on how the programme operates and how

it produces the outcomes they observe it produces (Dachs, T.,
1985, p. 36).


As far as a product-orientated programme is concerned, the
teachers usually provide what is to be taught, for how long
and with what outcome:

> "It is essentially a 'feed in, fill up,
> feed out' model of learning, which seeks
> evidence for what has been learned in the
> ability of the student to reproduce what
> the teacher had in mind as the outcome
> from the start."

> (D'Arcy, P., 1983, p. 98)

For such a programme design, the teacher or designer has no
difficulty in drawing up a set syllabus or specifying what
skills or what knowledge the pupils should have acquired by
the end of the term. Unfortunately, many students (in top as
well as in bottom streams) fail to demonstrate the
reliability in those expectations in both internal and
external examinations.


In a process-orientated programme, the teacher allows more
topic choice and individualisation. Consequently, the
programme's outcomes are less predictable because they are
not pre-designed. Other aspects such as self-concept,
reasoning, critical and creative thinking are important.
This specific enrichment programme encompassed these aspects,
so that a purely product- and objectives-evaluation strategy
could not prove adequate as an evaluation. A more holistic
and illuminative approach, concerned with reconstruction

rather than <u>reproduction</u> would do the evaluation of the programme greater justice.

4.3 <u>The Rimm Model: illuminative evaluation through holism</u>

The Rimm Model (Davis and Rimm, 1985), relates evaluation to all aspects of a programme: Inputs (resources), Process (activities) and Outcomes (goals and objectives), thereby allowing the evaluation to be illuminative via a holistic view of the programme. This makes allowance for two important aspects of evaluation: pupil and personal (i.e. teacher-developer), and it also enables an objective evaluation by educational authorities and programme developers.

Using this model has many advantages. Firstly, it assists in understanding the relationship among educational resources, processes and outcomes. Secondly, using the model helps prevent the implementation of any activity without considering its eventual evaluation. Thirdly, the model encourages sensitivity to the close relationship of programme decisions to the many pupil outcomes. Finally, the model itemizes the programme components that should be evaluated in regard to both:

> - how well the component was implemented
>   and/or;
> - how successfully that component helped
>   programme goals.

(Davis, G. and Rimm, S., 1985, p. 385-392)

Evaluation data from the three components (resources, activities and objectives) present a comprehensive picture of the success and impact of the gifted programme. This information is vital for further planning, modification of certain areas and may include programme expansion.

TABLE 2 : THE RIMM MODEL FOR THE EVALUATION AND MONITORING
OF A GIFTED PROGRAMME    (1985, p. 389).

| INPUT (RESOURCES) | PROCESS (ACTIVITIES) | OUTCOME (OBJECTIVES) |
|---|---|---|
| Teaching and assistance from other personnel<br><br>books, materials, equipment, facilities<br><br>Resource persons (experts in a certain field) | Identification procedures, teaching techniques<br><br>enrichment experiences acceleration strategies<br><br>creative thinking, writing, literature, language studies visual literacy | Increase skills, improve academic prowess self-concept development career orientation creative, critical, evaluative thinking independent study, research skills |

EVALUATION

Product outcomes
Process development
Pupil questionnaire focused interview
Personal evaluation

4.4 <u>Component evaluation of the programme: a brief overview</u>

The availability of <u>input materials</u> did not pose any problems. The affluence of the pupils' parents was a great advantage as pupils could purchase materials quite easily that were not available in the school context. Ready access to audio and video equipment enabled the realization of several modules. The structure of the English department and timetable, allowed pupils the opportunity of being taught by other members of staff, especially during their standard ten poetry lessons. For future planning, more outside facilities could be utilised such as teachers from other schools who specialise in certain areas and university lecturers, where possible. The only drawback here would be co-ordinating times to ensure continuity, which could be very difficult to arrange.

<u>Process activities</u> saw an attempt at variation of methods used in instruction. Acceleration plans and enrichment experiences were used independently and in conjunction (for example, the language component) and both strategies seem to have been successful as can be ascertained in the previous chapter. An important component that is often overlooked in the conventional classroom is small group activities and pupil-teaching opportunities. Both these procedures worked particularly well, especially when used in conjunction with creative writing and thinking activities. What is of importance too, is that enrichment and acceleration, where

attempted, should be in as many areas as possible within the English syllabus. A criticism of several gifted programmes for English observed in other schools in South Africa, is the concentration on only one area of the English syllabus. The criticism here is the sole concentration on enrichment or acceleration in one particular area, for example, in literature (and then concentrating on one genre only), creative writing or oral and reading activities.

Where possible, outside evaluation was encouraged, as seen in Annexure G, and all examination papers were moderated by the head of the English department. To add to this facet, the pupils were also encouraged to enter as many literary competitions as possible for further external evaluation and experience.

Rimm (Davis, G. and Rimm S., 1985, p. 390), suggests that the outcome component is easier to complete before completing the input and process components. This really speaks for itself. While it would not be incorrect to state that product objectives were of no consequence, the emphasis in this particular programme was on the development of creative, critical and evaluative thinking, coupled with encouraging positive attitudes towards literature; developing life skills, self-concept and career orientation.

Taken together, the evaluation of these three components

would not be complete without an investigation of product and process outcomes, pupil evaluation and some personal remarks.

## 4.4.1 Product evaluation

As stated previously, it would not be honest to say that product objectives were not important. Enrichment should necessarily imply an attempt at improving product outcomes. Results tabulated in previous chapters show the extent of the pupils' progress and really suffice to demonstrate what is possible by means of acceleration and enrichment. However, the pupils' external matriculation results (November 1988) give a global assessment of their efforts:

```
               A  :    12
               B  :     6
               C  :     7
                      ----
Total in class :      25
Class  average :      79,4%
```

This set of results is particularly pleasing when compared with previous top sets at the school:

|                   | 1985  | 1986  | 1987  |
|-------------------|-------|-------|-------|
| A :               | 4     | 11    | 9     |
| B :               | 6     | 3     | 4     |
| C :               | 14    | 12    | 12    |
| D :               | 3     | 2     | 1     |
| Total in class :  | 27    | 28    | 26    |
| Class  average :  | 67,2% | 70,9% | 72,1% |

This surely must point up the benefits of acceleration, and particularly, enrichment.

## 4.4.2 Process evaluation

These objectives in programme design are always difficult to evaluate. It has often been argued that gifted programmes demonstrate little more than the fact that pupils enjoy them and that teachers are stimulated by the nature of the pupils they are working with:

> "Unfortunately, in an age of accountability,
> this is insufficient documentation to
> justify gifted programmes as beneficial to
> those for whom they were designed."
>
> (van Tassel, J., 1980, p. 112)

Rimm (Davis and Rimm, 1985) and Stanley (1979) agree that the most difficult objectives to measure are contained within process evaluation.

When returning to the model used for the original curriculum design of this programme, the Williams-Rezulli-Bloom composite model (p. 37), the most important aspect to consider is whether all the facets were covered in the execution of the programme. As far as the product skills are concerned, the Bloom and Williams components surely have been realised. Aspects of the Renzulli component are difficult to measure, but Kolloff and Feldhusen (1984) and Brody and Benbow (1987) suggest that the use of a questionnaire can at least gauge some sort of response or indication in this area.

### 4.4.3 Pupil evaluation: the questionnaire and focused interview

The questionnaire (Annexure T), was given to the pupils at the end of their standard ten year so that an evaluation of the entire programme was possible.

An analysis of this questionnaire revealed the following information (number in class = 25):

a. 95% of the class had found the course interesting and stimulating.
b. 7% found that some of the works, for example, The Wasteland and The Birthday Party, were too difficult to study at school level, especially within the time allocated to the respective works.
c. 11% felt that Wuthering Heights was not enjoyable as it was not as interesting as other literature modules studied.
d. 28% wanted to study the lyrics of contemporary songs as poetry components.
e. 8% of the class wanted more teacher and pupil involvement.
f. 32% of the pupils wished to include English in their tertiary education, as a direct result of the programme. 54% added that if it were not for the small salary which a graduate majoring in English earns, they would seriously have considered studying English. 14% expressed regret that their tertiary courses did not allow the inclusion of English in their subject choice.
g. 85% of the class were in favour of the enrichment programme and the general consensus was that it broadened the class' knowledge of English and provided an interesting alternative to studying merely the prescribed works.

In order to link up with process outcomes and to try to ascertain what intrinsic attitudes the programme had achieve, a group interview was conducted with five members of the class. It was felt that a group interview would be more beneficial than individual interviews as the dynamic nature of group discussion would be more likely to spark off ideas than a more isolated approach.

The interview could be defined as a _focused interview_ in that the persons interviewed were known to have been involved in a particular situation and the researcher had already analysed the situation in which the interviewers had been involved (Cohen, L. and Manion, L., 1985, p. 310). Pupils who would possibly cover the whole spectrum of academic prowess were chosen from the class. In a gifted group of pupils this may seem extremely difficult, but after teaching these pupils for three years, it becomes relatively easy to gauge their abilities.

Hylton, Gavin and Alex subsequently gained A-aggregates with A symbols for English, while David obtained a B symbol and Gareth a C symbol for English.

When asked how they felt about the benefit of the programme for them as young people, the following responses were offered:

Gareth : This programme was an excellent
concept which gave the education
received a fuller sense, without
the usual 'tunnel-vision' mentality.

David : I enjoyed the course. It taught us
how to analyse a novel, thereby
making reading far more interesting
for us. It made us think. The expe-
rience gained from the programme I
wouldn't like to give up.

Regarding thinking skills, self-awareness, reasoning and analysing, the group produced the following observations:

Alex            : The programme sped up the matura-
                  tion of my ideas towards art.  It
                  was invaluable as far as removing
                  the blinkers of the humdrum
                  twentieth century existence.
                  It certainly encouraged lateral
                  thought and it was an injection of
                  prudence.

Hylton          : I think I have benefited tremen-
                  dously from this course, because
                  it has opened my eyes to a new
                  field of study I never appreciated
                  before.

Interviewer : Do you think it changed your atti-
                  tude towards English and perhaps
                  other languages and the humanities?

Hylton          : It is possibly one of the more
                  valuable experiences I have had
                  at school.  People aren't aware
                  of how language influences them
                  and their perceptions of the world,
                  simply accepting it as natural.
                  I think it is important that people
                  wake up to this, and thus look at
                  themselves with new eyes.

Gavin           : Yes, the programme has definitely
                  extended my perception of what is
                  offered by the English language,
                  not only in the field of literature,
                  but in that of cinema, writing and
                  so on.  It has possibly even helped
                  mature me, my taste and my attitude
                  to art and the world in general.

Perhaps a final observation is a letter received from Craig

(B symbol for English in the external examinations) who is a

first year university student:

> "Of all the subjects at school, English
> resembles the structure and content of
> university lectures the most.  It has at

least prepared me as to how one should
approach a university subject."

.(8 April, 1989)

These responses, in their various forms, point to some form
of pupil growth which is most important for the evaluation of
the programme and for planning future programmes.

## 4.5 Conclusion: some personal reflections

A study of this nature would not be complete without some
form of personal assessment. It would be stating the obvious
to say that from the teacher's side, there was enrichment
too! The personal value of presenting such a course is ines-
timable. It is interesting to note how challenging such a
programme becomes. As a teacher, one becomes more self-
critical concerning **how** and **why** one is presenting a
particular module, and in the broader context, the same
questions may be asked about one's general teaching.

Years of teaching can wear off some of the more critical
edges of an educator's "teaching makeup" and to revitalize
this facet is indeed refreshing. Teaching a top group of
pupils makes both sides aware of the educational process.
Whereas often in a "conventional" classroom, pupils are
inclined to miss the occasional blunder (intentional or
unintentional), but in such a milieu hardly a statement is
sometimes made without it being challenged.

Course and module selection is always a tricky situation as one must realize that what one is going to present is not going to meet every single member of that class' particular tastes. In fact, in gifted groups many are explicit in their disapproval.

Initial reaction to some courses was not favourable. Many boys felt that extra work was unnecessary as they had so much to do as it was. Pointed comments such as, "The other sets are not doing this. Why should we?", were sometimes in evidence. I had some difficulty with a minority of pupils who did not keep up with the reading of the texts. This was not because of incapacity, but sheer laziness.

Many pupils have expressed their appreciation at the extra effort the teacher had gone to make the subject more interesting. Many teachers have expressed their dismay at how lazy some top streams can be. I found that a varied and a full programme kept many working constantly throughout the year.

On the whole, I think that my objectives have been met. I had wanted to experiment with certain strategies I had given some thought to and the results had been positive and most encouraging.

My primary concern is difficult to gauge, but then it is a long-term aim. I wanted these pupils and others who may and will be given a programme of this nature in the future, to have life skills; to know and to enjoy literature, art and music, and I hope that I have imparted some strategies to that end.

## LIST OF REFERENCES

Adams, A. (ed.), 1982 : New Directions in English Teaching, Falmer Press, London.

Alexander, P.A., 1982 : Gifted Children: A Comprehensive Roadmap, Aspen, Rockville.

Arnold, R., 1983 : Timely Voices. English teaching in the Eighties, Oxford University Press, Auckland.

Atkinson, J.,1987 : "Theme and topic work", in R. Mills (ed.), Teaching English to All, Robert Royce, London.

Bloom, B.S. (ed)., 1974 : A Taxonomy of Educational Objectives, Mackay, New York.

Bloom, B.S., 1978 : Developing Talent in Young People, Ballantine Books, New York.

Brautigan, R., 1978 : So the wind won't blow it all away, Picador, New York.

Bronte, E., 1846 : Wuthering Heights, edited by D. Daiches, 1965, Penguin, Harmondsworth.

Burk, E.A., 1980 : Relationship of temperamental traits to achievement and adjustment in gifted children, Michigan University Press, Ann Arbor.

Buzen, T. and Dixon, T., 1977 : The Evolving Brain, David and Charles, New York.

Carroll, J.B., 1965 : Language and Thought, Prentice-Hall, Englewood Cliffs.

Clasen, R.E. and Robinson, B.(eds.) 1978 : Simple Gifts, Madison, Wisconcin.

Clendening, C.P., 1980 : Creating programs for the Gifted, Bowker, New York.

Clendining, C.P., 1983 : Challenging the Gifted, Bowker, New York.

Cohen, L., and Manion, L., 1985 : Research Methods in Education, (2nd ed.), Croom Helm, London.

Conrad, J., 1899 : Heart of Darkness, edited by N. Sherry, 1974, J.M. Dent and Sons, London.

Davis, G.A. and Rimm, S.B., 1985 : Education of the Gifted and Talented, Prentice-Hall, Englewood Cliffs.

D'Arcy, P., 1980 : "Curriculum Change - product or process?" in M. Galton, (ed.), Curriculum Change: The Lessons of a Decade, Leicester University Press, Leicester.

Daurio, S.P., 1979 : "Educational enrichment versus acceleration: A review of the literature", in W. George, S. Cohen and J. Stanley (eds.), Acceleration and Enrichment: strategies for educating the gifted, Johns Hopkins University Press, Baltimore.

Davis, G.A., 1983 : Educational Psychology. Theory and practice, Addison-Wesley, Reading, Massachusetts.

De Bono, E., 1972 : Thinking Course, Penguin, New York.

De Bono, E., 1977 : Lateral Thinking: A textbook creativity, Penguin, New York.

Dixon, J., 1983 : "English Literature - a course in writing" in R. Arnold (ed.), Timely Voices. English Teaching in the Eighties, Oxford University Press, Auckland.

Durr, W.K., 1964 : The Gifted Student, Oxford University Press, New York.

Eliot, T.S., 1974 : Collected Poems 1909-1962, Faber and Faber, London.

Engelbrecht, S. 1975 : Akademiese prestasie van intellectueel boogemiddelde leerlinge: Deel een (Report No. MT-15), Institute for Manpower Research, South African Human Sciences Research Council, Pretoria.

Evans, T., 1982 : Teaching English, Croom Helm, London.

Fowles, J., 1969 : The French Lieutenant's Woman, Jonathan Cape, London.

Fox, L.H.,    1979    :    "Programs for the gifted and talented:
                              An overview", in A. Passow (ed.), <u>The
                              gifted and the talented.  Their
                              education and development</u>, University
                              of Chicago Press, Chicago.

Fliegler, L.A.,       :    <u>Curriculum Planning for the Gifted,</u>
          1961             Prentice-Hall, Englewood Cliffs.

Freehill, M.F.,       :    <u>Gifted children: their psychology and
          1982             education</u>, Ventura, New York.

Fromkin, V. and       :    <u>An introduction to Language</u> (2nd ed.),
Rodman, R.,   1978         Holt, Reinhart and Winston, New York.

Gage, N.L. and        :    <u>Educational Psychology</u> (2nd ed.),
Berliner, D.C.,            Rand-McNally, Chicago.
          1979

Gallagher, J.J.(ed.): <u>Gifted children: Reaching their
          1979             potential</u>, Kollek and Son, Jerusalem.

Galton, M., (ed.)     :    <u>Curriculum Change: The Lessons of a
          1980             Decade</u>, Leicester University Press,
                              Leicester.

Gibson, J and         :    <u>Gifted children: Looking to their
Chennells, P.(eds.)        future</u>, Latimer, London.
          1976

George, W.C.,         :    <u>Acceleration and enrichment:
Cohen, S.J. and            strategies for educating the gifted</u>,
Stanley, J.C.,(eds.)       John Hopkins University Press,
          1979             Baltimore.

Golding, W., 1954     :    <u>Lord of the Flies</u>, Faber and Faber,
                              London.

Gowan, J.C., 1978     :    "Definitions of giftedness", in R.E.
                              Clasen and B. Robinson (eds.), <u>Simple
                              Gifts</u>, Madison, Wisconsin.

Gowan, J.C.,          :    <u>Creativity: its educational
Khatena, J. and            implications</u>, (2nd ed.), Kendall-Hunt,
Torrance, E.P.,(eds.)      Dubuque.
          1981

GREAT BRITAIN

Board of Education, : The Teaching of English in England,
        1921        (The Newbolt Report), Report of the
                    Departmental Committee appointed to
                    enquire into the position of English
                    in the educational system of England,
                    H.M.S.O., London.

Ministry of        : Half our Future, (The Newsom Report),
Education,   1963    Report of the Central Advisory Council
                    for Education (England), H.M.S.O.,
                    London.

Department of      : A Language for Life, (The Bullock
Education and        Report), Report of the Committee of
Science,     1975    Enquiry under the Chairmanship of Sir
                    Alan Bullock, H.M.S.O., London.

Schools Council,   : English in the 1980s, Schools Working
        1979         Paper no 62, Evans Methuen
                    Educational, London.

Department of      : The Teaching of the English Language,
Education and        (The Kingman Report), H.M.S.O.,
Science,     1988    London.

----------------------------------------

Grove, J.H.M., 1981 : The Theory and Practice of Film Study
                    at the Secondary School level: A study
                    of film language and the filmic
                    presentation of plot, character, space
                    and time, Unpublished M.A. thesis,
                    University of the Witwatersrand,
                    Johannesburg.

Hamilton, D., (ed.) : Beyond the Numbers Game, Macmillan,
        1977         London.

Jacobs, R.A., 1973 : Studies in Language, Xerox, Lexington.

Jensen, A.R., 1974 : Educational Differences, Barnes and
                    Noble, New York.

Jordan, J.B., (ed.) : An Administrator's Handbook on
        1980         designing programmes for the gifted
                    and talented, Eric, Renston.

Labuda, M. (ed.),  : Creative Reading for gifted learners,
        1985         International Reading Association,
                    Newark.

Lee, H., 1960            :  To Kill A Mockingbird,
                            William Heinemann, London.

Lewis, C. Day, 1922 :  "Cinema and its influence", in
                            J.H.M. Grove (1981), The Theory and
                            Practice of Film Study at Secondary
                            School level: A Study of film language
                            and the filmic presentation of plot,
                            character, space and time, unpublished
                            M.A. thesis, University of the
                            Witwatersrand, Johannesburg.

Lyon, H.V.,  1976    :  "Realising our potential", in J.
                            Gibson and P. Chennells (eds.), Gifted
                            Children: Looking to their future,
                            Latimer, London.

Marland, S.P., 1972 :  Education of the gifted and talented,
                            Volume 1.  Report to the Congress of
                            the United States by the U.S.
                            Commissioner of Education, U.S.
                            Government Printing Office,
                            Washington, D.C.

Masterman, L., 1982 :  "Television and the English teacher",
                            in A. Adams (ed)., New Directions in
                            English Teaching, Falmer Press,
                            London.

Mathieson, M., 1975 :  The Preachers of Culture, Unwin Books,
                            London.

Messenger, T., 1975 :  "Language Across the Curriculum", in
                            M. Raggett and M. Clarkson (eds.),
                            Curriculum Skills: classroom, language
                            and reading, Ward Lock Educational
                            Middle Years Curriculum Series,
                            Book 2, London.

Mills, R.W.(ed.),    :  Teaching English across the ability
        1977                range, Robert Royce, London.

Mills, R.W.(ed.),    :  Teaching English to All, Robert
        1987                Royce, London.

Morgan, H.J., 1980   :  Elementary and secondary programs for
                            the gifted and talented,  Columbia
                            University Press, New York.

Neethling, J.S.,     :  "Historical Overview of Gifted
        1985                Education in South Africa from about
                            1918" in D. Sisk (ed.), Gifted
                            International, Vol 111, no. 1,
                            Trillium Press, New York.

Nelson, J. and , Cleland, R., 1971 : "The Role of the Teacher of Gifted and Creative Children" in P. Witty (ed.), Reading for the Gifted and Creative Student, International Reading Association, Newark.

Norton, D.E., 1980 : The effective teaching of language arts, Merrill, Columbus.

Omond, J.L.(ed.), 1981 : The Education of the Gifted and Talented (4th Ed.), Office for the Gifted and Talented, Port Elizabeth.

Paffard, M., 1978 : Thinking About English, Ward Lock Educational, London.

Passow, A.H., (ed.), 1979 : The gifted and the talented. Their education and development, University of Chicago Press, Chicago.

Parnes, S.J., 1979 : "Creativity: The process of discovery", in J. Gallagher (ed.), Gifted Children: Reaching their potential, Kollek and Son, Jerusalem.

Pinter, H., 1965 : The Birthday Party, Eyre Methuen, London.

Pollette, N., 1980 : Exploring Books with Gifted Children, Libraries Unlimited, Littleton.

Ragget, M. and Clarkson, M.,(eds.) 1975 : Curriculum skills: classroom, language and reading, Ward Lock Educational Middle Year Curriculum Series, Book 2, London.

Ramfol, C., 1976 : "What my country does : South Africa" in J. Gibson and P. Chennells (eds.), Gifted Children: Looking to their future, Latimer, London.

Renzulli, J.S., 1977 : The Enrichment Triad Model. A guide for developing defensible programs for the gifted and talented, Creative Learning Press, Connecticut.

Renzulli, J.S. and Smith, L.H., 1979 : "Issues and procedures in evaluating gifted child programs", in A. Passow (ed.), The gifted and the talented. Their education and development, University of Chicago Press, Chicago.

Renzulli, J.S.,
Reis, S.M. and
Smith, L.H., 1981

: The Revolving Door Identification
Model, Creative Learning Press,
Mansfield.

Rice, J.P., 1973

: The Gifted: Developing Total Talent,
Charles Thomas, Illinois.

Robbertse, P.M.,
1970

: "A background description at standard
six level", in W. Roos, The
Intellectually Superior Pupil: A
background description at Standard Six
level (Report No. MT-3), Institute for
Manpower Research, South African Human
Sciences Research Council, Pretoria.

Robinson, H.B.,
Roedell, L. and
Jackson, G., 1979

: "Early identification and interven-
tion" in A. Passow (ed.), The gifted
and the talented. Their education and
development, University of Chicago
Press, Chicago.

Roos, W.L., 1970

: The Intellectually Superior Pupil : A
background description at Standard Six
level (Report No. MT-3), Institute for
Manpower Research, South African Human
Sciences Research Council, Pretoria.

Roos, W.L., 1970

: The 1965 Talent Survey Test Programme
(Report No. MT-2), Institute for
Manpower Research, South African Human
Sciences Research Council, Pretoria.

Rose, K., 1982

: Teaching Language Arts to Children,
Harcourt Brace Jovanovich, New York.

Shayer, D., 1971

: The Teaching of English in Schools
1900-1970, Routledge and Kegan Paul,
London.

Sinatra, R., 1983

: Using the Right Brain in the Language
Arts, Thomas Publishing, Springfield.

Sisk, D., (ed.),1985: Gifted International, Volume 111,
Trillium Press, New York.

SOUTH AFRICA

Institute for
Manpower Research,
1970

: The aim and experimental design of
Project Talent Survey (Report No.
MT-1), H.S.R.C., Pretoria.

Institute for
Manpower Research,
1970

: The 1965 Talent Survey Test Programme
(Report No. MT-2), H.S.R.C., Pretoria.

Institute for
Manpower Research,
1970

: <u>The Intellectually Superior Pupil: A background description at Standard Six level</u> (Report no. MT-3), H.S.R.C., Pretoria.

Institute for
Manpower Research,
1975

: <u>Akademiese prestasie van intellectueel boogemiddelde leerlinge: Deel een</u> (Report No. MT-15), H.S.R.C., Pretoria.

Human Sciences
Research Council,
1981

: <u>Verslag van die Werkomitee 8</u>, H.S.R.C., Pretoria.

------------------------------------------

Stake, R., 1977

: "The Seeds of Doubt", in D. Hamilton (ed.), <u>Beyond the Numbers Game</u>, Macmillan, London.

Stankowski, W.M.,
1978

: "Definition", in R.E. Clasen and B. Robinson (eds.), <u>Simple Gifts</u>, Madison, Wisconsin.

Stanley, J.C., 1979

: "Educational non-acceleration: An international tragedy", in J. Gallagher (ed.), <u>Gifted Children: Reaching their potential</u>, Kollek and Son, Jerusalem.

Stenhouse, L., 1975

: <u>An introduction to Curriculum Research and Development</u>, Heinemann, London.

Strevens, P., 1977

: <u>New Orientations in the teaching of English</u>, Oxford University Press, London.

Tannenbaum, A.J.,
1979

: "Pre-Sputnik to post-Watergate concern about the gifted", in A. Passow (ed.), <u>The Gifted and the Talented. Their education and development</u>, University of Chicago Press, Chicago.

Taylor, C.A. and
van der Westhui-
zen, C.P., 1987

: <u>Die Onderrig van die Begaafde Kind</u>, Boschendal, Cape Town.

Terman, L.M. and
Oden, M.H., 1925

: <u>Genetic studies of genius: Mental and physical traits of a thousand gifted children</u>, Stanford University Press, Stanford.

Terman, L.M. and Oden, M.H., 1947 : Genetic studies of genius: The gifted child grows up, Stanford University Press, Stanford.

Terman, L.M. and Oden, M.H., 1951 : "The Stanford studies of the Gifted", in P.A. Witty (ed.), The gifted child, D.C. Heath, Boston.

Terman, L.M. and Oden, M.H., 1959 : Genetic studies of genius: The gifted at mid-life, Stanford University Press, Stanford.

Treffinger, D.J., 1981 : Blending gifted education with the total school program, Center for Creative Learning, Williamsville.

Tuttle, F.B. and Becker, L.A., 1980 : Characteristics and identification of gifted and talented students, National Education Association, Washington, D.C.

**UNITED STATES OF AMERICA**

United States Commi-: Education of the Gifted and Talented ssion of Education 1972 Volume 1, (Report to the Congress of the United States), U.S. Printing Office, Washington, D.C.

------------------------------------------

van Zyl, J., 1987 : Image Wise: Competence in Visual Literacy, Hodder and Stroughton, Sandton.

Verhoef, W. and Roos, W.L., 1970 : The aim and experimental design of Project Talent Survey (Report No. MT-1), Institute for Manpower Research, South African Human Sciences Research Council, Pretoria.

van Tassel, J., 1980: "Evaluation of Gifted Programs", in J. Jordan (ed.), An Administrator's Handbook on designing programmes for the gifted and talented, Eric, Renston.

Welsh, A., 1982 : You can write better essays, Maskew Miller, Cape Town.

Williams, F.E., 1970, 1982 : Classroom ideas for encouraging thinking and feeling, Volumes 1 (1970) and 2 (1982), DOK Publishers, Buffalo.

Witty, P. (ed.), 1971: <u>Reading</u> <u>for</u> <u>the</u> <u>Gifted</u> <u>and</u> <u>Creative</u> <u>Student</u>, International Reading Association, Newark.


### JOURNALS, MAGAZINES AND UNPUBLISHED NOTES

Abelman, R., 1987   :  "Television Literacy for Gifted Children", <u>Roeper</u> <u>Review</u>, vol 9, no 3, February, pp 166-168.

Albert, R.S., 1975   :  "Toward a behavioral definition of genius", <u>American</u> <u>Psychologist</u>, 30, pp 140-51.

Ausubel, D.P., 1978 :  "In defense of advance organizers : A reply to the critics", <u>Review</u> <u>of</u> <u>Educational</u> <u>Research</u>, 48, pp 251-57.

Binet, A. and       :  "New methods for the diagnosis of
Simon, T., 1905      normal and slow intelligence", <u>L'Annee</u> <u>Psychologique</u>, 11, pp 163-90.

Benbow, C.P. and    :  "Intellectually talented boys and
Stanley, J.C., 1982    girls", <u>Gifted</u> <u>Child</u> <u>Quarterly</u>, 26, pp 82-88.

Brody, L. and      :  "Accelerative Strategies: How effec-
Benbow, C., 1987     tive are they for gifted?", <u>Gifted</u> <u>Child</u> <u>Quarterly</u>, 3, pp 105-109.

Dachs, T., 1985     :  "A case for illuminative evaluation in education", Rhodes University Curriculum Theory notes, pp 33-39.

Denton, F and      :  "How to spot a gifted child",
Postlethwaite, K.    <u>Education</u>, July, p 69.
       1985

Durham, K.M., 1983  :  "Open Book Examinations : The English Olympiad", Department of Education, Rhodes University, Grahamstown, pp 1-6.

Foster, H.M., 1987  :  "Film in the Classroom: Coping with 'Teenpics'", <u>English</u> <u>Journal</u>, March, pp 86 - 88.

Griggs, S., 1986    :  "Six Characteristics of Gifted Learners", <u>Gifted</u> <u>Children</u> <u>Newsletter</u>, September 1986, p 5.

Grove, J.H.M., 1978 : "Film study as a component of the English First Language (HG) Syllabus in Transvaal Education Department Schools", Crux, July, pp 34-38.

Hodgson, J.M., 1983 : "Approaches to Film and Television", The Use of English, August, pp 19-29.

Jensen, A.R., 1969 : "How much can we boost IQ and scholastic achievement?" Harvard Educational Review, 39, pp 1-123.

Kolloff, P.B. and Feldhusen, J.F., 1984 : "The Effects of Enrichment on Self-Concept and creative Thinking", Gifted Child Quarterly, 28, pp 53-57.

Lemmer, A.N., 1979 : "The Examining of Literature", Crux, June, pp 58 - 61.

Lodge, D., 1977 : "Modernism, Antimodernism and Postmodernism", The New Review, 38, pp 39-44.

Milgram, R.M. and Milgram, N.A., 1976 : "Personality characteristics of gifted Israeli children", Journal of Genetic Psychology, 129, pp 185-92.

Parlett, M., 1974 : "The New Evaluation", in Trends in Education, 34, pp 13-18.

Passow, A., 1981 : "The nature of giftedness and talent", Gifted Child Quarterly, 25, pp 5-10.

Stanley, J.C., 1980 : "On Educating the Gifted", Educational Researcher, March, pp 5 - 9.

Swing, E.S., 1973 : "Public school elitist education in a revolutionary era", English Journal, 62, pp 1223-1224.

Reis, S.M. and Renzulli, J.S., 1982 : "A case for a broadened conception of giftedness", Phi Delta Kappan, 63, pp 613-20.

Renzulli, J.S., 1978 : "What makes Giftedness? Re-examining a definition", Phi Delta Kappan, 58, pp 180-84.

Terman, L., 1917 : "The intelligence quotient of Francis Galton in childhood", American Journal of Psychology, 28, pp 208-215.

Tremaine, C., 1979    :   "Do gifted children make a
                          difference?", <u>Gifted</u> <u>Child</u> <u>Quarterly</u>,
                          23, pp 500-517.

White, H.J., 1988     :   "For the sake of the master", <u>English</u>
                          <u>Alive</u>, August, pp 58-59.

-----------------------------------------

ANNEXURES

A

# A Survey of Models for Teaching Gifted Students

*Editor's Note:* The summaries of program models below are among the major existing theoretical systems developed to serve gifted students. Authors of the models appear after the models' names. This information has been taken from *Systems and Models for Developing Programs for the Gifted and Talented* (Creative Learning Press, P.O. Box 320, Mansfield Center, CT 06250), edited by Joseph S. Renzulli. We are indebted to Dr. Renzulli for providing the galleys to his new book, scheduled for publication this fall. Space restrictions have made it impossible to include all the models covered in the book.

*SMPY's Model for Teaching Mathematically Precocious Students*—**Camilla Persson Benbow** The Study of Mathematically Precocious Youth (SMPY) at Johns Hopkins and other universities utilizes already available educational options to meet the needs of its talented students through educational *acceleration*. Some of the options are entering a course a year or more early, skipping grades, graduating early from high school, completing two or more years of a subject in one year, taking college courses on a part-time basis, taking summer courses, and credit through examination.

*The Autonomous Learner Model for the Gifted and Talented*—**George T. Betts** This K-12 model is divided into five major dimensions: (1) orientation, (2) individual development, (3) enrichment activities, (4) seminars and (5) in-depth study. These five dimensions provide students with opportunities to develop cognitive, emotional, and social skills, concepts and attitudes necessary for life-long learning. Experiences include research and long-term projects.

*The Integrative Education Model*—**Barbara Clark** Clark's model for developing programs, curriculum and strategies, is based on the synthesis of the four major functions of the human brain. Components of the model include: a responsive learning environment, relaxation and tension reduction, movement and physical encoding, empowering language and behavior, choice and perceived control, complex and challenging cognitive activity, and intuition and integration.

*The Learning Enrichment Service (LES): A Participatory Model for Gifted Adolescents*—**Jerry Ann Clifford, Ted Runions, Elizabeth Smyth** This model is administered by a resource team that performs five key services: (1) identification and screening of students; (2) inservice training for teachers; (3) networking, linking students and resources; (4) full counseling services; (5) a computerized information exchange.

*The Purdue Three-Stage Enrichment Model for Gifted Education at the Elementary Level (extends into secondary level)*—**John Feldhusen, Penny Britton Kolloff, Ann Robinson** Stage I, the Development of Divergent and Convergent Thinking Skills, focuses on fluency, flexibility, originality and elaboration, decision making, forecasting, and related skills. Stage II, the Development of Creative Problem Solving Skills, provides opportunities for students to learn a variety of techniques and strategies which may be applied in a creative problem solving process. Stage III, the Development of Independent Study Skills, allows each student to select a topic or question for individual investigation.

*The Grid: A Model to Construct Differentiated Curriculum for the Gifted*—**Sandra N. Kaplan** The Grid is a model which facilitates the curriculum developer's task of determining what constitutes "differentiated curriculum" and

how such a curriculum can be constructed. The purposes of this model are: (1) to translate the principles that govern an appropriately differentiated curriculum for the gifted into practice; (2) to define the process for constructing differentiated curricula for the gifted; and (3) to develop a comprehensive, articulated, and integrated curricular framework to guide the teaching/learning of the gifted.

*The Structure of the Intellect (SOI) System for Gifted Education*—**Mary Meeker and Robert Meeker** The SOI model describes different kinds of intelligence. These "intelligences" are organized into content abilities, operation abilities and product abilities. The SOI system applies J.P. Guilford's model in linking assessment and training, with a built-in evaluation procedure for gifted programs. The use of Guilford's model in assessment, training and reassessment highlights the integrated nature of the SOI system. Through extensive field-testing and research, the SOI system has shown that the intellect can be trained.

*The Enrichment Triad/Revolving Door Model: A Schoolwide Plan for the Development of Creative Productivity (extends into secondary level)*—**Joseph S. Renzulli, Sally M. Reis** Its major goals are: (1) to provide various types and levels of enrichment to a broader spectrum of the school population; (2) to integrate special program activities with the regular curriculum and classroom teacher; (3) to minimize negative attitudes and concerns about elitism; and (4) to improve the scope and quality of enrichment for all students. The model includes: the assessment of student strengths, including abilities, interests, and learning styles; curriculum compacting, which involves modifications of the regular curriculum for students with advanced abilities; and three levels of enrichment ranging from general exploratory activities, to group training activities, to individual and small group investigations of real problems.

*Talents Unlimited: Applying the Multiple Talent Approach in Mainstream and Gifted Programs*—**Carol Schlichter** The Talents Unlimited model features four major components: (1) a description of the specific skills of productive thinking, decision making, planning, forecasting, and communication; (2) instructional materials demonstrating how multiple talent thinking skills enhance academic learning; (3) an inservice training program for teachers; and (4) an evaluation system for the assessment of student development in the thinking skill components.

*The Enrichment Matrix*—**Abraham J. Tannenbaum** This model is designed to nurture the potentialities of children who seem to show early signs of someday becoming high-level producers (not just consumers) of ideas, or performers (not just appreciators) of artistic feats and of services to society. The Matrix offers conventional subject matter and allows for programmatic addition of content areas that are usually absent from the pre-college curriculum. It then calls for adjusting the content by accelerating students and/or augmenting the program in a variety of ways.

*Fostering Effective, Independent Learning through Individualized Programming*—**Donald J. Treffinger** The "Individualized Programming Planning Model" emphasizes that there are many kinds of strengths and talents among students that should be recognized and nurtured in a variety of ways. Programming in IPPM involves a diverse array of services including: individualizing basic instruction, appropriate enrichment, effective acceleration, independence and self-direction, personal/social development, and career orientation with a futuristic perspective.

B                                          GREY HIGH SCHOOL
                                          SYMBOL DISTRIBUTION
ENGLISH DEPARTMENT                                              DECEMBER 1987

| TEA-CHER | CLASS | GRA-DE | CLASS AV. | STD AV. | A | B | C | D | E | F | FF | G | TOTAL |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Cn | 6A | HG | 60,1 | 62,4 |   | 5 | 11 | 13 | 6 |   |   |   | 35 |
| Sn | 6B | HG | 63,2 | 62,4 | 1 | 12 | 9 | 12 | 1 |   |   |   | 35 |
| To | 6C | HG | 60,6 | 62,4 | 1 | 2 | 12 | 14 | 5 |   |   |   | 34 |
| Sn | 6D | HG | 65,7 | 62,4 | 2 | 9 | 15 | 8 | 1 |   |   |   | 35 |
|   |   |   | 62,4 |   | 4 | 28 | 47 | 47 | 13 |   |   |   | 139 |
| Gb | 7i | HG | 76,4 | 62,6 | 7 | 18 | 1 |   |   |   |   |   | 26 |
| Ht | 7ii | HG | 61,7 | 62,6 |   | 2 | 18 | 6 | 3 |   |   |   | 29 |
| Sn | 7iii | HG | 62,6 | 62,6 |   | 3 | 18 | 5 | 2 |   |   |   | 28 |
| To | 7iv | HG | 60,5 | 62,6 |   |   | 16 | 12 | 1 |   |   |   | 29 |
| Cn | 7v | HG | 51,7 | 62,6 |   |   |   | 12 | 6 |   |   |   | 18 |
|   |   |   | 62,6 |   | 7 | 23 | 53 | 35 | 12 |   |   |   | 130 |
| Cp | 8i | HG | 70,7 | 59,5 | 2 | 13 | 7 | 3 |   |   |   |   | 25 |
| Cn | 8ii | HG | 66 | 59,5 |   | 6 | 24 | 1 |   |   |   |   | 31 |
| Wa | 8iii | HG | 60,5 | 59,5 |   |   | 16 | 8 | 2 |   |   |   | 26 |
| To | 8iv | HG | 51,2 | 59,5 |   |   | 4 | 11 | 12 | 1 |   |   | 28 |
| Sn | 8v | HG | 49 | 59,5 |   |   | 2 | 8 | 12 |   |   |   | 22 |
|   |   |   | 59,5 |   | 2 | 19 | 53 | 31 | 26 | 1 |   |   | 132 |
| Cn | 9i | HG | 70 | 56,7 | 4 | 12 | 9 | 1 |   |   |   |   | 26 |
| Sn | 9ii | HG | 61 | 56,7 |   | 3 | 16 | 7 | 1 |   |   |   | 27 |
| Cp | 9iii | HG | 56,6 | 56,7 |   |   | 7 | 15 | 2 |   |   |   | 24 |
| Wa | 9iv | HG | 52,2 | 56,7 |   |   | 2 | 13 | 8 |   |   |   | 23 |
| To | 9v | HG | 45 | 56,7 |   |   |   | 3 | 15 |   |   |   | 18 |
|   |   |   | 56,7 |   | 4 | 15 | 34 | 39 | 26 |   |   |   | 118 |

C    <u>CAPE EDUCATION DEPARTMENT SENIOR CERTIFICATE EXAMINATION</u>
      <u>ENGLISH FIRST LANGUAGE HG, THIRD PAPER (EXTRACT)</u>

<u>1985</u>                  <u>QUESTION TWO</u>

Read carefully each of the following extracts. Choose ANY THREE OF THE
FOUR EXTRACTS and answer the attached questions. Wherever appropriate,
quote from the text to support your answer.

> The young
> man, in his wilderness, saw the holiday Saturday set down before
> him, false and pretty, as a flat picture under the vulgar sun; the
> disporting families with paper bags, buckets and spades, parasols
> and bottles, the happy, hot, and aching girls with sunburn liniments
> in their bags, the bronzed young men with chests, and the envious,
> white young men in waistcoats, the thin, pale, hairy, pathetic legs
> of the husbands silently walking through the water, the plump and
> curly, shaven-headed and bowed-backed children up to no sense
> with unrepeatable delight in the dirty sand, moved him, he thought
> dramatically in his isolation, to an old shame and pity; outside all
> holiday, like a young man doomed for ever to the company of his
>
> maggots, beyond the high and ordinary, sweating, sun-awakened
> power and stupidity of the summer flesh on a day and a world out,
> he caught the ball that a small boy had whacked into the air with a
> tin tray, and rose to throw it back.

(a)    In this extract the writer, Dylan Thomas, has used a graphic style.
     One of the striking features of the writer's diction is the unusual
     combination of adjectives (modifiers) and nouns. By referring to
     *two* of the phrases quoted below, show how each of the combinations
     is unusual and yet, in the context of the extract, appropriate.

       (i)    'pathetic legs'

      (ii)    'unrepeatable delight'

    (iii)    'sun-awakened power'

     (iv)    'summer flesh'                            (6)

3.  The following extract is taken from a political column in a Canadian newspaper:

> Now that the election is over and the recriminations begin as to what went wrong with the Liberal campaign, pundits, party officials and anybody else interested need look no further than John Turner's throat.
>
> The loss was not due to bad policies; not due to a poor campaign organization; not due to Pierre Trudeau's patronage appointments. Nosiree!
>
> It was totally due to Turner's throat.
>
> He really should go see a good otolaryngologist.
>
> You see, the thing I think put Turner on his political back was his inability to keep his throat clear when speaking in public. Hruhruhruggghgmph!
>
> It was a problem which surfaced during the leadership campaign earlier this year and probably cost him a first-ballot victory there. Hruhruhruggghgmph!
>
> His image leaders went to work after the convention, no doubt using bottles of soothing throat spray, pounds of cough drops and maybe even hypnosis to break him of the habit. Hruhruhruggghgmph!
>
> It worked for a while but then Turner either overdosed on the cough mixture or the hypnosis wore off. The problem was back. Hruhruhruggghgmph!
>
> It killed him on the campaign trail.

(a)  What is the writer's intention?                                                    (2)

(b)  What theme does the writer use to achieve his intention?                           (2)

(c)  Identify the one predominant aspect of the writer's style which supports his intention.                                                        (2)

QUESTION FIVE

1. Many of the figurative expressions which are an integral part of our daily conversation have interesting origins.

   For example, the following extract is taken from a book entitled 'Everyday Phrases - Their Origins and Meanings':

   *On one's beam-ends* is to be in a difficult or dangerous situation. The phrase comes from the days of the wooden sailing ships. The beams are the horizontal timbers, stretching across the ship, which supported the deck, and joined the sides. During gales and heavy seas, vessels were often thrown almost completely on to their side, to the point where they were on their beam-ends, with the beams in an upright position instead of lying horizontally, and the ship almost capsizing.

   Choose any TWO of the following phrases (taking care that you number them correctly), and then for EACH ONE:

   (a) give its modern-day meaning
   (b) suggest what you think the origin might be:

      (i) an eager beaver
     (ii) donkey work
    (iii) the tip of the iceberg
     (iv) to be in clover
      (v) a swan song                                       (8)

2. The following sketch by a cartoonist is a humorous attempt to illustrate a possible literal interpretation of a well-known figurative expression. Study it and then answer the questions that follow.



*Paying through the nose*

Study the following sketches and for ANY TWO give the figurative expression which you think each literal interpretation illustrates. Number your answers correctly.

4.  Each of the following contains a grammatical error.   For EACH
    example:

    (i)   Name the grammatical error;

    (ii)  Rewrite the relevant sentence, correcting the error.

(a)

**ANY IDIOT CAN FOLD A LETTER. ONLY AN IDIOT WOULD LET THEM.**

(b)

Sir, The first time I heard the cuckoo was on April 12th.
Flying overhead from the garden, my husband heard it before
that date.

(6)

/22/

D



from: Punch Magazine, January, 1983.

# MODERNISM, ANTIMODERNISM AND POSTMODERNISM

## DAVID LODGE

One prejudice against Professors of English is that there is nothing particularly difficult about what they profess. The other is that in trying to make it appear difficult, they spoil the innocent pleasure of ordinary people who know what they like and enjoy reading. It is all too easy to find examples of this attitude to academic criticism. Let me quote a celebrated modern writer, D. H. Lawrence:

Literary criticism can be no more than a reasoned account of the feeling produced upon the critic by the book he is criticising. Criticism can never be a science: it is, in the first place, much too personal, and in the second, it is concerned with values that science ignores. The touchstone is emotion, not reason. We judge a work of art by its effect on our sincere and vital emotion, and nothing else. All the critical twiddle-twaddle about style and form, all this pseudo-scientific classifying and analysing of books in an imitation-botanical fashion, is mere impertinence and mostly dull jargon.

I suspect that quite a few of my readers may have a secret — or not so secret — sympathy with Lawrence's sentiments; but I must try to persuade you that he is wrong — or at least, wrong in his conclusion. For the passage I quoted, which opens Lawrence's 1928 essay on John Galsworthy, is deeply characteristic of the author in the way it becomes increasingly polemical and extreme as it goes on. The opening proposition is fair enough: 'Literary criticism can be no more than a reasoned account of the feeling produced upon the critic by the book he is criticising.' But I would maintain — and I think most academic literary critics would share this view — that if

the critical account is to be, in Lawrence's word, 'reasoned', it must involve the classifying and analysing which he dismissed so contemptuously, and even a certain amount of jargon.

No book, for instance, has any meaning on its own, in a vacuum. The meaning of a book is in large part a product of its differences from and similarities to other books. If a novel did not bear some resemblance to other novels we should not know how to read it, and if it wasn't different from all other novels we shouldn't *want* to read it. Any adequate reading of a text, therefore, involves identifying and classifying it in relation to other texts, according to content, genre, mode, period, and so on. The fact that a literary taxonomy can never be as exact as a botanical taxonomy does not affect the basic principle: the classification of data into larger groups and categories — if only Animal, Vegetable and Mineral — is a primary act of human intelligence without which neither Nature nor Culture can be made intelligible. Likewise, even if we agree with Lawrence that the essential core of literary criticism is the effect of a book upon an individual reader, the fact that this effect, or 'feeling' as he calls it, is produced by language and by language alone, means that we cannot explain how it works unless we have some understanding of 'style and form'. In short, without some notion of literature as a system — a system of possibilities of which the corpus of literary works is a partial realisation — Lawrence's advice to critics to rely on their 'sincere and vital emotion and nothing else' is itself very likely to produce critical twiddle-twaddle, particularly from critics with less interesting sensibilities and more limited rhetorical skills than he possessed.

What I propose to do here, in a necessarily simplified and schematic fashion, is to suggest some ways in which the enormous mass of texts that make up modern English literature can be ordered and classified. It is, if you like, the sketch of a literary history of the modern period — which I take to be now about a hundred years old — but a history of writing rather than of writers, a history of literary style, fashion or mode, of what contemporary French critics call *écriture*; and it will reflect my own particular interests in being biased somewhat towards the novel, in occasionally stepping over the boundary between English and American literature, and in applying concepts and methods of analysis drawn from the European structuralist tradition in linguistics and poetics.

I have already invoked that tradition in describing literature as a system of possibilities, of which the corpus of literary works is a partial realisation, for this is essentially the distinction made by Saussure between *langue* and *parole*, a language and individual speech acts in that language. Saussure defined the verbal sign, or word, as the union of a signifier (that is, a sound or written symbolisation of a sound) and a signified (that is a concept) and asserted that the relationship between *signifiant* and *signifié* is an arbitrary one. That is, there is no natural or necessary reason why the sound *cat* should denote a feline quadruped in English and the sound *dog* a canine quadruped, and the English language would work equally well if *cat* and *dog* changed places in the

system, as long as all users were aware of the change. This nucleus of arbitrariness at the heart of language means that it is the systematic relationships between words that enable them to communicate rather than the relationships between words and things; and it exposes the idea of any *resemblance* between words and things as an illusion. Since language provides a model for all systems of signs, the idea has profound implications for the study of culture as a whole. In brief, it implies the priority of form over content, of the signifier over the signified.

One way of defining the art that is peculiar to the modern period — which I shall distinguish by calling modern*ist* — one way of defining modernist art, and especially modernist literature, is to say that it intuitively accepted or anticipated Saussure's view of the relationship between signs and reality. Modernism turned its back on the traditional idea of art as imitation and substituted the idea of art as an autonomous activity. One of its most characteristic slogans was Walter Pater's assertion, 'All art constantly aspires to the condition of music' — music being, of all the arts, the most purely formal, the least referential, a system of signifiers without signifieds, one might say. The fundamental principle of aesthetics before the modern era was that art imitates life, and is therefore in the last analysis answerable to it: art must tell the truth about life, and contribute to making it better, or at least more bearable. There was always, of course, a diversity of opinion about the kind of imitation that was most desirable — about whether one should imitate the actual or the ideal — but the basic premise that art imitated life prevailed in the West from classical times till the late eighteenth century, when it began to be challenged by Romantic theories of the imagination. It was temporarily reinforced by the considerable achievement of the realistic novel in the nineteenth century, but by the end of that century it had been turned on its head. 'Life imitates art', declared Oscar Wilde, meaning that we compose the reality we perceive by mental structures that are cultural, not natural in origin, and that it is art which is most likely to change and renew those structures when they become inadequate or unsatisfying. 'Where, if not from the Impressionists,' he asked, 'do we get those wonderful brown fogs that come creeping down our streets, blurring the gaslamps and changing the houses into monstrous shadows?'

But if life imitates art, where does art come from? The answer given is: from other art, especially art of the same kind. Poems are not made out of experience, they are made out of poetry — that is, the tradition of disposing the possibilities of language to poetic ends — modified, to be sure, by the particular experience of the individual poet, but in no straightforward sense an expression of it. T. S. Eliot's essay 'Tradition and the Individual Talent' is perhaps the best-known exposition of the idea, but variations on it can be found easily enough in the writings of Mallarmé, Yeats, Pound, and Valéry. It produced poetry of the kind we call Symbolist with a capital 'S' — poetry that distinguishes itself from ordinary referential discourse by violently dislocated syntax and bewildering shifts of register, poetry in which

denotation is swamped by connotation, in which there are no narrative or logical climaxes but instead vibrant, suggestive, ambiguous images and symbols.

The emergence of the modernist novel was a little slower and more gradual, because of the impressive achievement of the realistic novel in the nineteenth century. What seems to happen, first in France, and then in England in the work of James, Conrad, Joyce, and in his own idiosyncratic way Lawrence, is that the effort to capture reality in narrative fiction, pursued with a certain degree of intensity, brings the writer out on the other side of 'realism'. The writer's prose style, however sordid and banal the experience it is supposed to be mediating, is so highly and lovingly polished that it ceases to be transparent but calls attention to itself by the brilliant reflections glancing from its surfaces. Then, pursuing reality out of the daylight world of empirical common sense into the individual's consciousness, or subconscious, and ultimately the collective unconscious, discarding the traditional narrative structures of chronological succession and logical cause-and-effect, as being false to the essentially chaotic and problematic nature of subjective experience, the novelist finds himself relying more and more on literary strategies and devices that belong to poetry, and specifically to Symbolist poetry, rather than to prose: allusion to literary models and mythical archetypes, for instance, and the repetition of images, symbols, and other motifs — what E. M. Forster described, with another gesture towards music, as 'rhythm' in the novel.

This characterisation of modernist poetry and fiction is familiar enough; but not all writing in the modern period is modern*ist*. There is at least one other kind of writing in this period which, for want of a better term, I have designated in my title as antimodernist. This is writing that continues the tradition modernism reacted against. It believes that traditional realism, suitably modified to take account of changes in human knowledge and material circumstances, is still viable and valuable. Antimodernist art does not aspire to the condition of music; rather it aspires to the condition of history. Its prose does not approximate to poetry; rather its poetry approximates to prose. It regards literature as the communication of a reality that exists prior to and independent of the act of communication. To Wilde's half-serious assertion that our perception of fog derives from the Impressionists, the antimodernist would reply that on the contrary it derives from industrial capitalism, which built large cities and polluted their atmosphere with coal-smoke, and that it is the job of the writer to make this causal connection clear; or, if he must dwell on the picturesque distorting visual effects of fog, at least to make them symbols of a more fundamental denaturing of human life, as Dickens did. Antimodernist writing, then, gives priority to content, and is apt to be impatient with formal experiment, which obscures and hinders communication. The model of language it implies is the antithesis of Saussure's and may be represented by George Orwell's advice to writers in his essay 'Politics and the English Language':

What is above all needed is to let the meaning choose the

word and not the other way about . . . Probably it is better to put off using words as long as possible and get one's meaning as clear as one can through pictures or sensations . . . afterwards one can choose — not simply accept — the phrases that will best cover the meaning . . .

It would be easy enough to refute Orwell's suggestion that we can think without using verbal concepts, but this fallacy does not necessarily undermine the validity of his own work. It is possible that without this naive faith in finding the right word for a pre-existent meaning Eric Blair would not have been able to create the persona of that utterly sincere, reliable, truth-telling author, George Orwell. It would be just as easy, and just as pointless, to show that Philip Larkin is either deceiving himself or trying to deceive us when he says, 'Form holds little interest for me. Content is everything.' Antimodernist writers invariably put up a poor show as theorists and aestheticians in the modern period: in order to distinguish themselves from the modernists they tend to be forced into naive, fallacious or philistine attitudes to the creative process. This is as true, for instance, of H. G. Wells and Arnold Bennett earlier in the period as it is of Orwell and Larkin later on. Antimodernist writing is invariably more interesting than the theory that supports it; of modernist writing, sometimes, the reverse is true.

I would suggest not only that these two kinds of writing, modernist and antimodernist, persist throughout the modern period, but that we can map out alternating phases of dominance of one kind or another. Modernism first comes to England at the very end of the nineteenth century, in the work of Wilde and the other so-called Decadents, in the early Yeats and Conrad, and the late Henry James. In the first decade-and-a-half of the twentieth century there seems to be a reaction against this cosmopolitan avant-garde, and a return to more traditional native literary modes: the successful and prestigious poets of this phase are Kipling, Hardy, Bridges, Newbolt, and Georgians like Rupert Brooke. James and Conrad are neglected, and Joyce cannot get his work published. Yeats moves away from his Symbolist vein and towards a starker, more topical poetry of statement. This was the literary situation Ezra Pound set himself the task of modernising, particularly by promoting the work of T. S. Eliot and Joyce, whom he met in 1914. The war which began in the same year and caused such enormous cultural, social and psychological upheaval, may have created a climate favourable to the reception of modernist art. The immediate post-war period saw the appearance, within a few years of each other, of such masterpieces as *The Wild Swans at Coole*, *Hugh Selwyn Mauberley*, *Women in Love*, *The Waste Land*, *Ulysses*, *A Passage to India* and *Mrs Dalloway*. The twenties were certainly dominated by modernism. But in the thirties the pendulum began to swing back in the other direction. The young, politically *engagé* writers of this decade — Auden, Isherwood, Spender, MacNeice, Day Lewis, Upward — criticised the modernist writers of the previous generation for their elitist cultural assumptions, their refusal to engage constructively with the great public issues of the day and their failure to communicate to a wide audience. 'The poets of *New Signatures*', Louis

MacNeice wrote in 1938, 'have swung back to the Greek preference for information or statement. The first requirement is to have something to say, and after that you must say it as well as you can' — Orwell's sentiments exactly. 'Realism' came back into favour in the thirties. 'There is a tendency for artists today to turn outward to reality', said Stephen Spender in 1939, in a pamphlet called *The New Realism*, 'because the phase of experimenting in form has proved sterile.' The representative fiction writers of this decade — Orwell, Isherwood, Greene, Waugh — gradually shook off the influence of modernist fiction with its mythic and poetic bias, and refurbished the traditional novel with techniques learned from the cinema. History was no longer, as Stephen Dedalus described it, a nightmare from which the writer was trying to awake, but an enterprise in which he was keen to participate — the Spanish Civil War providing the exemplary opportunity. Thirties writing tended to model itself on historical kinds of discourse — the autobiography, the eye-witness account, the travel log: *Journey to a War*, *Letters from Iceland*, *The Road to Wigan Pier*, *Journey Without Maps*, *Autumn Journal*, 'Berlin Diary', are some characteristic titles.

In the 1940s, after World War II, the pendulum swung back again — not fully, but to a perceptible degree, towards the modernist pole. To say that the English novel resumed experiment would be an overstatement, but 'fine writing' certainly returned and an interest in rendering the refinements of individual sensibility rather than collective experience. There was a great revival of Henry James, and many people thought Charles Morgan was his modern successor. There was great excitement at the apparent renaissance of verse drama, especially in the work of T. S. Eliot and Christopher Fry. The most enthusiastically acclaimed younger poet was Dylan Thomas, who very obviously continued the tradition of modernist verse.

In the middle of the 1950s, a new generation of writers began to exert an opposite pressure upon the pendulum. They were sometimes referred to as 'The Movement', mainly in the context of poetry, and sometimes, more journalistically, as the 'Angry Young Men', mainly in the context of fiction and drama. Some of the key figures in these partially overlapping groups were Kingsley Amis, Philip Larkin, John Wain, John Osborne, John Braine, Donald Davie, D. J. Enright, Alan Sillitoe. These, and other writers who came to prominence in the 1950s, like C. P. Snow and Angus Wilson, were suspicious of, if not actually hostile to, efforts at experimentation in writing. Technically, the novelists were content to use, with only slight modifications, the conventions of thirties and Edwardian realism, and their originality was largely a matter of tone and attitude and subject matter. For the poets — Dylan Thomas was made to stand for everything they detested: verbal obscurity, metaphysical pretentiousness and romantic rhapsodising. They themselves aimed to communicate clearly and honestly their perceptions of the world as it was, in dry, disciplined, slightly depressive verse. In short, these writers were antimodernist, and made no secret of being so in their essays and reviews.

Changes in literary fashion of the kind I have been discussing are usually explained in terms of the impact of external circumstances — social, political, economic circumstances — upon writers: the shock of the Great War, the emergence of totalitarianism in the thirties, the deracinating effect of affluence and social mobility after World War II, and so on. But the *regularity* of the shifts between modernist and antimodernist dominance in modern English writing, which I have compared to the predictable movement of a pendulum, suggests that the process cannot be accounted for by reference to fortuitous external circumstances alone, but must have some cause within the system of literature itself. In this respect we can profit from the theories of the Russian Formalist critics of the twenties and the Prague School of linguisticians and aestheticians who succeeded them in the 1950s, especially their concepts of defamiliarisation and foregrounding. The Russian Formalist Victor Schklovsky maintained that the end and justification of all art is that it defamiliarises things which have become dulled and even invisible to us through habit, and thus enables us to perceive the world afresh.

Habitualisation devours objects, clothes, furniture, one's wife and the fear of war . . . Art exists to help us recover the sensation of life, it exists to make us feel things, to make the stone, *stony*. The end of art is to give a sensation of the object as seen, not as recognised. The technique of art is to make things 'unfamiliar', to make forms obscure, so as to increase the difficulty and duration of perception.

As formulated in that passage the concept of defamiliarisation is biased towards modernist, experimental writing — Schklovsky was at this time an apologist for the Russian artistic avant-garde in the immediately post-Revolutionary period; but it is implicit in the theory that literary modes, as well as clothes, furniture and wives, can fall victim to the dulling effect of habit. Experiment can become so familiar that it ceases to stimulate our powers of perception, and then more simple and straightforward modes of writing may seem wonderfully fresh and daring. To use the jargon of the Prague School: what is foregrounded by one generation of writers becomes background for the next. Thus, Eliot and Pound foregrounded their poetry, with its bewildering shifts of registers, dislocations of syntax and esoteric allusion, against the background of the orthodox poetic taste of the early twentieth century. The thirties poets in turn foregrounded their poetry against the background of the Eliot-Pound modernist mode by adopting a more consistent tone of voice, deviating very little from orthodox syntax and filling their poems with ample reference to the facts of contemporary life. Dylan Thomas and the Apocalyptic School foregrounded their verse against the background of thirties poetry by extravagantly mixed metaphors, tortured syntax, religious, esoteric and occult allusion. Larkin and the Movement poets foregrounded their verse against the background of the Apocalyptics by adopting a dry, unpretentious tone of voice, avoiding romantic rhetoric and choosing modest, quotidian themes. The process is an historical manifestation of Saussure's idea that signs communicate by virtue of the differences

between them. Literary innovation is achieved by reacting and contrasting with the received orthodoxy. If we wonder why this invariably seems to involve a return in some measure to the last orthodoxy but one, the answer may be found in another theory in the same structuralist tradition, namely Roman Jakobson's distinction between the metaphoric and metonymic poles of language.

According to Jakobson, a discourse connects one topic with another either because they are in some sense similar to each other, or because they are in some sense contiguous to each other in space-time; and in any individual speaker or writer one type of connection predominates over the other. Jakobson calls them metaphoric and metonymic respectively, because these figures of speech, metaphor and metonymy, are models or epitomes of the processes involved. Metaphor is a figure of substitution based on similarity, as when a king is described as a sun because of his power and importance to his subjects; while metonymy and the closely associated figure of synecdoche are derived from contiguity, substituting an attribute for the thing itself, cause for effect or part for whole or vice versa, as when a monarch is referred to as the crown, or the throne or the palace. Most discourse uses both types of figure, but you are more likely to find metaphorical references to royalty in Shakespeare, and metonymic references in newspaper reports because these modes of discourse are metaphoric and metonymic respectively in *structure*, in the way they connect one topic with another. Metaphor and metonymy are in fact rhetorical applications of the two fundamental processes involved in any utterance: selection and combination. To construct any sentence we select certain items from the paradigms of the language and combine them according to its rules. Metaphor juggles with selection and substitution; metonymy juggles with combination and context. Part of Jakobson's evidence for the primal importance of his distinction is that the pathology of speech displays the same binary character. Aphasics who have difficulty *selecting* the word they want fall back on combination, contiguity, context, and make metonymic mistakes, saying 'knife' when they mean 'fork', 'bus' when they mean 'train'; while aphasics who have trouble *combining* words correctly into larger units use quasi-metaphorical expressions, calling a gaslight a 'fire', for instance, or a microscope a 'spy-glass'. There was a *Horizon* TV programme a couple of years ago, about experiments in teaching chimpanzees to communicate through sign language. The crucial breakthrough came when the chimps were able spontaneously to select and combine the signs they had learned in order to describe novel situations, and it was reported that one chimp, called Washoe, referred to a duck as 'water-bird' and another, Lucy, referred to a melon as a 'candy-drink': metonymic and metaphoric expressions respectively.

If those two chimps go on to write books, one might predict that Lucy would be a modernist and Washoe an antimodernist, for Jakobson's distinction corresponds pretty accurately to the one I have been making between two types of writing in the modern period. Consider, as two representative works of modernist writing, *The*

*Waste Land* and *Ulysses*: both titles are metaphorical and invite a metaphorical reading of the texts. Eliot's poem, indeed, can be read in no other way. Its fragments are linked together entirely on the basis of similarity and ironic contrast (a negative kind of similarity), scarcely at all on the basis of narrative cause and effect or contiguity in space-time. *Ulysses* does have a story — an everyday story of Dublinfolk, one might say; but this story echoes and parallels another one — the story of Homer's *Odyssey*, Bloom re-enacting or parodying the part of Odysseus, Stephen that of Telemachus and Molly that of Penelope. The structure of Joyce's novel is therefore essentially metaphorical, based on a similarity between things otherwise dissimilar and widely separated in space and time. In contrast, the realistic, antimodernist novel — Arnold Bennett's *The Old Wives' Tale*, for example — is essentially metonymic: it tends to imitate, as faithfully as discourse can, the actual relations of things to each other in space-time. Characters, their actions and the background against which they perform these actions, are all knitted together by physical contiguity, temporal sequence and logical cause-and-effect, and are represented in the text by a selection of synecdochic detail — parts standing for the whole. Antimodernist poets push verse in the same direction, using metaphor frugally, and relying heavily on metonymy and synecdoche — for example, this evocation of the memories of retired race-horses:

Silks at the start: against the sky
Numbers and parasols: outside
Squadrons of empty cars, and heat,
And littered grass: then the long cry
Hanging unhushed till it subside
To stop press columns in the street.

Philip Larkin. But it could, I think, be mistaken for MacNeice, or Auden in a certain mood — even for one of the Georgians.

The metaphor/metonymy distinction, then, suggests why there is a cyclical rhythm to literary history, why innovation is often in some ways a regression to the last fashion but one; because, if Jakobson is right, there is nowhere for discourse to go except between these two poles.

There is, however, another kind of art, another kind of writing, in the modern period, which claims to be neither modernist nor antimodernist, and is sometimes called postmodernist. Historically it can be traced back as far as the Dada movement which began in Zurich in 1916. Tom Stoppard's entertaining play *Travesties*, set in that time and place, portrays one of the founders of Dadaism, Tristan Tzara, and brings him into entertaining collision with James Joyce and Lenin, representing modernist and antimodernist attitudes to art, respectively. But as a significant force in modern writing, postmodernism is a fairly recent phenomenon, and more evident in America and France than in England, except in the field of drama. Postmodernism continues the modernist critique of traditional realism, but it tries to go beyond or around or underneath modernism, which for all its formal experiment and complexity held out to the reader the promise of meaning, if not of *a* meaning. 'Where is the figure in the carpet?' asks a character in Donald Barth-

elme's *Snow White*, alluding to the title of a story by Henry James that has become proverbial among critics as an image of the goal of interpretation; 'Where is the figure in the carpet? Or is it just . . . carpet?' A lot of postmodernist writing implies that experience is just carpet, and that whatever meaningful patterns we discern in it are wholly illusory, comforting fictions. The difficulty, for the reader, of postmodernist writing is not so much a matter of obscurity, which might be cleared up, as of uncertainty, which is endemic. No amount of patient study could establish, for instance, the identity of the man with the heavy coat and hat and stick encountered by Moran in Beckett's *Molloy*. We shall never be able to unravel the plots of John Fowles' *The Magus* or Alain Robbe-Grillet's *Le Voyeur* or Thomas Pynchon's *The Crying of Lot 49* because these novels are labyrinths without exits.

Stated most baldly, Jakobson's theory asserts that any discourse must connect its topics according to either similarity or contiguity, and will usually prefer one type of connection to the other. Postmodernist writing tries to defy this law by seeking some alternative principle of composition. To these alternatives I give the names: Contradiction, Permutation, Discontinuity, Randomness, Excess and The Short Circuit.

Contradiction could not be better epitomised than by the refrain and closing words of Samuel Beckett's *The Unnamable*: 'You must go on, I can't go on, I'll go on.' Each clause negates the preceding one, as, throughout the text, the narrator oscillates between irreconcilable desires and assertions. Leonard Michaels approaches this radically contradictory basis for the practice of writing when he says in one of his stories, 'It is impossible to live with or without fictions.' The religion of Bokonism in Kurt Vonnegut's *Cat's Cradle* is based on 'the heart-breaking necessity of lying about reality and the heart-breaking impossibility of lying about it.' One of the most powerful emblems of contradiction, defying the most fundamental binary system of all, is the hermaphrodite, and it is not surprising that the characters of postmodernist fiction are often sexually ambivalent — for instance the narrator of Brigid Brophy's *In Transit* who is suffering from amnesia in an international airport unable to remember what sex he or she is and unable to settle the question by self-examination in a public convenience without knowing what he/she desires to find out. At the climax of John Barth's allegorical fabulation *Giles Goat-boy*, the caprine hero and his beloved Anastasia survive the inquisition of the dreaded computer WESCAC when, locked together in copulation, they answer the question 'ARE YOU MALE OR FEMALE?' with two simultaneous and contradictory answers, YES and NO.

Both metaphor and metonymy involve selection and selection implies leaving something out. Postmodernist writers sometimes defy this law by permutating alternative narrative lines in the same text — for example John Fowles' *The French Lieutenant's Woman*, or John Barth's story *Lost in the Funhouse*. Beckett uses permutation of trivial data to make both life and storytelling seem absurd:

As for his feet, sometimes he wore on each a sock, or on the one a sock and on the other a stocking, or a boot, or a shoe, or a slipper, or a sock and boot, or a sock and shoe, or a sock and slipper, or a stocking and boot, or a stocking and shoe, or a stocking and slipper

and so on for a page and a half of *Watt*. Probably the most famous example of permutation in Beckett is that passage in *Molloy* where the hero wrestles with the problem of distributing and circulating his sixteen sucking stones in his four pockets in such a way that he will always suck them in the same sequence. Beckett's characters seek desperately to impose a purely mathematical order upon experience in the absence of any metaphysical order.

Permutation subverts the continuity of texts, a quality we naturally expect from writing. It is the continuity of realistic fiction, derived from spatial and temporal contiguities, that enables the world of the novel to displace the real world in the reading experience. Modernist texts, like *The Waste Land*, look discontinuous only as long as we fail to identify their metaphorical unity. Postmodernism is suspicious of any kind of continuity. One obvious sign of this is the fashion for composing fictions in very short sections, often only a paragraph in length, often quite disparate in content, the textual breaks between sections being emphasised by capitalised headings, numerals, or other typographical devices. A further stage in the pursuit of discontinuity is the introduction of randomness into the writing or reading process: William Burroughs' cut-ups, or B. S. Johnson's loose-leaf novel which each reader shuffles into a different order.

Some postmodernist writers have deliberately taken metaphoric or metonymic strategies to excess, tested them, as it were, to destruction, parodied and burlesqued them in the process of using them, and thus sought to escape from their tyranny. Richard Brautigan's *Trout-Fishing in America*, for example, is notable for its bizarre similes, which frequently threaten to detach themselves from the narrative and develop into little self-contained stories — not quite like the heroic simile, because they never return to their original context. For example:

The sun was like a huge 50 cent piece that someone had poured kerosene on and lit with a match and said 'Here' hold this while I go get a newspaper' and put the coin in my hand, but never came back.

The title of this book is used to take the metaphorical process of substitution to an absurd extreme: Trout Fishing in America can, and does, replace any noun or adjective in the text without any principle of resemblance being involved. It can be the name of the author, his characters, and inanimate objects. It can mean anything Brautigan wants it to mean. The metonymic equivalent to this metaphoric overkill might be exemplified by the novels of Alain Robbe-Grillet, whose immensely detailed, scientifically exact and metaphor-free descriptions of objects actually prevent us from visualising them. By presenting the reader with more data than he can synthesise, the discourse affirms the resistance of the world to interpretation.

The literary text, whether it tends towards a metaphoric or a metonymic structure and texture, is always metaphoric in the sense that when we interpret it we apply it to the world as a total metaphor. According to the author, we say, the world is 'like that' — 'that' being *The Waste Land* or *The Old Wives' Tale*. This process of interpretation assumes a gap between the text and the world, between art and life, which postmodernist writing characteristically tries to short-circuit in order to administer a shock to the reader and thus resist assimilation into conventional categories of the literary. Ways of doing this include: combining in one work the apparently factual and the obviously fictional, introducing the author and the question of authorship into the text, and exposing conventions in the act of using them. These metafictional ploys are not themselves discoveries of the postmodernist writers — they are to be found in prose fiction at least as far back as Cervantes and Sterne — but they appear so frequently in postmodernist writing and are pursued to such lengths as to constitute a distinctively new development. I have time for only one example. In his novel *Breakfast of Champions* Kurt Vonnegut is describing a scene in a bar as perceived by an ex-convict called Wayne Hoobler.

'Give me a Black and White and water,' he heard the waitress say, and Wayne should have pricked up his ears at that. That particular drink wasn't for an ordinary person. That drink was for the person who had created all Wayne's misery to date, who could kill him or make him a millionaire or send him back to prison or do whatever he damn well pleased with Wayne. That drink was for me.

This not only displays the author's hand in his work; it throws the reader completely off balance by bringing the real, historic author on to the same plane as his own fictitious characters and at the very same time drawing attention to their fictitiousness. It thus calls into question the whole business of reading and writing literary fictions.

There is considerable disagreement among critics and aestheticians as to whether postmodernism is a really significant and distinctive kind of art, or whether, being an essentially rule-breaking activity, it must always be a minority mode, dependent on a majority of artists trying to keep to the rules. I have not the space to go into these arguments, and in any case it was not my intention to discriminate between the modernist, antimodernist and postmodernist modes in terms of value, but in terms of form. What I hope to have shown is that each mode operates according to different and identifiable formal principles, and that it is therefore pointless to judge one kind of writing by criteria derived from another. To make such distinctions clear, even if it does involve a certain amount of jargon, seems to me to be the proper aim of studying literature in an academic context, and one that is ultimately of service to writers, inasmuch as it broadens the receptivity of readers. And if it has occurred to the reader to wonder where I would place my own fiction in this scheme, I would answer, in the spirit of 'Animal, Vegetable or Mineral': basically antimodernist, but with elements of modernism and postmodernism. Rummidge is certainly a metonymic place name, but Euphoric State is a metaphor, and the ending of *Changing Places* is a short circuit.

F   "THE FRENCH LIEUTENANT'S WOMAN" AS A POSTMODERNIST NOVEL
         by David Mallett, Standard Eight

Before discussing how The French Lieutenant's Woman complies
with the rules and structures typifying postmodernist
writing, it is first necessary to define what postmodernism
is, and to establish what authorial devices typify this style
of writing.

Postmodernism and modernism both place great emphasis on
form, and it is from this very form that the reader obtains
the meaning of the novel in questions. However, postmodern-
ist authors go further by combining in one work what appears
to be factual and what is obviously fictional, by introducing
the author into the text, and by exposing the conventions of
antimodernist writers in the act of using them. In addition,
post-modernists often uses structural devices such as contra-
dicting permutation and the technique of parallelism as
alternative principles of construction.

In his novel, The French Lieutenant's Woman, John Fowles
combines fact and fiction very effectively and in doing so
also supports his assertion that all people "wish to create
worlds as real as, but other than the world is. Or was." In
his (Fowles') world, an element of realism is maintained by
using authentic place names, such as Lyme Regis, Athens and
London, but at the same time the novel remains a fiction as
all the characters and events in the text are merely
creations of the author's imagination. This fact is
supported by Fowles himself, who states: "This story I am
telling is all imagination. These characters I create never
existed outside my own mind." (Chapter 13, p. 85).

Further emphasis is placed on the fictionality of the novel
in the printer's note, which specifically defines The French
Lieutenant's Woman as a story (... in the final chapter of
the story). A story, according to Roget's New Thesaurus is,
"a narrative not based upon fact," and thus merely by
definition, it is obvious that the novel is fictitious.

As far as the author is concerned, vast differences exist
with regard to the part played by the antimodernist and the
postmodernist novelist in the creation of the story. In The
French Lieutenant's Woman, Fowles obviously fulfills the role
of the postmodernist writer. This can be seen in his
handling of the characters, which allows for greater freedom
as compared with the omniscient and decreeing role fulfilled
by the antimodernist author. In fact, Fowles goes as far as
to suggest that he no longer has control over his characters
and that they have minds of their own. To be sure, Fowles
(like other postmodernist authors) still plays God, as this
is unavoidable, but he differs from his Victorian
counterparts in that his first principle is now freedom, not
authority.

Secondly, it is also interesting to note how Fowles introduces himself into the text in The French Lieutenant's Woman (ch 55). This device is another example of postmodernist structuring and enables the author to express his own views without disrupting the flow of the story.

As was mentioned earlier, postmodernist writers often use conventions to expose them. John Fowles is certainly no exception. In The French Lieutenant's Woman he begins each chapter with one or two short epigraphs. This is a Victorian convention and is used to give the novel a definite Victorian flavour. However, the choice of epigraphs immediately destroys any further similarity, as they are both Victorian and modern (for example p. 394). Similarly, the novel bears the name of the heroine, The French Lieutenant's Woman, which is a convention inherited from the tragic tradition.

However, having read the novel, it becomes apparent that the title in question has even greater significance as it proves to be rather ironic. Here Fowles makes use of a characteristic postmodernist device, that of contradiction. This is evidenced by the fact that Sarah Woodruff never really was The French Lieutenant's Woman and it becomes clear that Varguennes had deceived her. From the above it is obvious that the content of the novel directly contradicts the implied meaning of the title.

Another postmodernist structural device employed in The French Lieutenant's Woman is that of the technique of parallelism. Comparisons are made regarding the relationships of the characters with one another. Firstly, the relationship between Charles and Ernestina, who are soon to be married, is discussed; secondly, the illicit relationship between the same Charles and Sarah, and finally, the relationship between Charles and Mary.

Similarly, comparisons are made concerning Fowles' treatment of the female characters, Ernstina, Mary and Sarah. It would appear that he regards· Ernestina as being rather shallow-minded and seems to develop a dislike for her as the story progresses. Mary, on the other hand, is always described as being sharp-witted and pretty, and seems to be favoured somewhat by Fowles. Sarah remains something of a mystery, although she is the main character. She seems to enjoy the sympathy of Fowles as she does that of Charles, but it never really becomes clear what Fowles' feelings towards her are.

Finally, parallels are drawn between the two sex scenes in the novel. Significantly, both involve Charles, although neither of them includes Ernestina, his bride-to-be. Also of significance is the fact that both sexual encounters remain unfulfilled and in both cases Charles is the "guilty party".

The final point of discussion concerns the three endings or codas in <u>The French Lieutenant's Woman</u>. This particular structure is extremely unconventional and obviously postmodernist in nature. The first, (p. 292), is rather uninteresting and too obvious as well as being rushed. The second (p. 391-393), on the other hand, is probably the most emotionally pleasing and ends as we would have it do - happily. Finally, the third coda is tragic and therefore emotionally unsatisfying, although it is coherently good, because like the other parallels in the novel it remains unfulfilled.

Thus we can see that <u>The French Lieutenant's Woman</u> contains the majority of the features which are characteristic of postmodern novels and that Fowles, to a large extent, has successfully applied the principles of postmodernism to obtain a well-structured, meaningful end-product.

-------------------------------------------

June 1986

G

30 Wares Road
Mill Park
Port Elizabeth
15 July 1986

Dear Greg,

Yes, you're certainly "on the right track", and it
pleases me very much that this year we've had Michael Marais
get his MA <u>cum</u> <u>laude</u> for a dissertation on Fowles, and your
Std 8 boys working on <u>The</u> <u>French</u> <u>Lieutenant's</u> <u>Woman</u>. That
really covers the field!

A couple of small points: p.3 -- I think he means
"Sam", not "same". You'll remember that the parallels here
involve Mary & Sam // Tina & Charles // Sarah & Charles.

p.4 -- It is important to note that both girls are
called "Sarah".

p.1 & p.2 -- Distinguish clearly between character,
narrator and author, <u>i.e.</u> the "man in the garden"; ["]John
Fowles["]; and John Fowles, who is at this moment, 4:15 GMT
British Daylight Saving Time, is probably reading the paper.
I don't know what he was doing back in 1967, but he certainly
wasn't standing in a garden -- and not in 1867 anyway!

p.4 -- the codas, and parallelism elsewhere in the
novel. Make the point that this technique replaces
chronological causality with aesthetic causality. That is,
the meaning of art is put in place of the meaning(lessness)
of life in which we are subject to time and tend to think
that because <u>this</u> happened, therefore <u>that</u> followed (or <u>vice</u>
<u>versa</u>).

Keep up the good work, it is most encouraging.

Regards,

<i>[signature]</i>

<u>from</u>: J.B.S. McDermott
      Senior Lecturer in English
      University of Port Elizabeth
      (July 1986)

H

---

## FOR THE SAKE OF THE MASTER

---

I have a tale to tell which will be of interest to everyone. But never fear, Mr Dickens, it is but a work of fiction.

"I am sure they are at it now. I am sure they are together whenever H- is not with me. I feel abandoned, alone, scared. The few weeks just past, have been a nightmare: a Stephen King novel in which the maniac never dies. I intend to stop it all! Even if I have to kill that harlot, the evil miss D's-. Even if I have to kill poor misled H-."

Mrs A- laid down her pen and slammed her diary shut. The written word was so futile. But those last words were true. They would be fulfilled.

If I, the narrator, may briefly interrupt, I would like to advise you to read the previous two paragraphs again. Serving as an introduction, they also have a symbolic reference to the conclusion, so keep them in mind. On with the story . . . !

After looking at her lover, asleep next to her, the girl rose from the bed and refreshed herself at the basin in the corner. She then glided across to the mirror where, after allowing her a brief period of narcissistic self-admiration, her normal conscience seized her.

"What if his wife were to see me now? What if God were to see me now, exposed and guilty? But is it not a manifestation of God, or at least His equal who is responsible for my predicament?"

She donned a leopard-hide wrap and stretched onto a couch.

Mrs A-'s sudden entry caused the poor girl quite literally to jump out of her skin. Worse still was the terrible eraser which she clenched in her hand. The girl cowered under the merciless weapon of extinction, but the adjective is apt and the attack was sudden. Miss D-'s was abruptly banished from the world – created or not – of the living.

"Poor misled H–" had naturally awoken by now. Seizing the abandoned wrap, he covered his soiled innocence and turned to face his wife. All he was provided with was that dreadful cliche: "I can explain."

"I think not." Poised to allow him to spend an erased eternity with his whore, the tortured old soul could not complete her terrible deed.

Forgetting her role as betrayed spouse, she turned to Miss D–'s, who had rematerialised at this unexpected change of plans, and spoke in a paradoxically amicable tone. "I think it's disgraceful that we should be forced to act out such perversions in the name of art."

"Art has naught to do with it! We perform for the sake of the Master."

"Yes, it's all right for him – he has only to think up these horrible stories. We have to live them."

My only character (or did he belong to the Master? Even I belong to the Master) finding himself with independent thought came up with a rather more inspired utterance than his first. "We should end our slavery here and now! Our example would incite others to revolt."

The three stuck out a communal tongue at the alarmed figure towering above them, and walked out through the wall behind the washstand. They could do such impossibilities now that they no longer had to perform miracles.

And so – all, that is, except the abandoned author – lived happily ever after . . .

An unhappy ending, Mr Dickens? Omniscient, anti-modernist dictator that you are. Well, it's as I said, the past few pages were naught but a work of fiction.

*HYLTON JAMES WHITE*
*Grey High School*

I    <u>GREY HIGH SCHOOL</u> : <u>ENGLISH FIRST LANGUAGE (HG) 1986</u>

   <u>STANDARD EIGHT</u>   : <u>NOVEMBER SETWORK PAPER (EXTRACT)</u>

SECTION C : FOR SET 1 CANDIDATES ONLY

Texts : <u>The French Lieutenant's Woman</u> (John Fowles)
        <u>How Green Was My Valley</u> (Richard LLewellyn)

<u>QUESTION 1</u> :

In his article: "Modernism, Antimodernism and Postmodernism"
(<u>The New Review</u>, May 1977), David Lodge states:

   "Modernism turned its back on the traditional idea of
   art as imitation and substituted the idea of art as
   an autonomous activity."

Using the two novels you have studied, show how John Fowles
in <u>The French Lieutenant's Woman</u> develops this idea, while
also contrasting <u>How Green Was My Valley</u> as an antimodernist
novel.   You should include some discussion on the following
aspects in your answer:

   (i)    Mimesis and poesis
   (ii)   Coherence versus causality
   (iii)  Form as opposed to content
   (iv)   Characterisation and narrative personae

                                                        (40)


                              OR

Gabriel Josipovici uses this poem, "The Man Whose Pharynx Was
Bad", by Wallace Stevens, in the title of his chapter:
   "'But time will not relent' : modern
   literature and experience of time" :


   The time of year has grown indifferent.
   Mildew of summer and the deepening snow
   Are both alike in the routine I know
   I am too dumbly in my being pent.

   The mind attendant on the solstices
   Blows on the shutters of the metropoles,
   Stirring no poet in his sleep, and tolls
   The grand ideas of the villages

   The malady of the quotidian...
   Perhaps, if winter once could penetrate
   Through all its purples to the final state,
   Persisting bleakly in an icy haze,

One might in turn become less diffident.
Out of such mildew plucking neater mould
And spouting new orations of the cold
One might. One might. But time will not relent.


Discuss "the experience of time" in the novels: The French
Lieutenant's Woman and How Green Was My Valley          (40)


<center>OR</center>

In Chapter 13 of The French Lieutenant's Woman Fowles says:

"We wish to create worlds as real as, but
other than the world that is.  Or was."

With reference to the two novels that you have studied,
discuss the use and effect of postmodern and antimodernist
writing.                                                 (40)


-------------------------------------------------


G M CUNNINGHAM
November 1986

J     GREY HIGH SCHOOL : ENGLISH FIRST LANGUAGE (HG) 1987

     STANDARD   NINE   :   MAY SETWORK PAPER (EXTRACT)

SECTION C : FOR SET 1 CANDIDATES ONLY

Texts : To Kill A Mockingbird (Harper Lee)
         Wuthering Heights   (Emily Bronte)
         The Birthday Party (Harold Pinter)

QUESTION 4 :

Interpersonal relationships are explored, digested and reworked in The Birthday Party and To Kill A Mockingbird. In an essay of 400 - 500 words, discuss the validity of this statement.                           (30)

QUESTION 5 :

Explain what you understand by the term "Pinteresque", referring in particular to The Birthday Party. Your answer should not exceed 500 words.                     (30)

QUESTION 6 :

"I am Heathcliffe." How does this statement reflect on relationships in Wuthering Heights as compared to the characters in To Kill A Mockingbird?
Your essay should be between 400 - 500 words in length. (30)

------------------------------------------------------------

G M CUNNINGHAM
May 1987

K                               FILM AS AN ART FORM
PATHWAYS TO PERCEPTION : A STUDY OF "ON GOLDEN POND"
              STANDARD EIGHT : OCTOBER 1986

1. Film as a device of showing and telling
   (a) How does the film "show" (i.e. not only what the characters say, but the way the film is edited), the viewer that Billy and Norman realise new perspectives on life.

   (b) What are the metaphorical implications of the title "On Golden Pond", by referring to the quotation from Dylan Thomas' poem "Fern Hill":

   "Time let me play and be
   Golden in the mercy of his means"

2. Time and ageing in the film
   Bearing your answer 1(b) in mind, what symbolic meanings do the following have:
   (i) Ethel's statement: "Norman, everything's just waking up."
   (ii) The loons on the lake (Ethel's reference to their role as husband and wife), and when Norman says: "Perhaps their baby's moved to L.A. or something?"
   (iii) Billy catching the dead loon and then saying to Norman:
   "Are you afraid to die?"
   (iv) When Walter is eventually caught, but put back:
   "If Walter's lived this long, we should let him keep on living."

3. "On Golden Pond" - a study of human relationships
   (a) Refer to the scene where Norman is sent to pick strawberries on the old town road and he cannot remember where it is. Why does Ethel call him "[her] knight in shining armour?" How does this link with the final scene when Norman suffers from an attack of angina? What does their relationship reveal?

   (b) The film shows the conflict, fear and misunderstanding between Norman and Chelsea. Look at the following extracts from the film.
   Chelsea: "You seem to like beating people - I wonder why?...
   I don't think I've ever grown up on Golden Pond...
   I've been answering to Norman all my life...
   Why wasn't he my friend? He doesn't care."
   Even Billy realises the rift between Norman and Chelsea (see the scene where Norman shows Billy Chelsea's fishing jacket):
   "I'm surprised you've kept it seeing it's Chelsea's."
   How do Chelsea and Norman realise their need for each

other and resolve their conflicts?  (Look at the part that Billy plays in this reconciliation).

4. Photography and Music
   (a) Have the producers succeeded in blending the sounds of nature and the lake into the film score?  Mention any two instances where this could be evident.

   (b) What is the object of the shots of the loons and the lake in between scenes?  Has this any symbolic significance?

--------------------------------------------------------

G M CUNNINGHAM
October 1986

L
## FILM AS AN ART FORM
## MAN'S "HEART OF DARKNESS" : A STUDY OF "APOCALYPSE NOW"
## STANDARD NINE : MARCH 1987

1. The film compared to Conrad's "Heart of Darkness"
   (a) How do the following references from the film link
   with the themes in Heart of Darkness:

   Willard:  "I can't tell his [Kurtz's] story without
             telling my own"
             "... the snake-like river ..."
             "these natives ... the conflict in every
             human heart, between good/evil ...
             rational/irrational ... dark side
             overcomes the lighter side ... every
             man has a breaking point."

   General:  "The man [Kurtz] has quite obviously gone
             insane ... terminate with extreme
             prejudice."
             "... this time it was an American and an
             officer"

   (b) Examine the behaviour of the American Defence Forces.
   How does this compare to that of the European
   colonists in Heart of Darkness:

   (i)    "I can't get no satisfaction" and surfing behind
          the patrol boat;
   (ii)   "Don't look at the camera - make as though
          you're fighting";
   (iii)  Death cards, church services during battles,
          barbecue on the beach afterwards;
   (iv)   Research Wagner's "Ride of the Valkyries". How
          does this reflect on the action in this scene?
   (v)    "I love the smell of napalm in the morning."

2. The film's dialogue and action : evil and absurdity
   (a) Discuss the irony, and in some cases absurdity, of the
   following dialogue and situations:
   (i)    "Someday the war's gonna end. Fine. All they
          want is a way back home - trouble is, it
          doesn't exist anymore."
   (ii)   The Playboy Bunny Girls' cabaret show.
   (iii)  Kurtz's "evil doings" or "successes"? His
          "charges"?

   (b) Willard's growing fascination with Kurtz.
   Examine the following extracts from the film:
   "It was a lie - the more I read about Kurtz"
   "I knew a few things about Kurtz which weren't in the
   dossier."
   "Golang Bridge - last outpost of the Puong River -
   beyond that, only Kurtz."

"I couldn't see him, yet I could feel him... the
desire to confront him... this poet-warrior."
"He feels comfortable with his people."
How do these statements reflect Marlow's conception
of Kurtz in <u>Heart</u> <u>of</u> <u>Darkness</u>?

(c) The horror of man's soul.
Examine how evil lurks beneath the surface of Kurtz's
self-imposed "evil vibrancy" using the following
extracts:

"It is impossible for words to describe to those who
don't know what horror means, <u>horror</u> and <u>moral
terror</u>."
"If I had ten divisions - men who are moral, but at
the same time can utilise the primodal instincts
without fear and judgement. Judgement defeats us."
"Nothing I detest more is the smell of lies."

3. <u>Filming, narrative and sound techniques</u>
(i)     What is the object of the theme tune by <u>The</u> <u>Doors</u>
        "This is the end"? Does it succeed?
(ii)    What is the effectiveness of the opening sequence of
        the film?
(iii)   How do the narrative techniques in the novel and the
        film compare?
(iv)    Give at least <u>TWO</u> examples of delayed decoding in
        the film.
(v)     Does the film assume the same point of view as the
        novel? If so, how?
(vi)    Comment on any other points of filming that appeal
        to you. Say <u>why</u> they specifically appeal to you.

------------------------------------------------------------

G M CUNNINGHAM
March 1987

M    GREY HIGH SCHOOL : ENGLISH FIRST LANGUAGE (HG) 1987

STANDARD NINE : NOVEMBER SETWORK PAPER (EXTRACT)

SECTION C : FOR SET 1 CANDIDATES ONLY

Texts: Lord of the Flies (William Golding)
       Heart Of Darkness (Joseph   Conrad)
Film:  Apocalypse Now (Francis Ford Copola)

SPECIAL INSTRUCTIONS: Answer ONE or TWO questions.

QUESTION 1

THE HOLLOW MEN    (extract)
1925
Mistah Kurtz - he dead
A penny for the Old Guy

1.

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw.  Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without colour.
Paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other
Kingdom
Remember us - if at all  - not as lost
Violent souls, but only
As the hollow men
The stuffed men.

T.S. Eliot

Justify how the theme of Eliot's "The Hollow Men" can be applied to Golding's Lord of the Flies, Conrad's Heart of Darkness and Copola's film Apocalypse Now . In the essay you should also discuss the existential anguish experienced by the main protagonists in these three works of art and the way in which they succeed or do not succeed in overcoming this phenomenon.                                                     (40)

QUESTION 2

The inability of language to express reality is displayed in Conrad's Heart of Darkness. Discuss whether this premise can be applied to Lord of the Flies and Apocalypse Now. You may wish to include a discussion on editing techniques used in the two novels and the film. (40)

QUESTION 3

Investigate the different levels of satire, initiation, innocence and experience and symbolism in the three works you have studied. Critically appraise their usage and effectiveness in the novels and the film. (40)

QUESTION 4

Using Conrad's Heart of Darkness as a point of reference, analyse the point-of-view and narrative techniques employed in Lord of the Flies and Apocalypse Now. (40)

-----------------------------------------------------

G M CUNNINGHAM
November 1987

N

LETTER TO THE PRESS
by Sean Logie, Standard 8

# Machines also have to pay their way

From "15-year-old Milton Friedman", Walmer:

IN response to "Deflationist", Kabega Park, who complains about and blames modern technology for unemployment and the current state of the economy, a few facts should be brought to his attention.

His arguments are that computers have no physical needs and do not have to pay income tax. Therefore, by replacing a human being with a computer you lose a consumer and a taxpayer.

He also argues that the minority is growing fat while the community is suffering.

The computer today is doing to us what the invention of the telephone did to the telegram boys. It removed them from this form of work and created a series of new job opportunities.

The fact that the computer has no physical needs is untrue. Its upkeeping, which includes servicing, floppy disks, printer paper and many more necessities, results in millions of rands a year. In itself it is a consumer and pays a substitution for income tax in the form of General Sales Tax charged on the purchasing of commodities.

The fact that the minority is growing rich is also untrue as the rich pay a greater percentage of income tax and those who earn less than R8 000 do not pay tax.

■ *This letter has been shortened.*

from: The Eastern Province Herald, 19 May, 1986.

O

## THE INTRUDER

A huddled group,
A whispered comment,
A leering glance
At the mysterious intruder.
Afraid to approach,
Fearful of the unknown,
Frightened of the cold enigma
Hard it is,
Strange it is,
This inanimate invader,
This alien intruder.

A tense moment,
A gasp of awe,
An admiring glance,
A man steps forward.
Calm,
Unafraid,
And at ease with his warm friend.
Sometimes entertaining,
But mostly helpful,
This amazing creation,
This monument to human ingenuity.

As he awakens his sleeping comrade,
The customary greeting appears on the screen:
Ready
?

Gavin Sterley – Std 8,
Grey High School, Port Elizabeth

P

# HOW ART KILLED MR KILLER

## A ONE-ACT PLAY

by

David Chislett

**THE CAST:**

THE ARTIST

NUMBER ONE

NUMBER TWO

NUMBER THREE

A DANCER

AN AUTHOR

JANUARY 1988

# HOW ART KILLED MR KILLER

## a one-act play by David Chislett

---------------------------------------------

A person with a guitar is sitting on the right of the stage, playing and singing:

> Hoondaya on tres dspata
> Ko mabrun lea.
> Prastona yasana naki sun
> Sur baya tonata kasun
> Has wati pro daka
> on lote isoa.
>
> Leaves fell like blood
> as the sun, the sun cried softly
> thoughts collide like cars
> as you walk your favourite beaches.
> The sun may go down.
>
> On the horizon
> comes a star filled with joy
> And as you watch
> you see it shining bright in completion.
>
> Hoondaya on tres dspata
> ko mabrun lea.   (x4)

As he finishes, three figures file onto the stage and form a semi-circle facing the player.

Artist: Hello, everyone, did you enjoy my song?
    1: It was not nice, with lyrics as cold as ice
    2: The overall image was warm, so very cold and forlorn
    3: An obvious attempt to roust tradition with contempt
Artist: No really, it is a true gem of healing
    3: Ha! your technique leaves you wide open to critique
    1: An obvious jab, one feels, at a society gone bad
Artist: It is mine! How can you judge?
    2: I can see your brain, it is as plain as rain.

    (1, 2 and 3 exit, continuing the discussion off stage)

(Off)3: When examining a work of art
    1: One takes it slowly apart
    2: The trick is to be able
    1: To keep the result palatable
    3: Now, in your case we fear
    2: The work is far too drear.

    (1 enters carrying a large reproduction of a Kandinski Improvisation)

1: Here we have an obvious example of art that is sordid
   and harmful
2: Clearly a dream of lust, lack of political trust.
3: This green part defines his dissatisfied heart
2: A line echoes his mind
1: We define are proud

(Exit 1 with painting)

Artist: Ah, the misery of a dead man, to watch his inner self
        defiled thus.  As their sunsets draw near and people
        stand and stare, raped and pillaged their works
        remain : hollowed wrecks.

(Enter 2 with a dancer.  He/she dances, finishes on the
   floor)

2: A classical piece in the best tradition
3: A really fine exhibition
1: No, it was vile - she is a veritable animal
Artist: Ah dissension! The beginning of a revolution?
2: Fear not, he will retract. Chop, chop.
1: Yes, I am mistaken, I was in the crowd and was
   watching.

(Exit 2 and dancer)

Artist: Vultures descend ravenously from the sky with blood-
        lust filled eyes.  Our many carcasses rot, like some
        sort of meat in a pot.  Prey to _their_ wiles, we are
        weak and not beguiled.

(Enter 3 and author)

3: Just listen to this maniac

Author: A dead man passed us in a hearse heaped with blooms,
        followed by two carriages with drawn blinds, and by
        more cheerful carriages for friends.  The friends
        looked at us with tragic eyes and short upper lips
        of south-eastern Europe, and I was glad that the
        sight of ...

3:   (interrupting)  Enough!  How  can  I  bear  this
     intolerable buffoon, his work is drivel and must end
     soon.

1: Such folly.  Tragic eyes indeed!
2: A writing lesson is obviously in need.

Artist: Come!  Enough!
        I have heard all of this, and happy it makes me not.
        "Judge not and ye shall not be judged"
        And as I am God

I judge you and find you in want.

(Kills 1, 2 and 3).


CURTAIN

----------------------------------------------------------

Q    SOUTH AFRICAN COUNCIL FOR ENGLISH EDUCATION
        RICHARD III REVIEW COMPETITION
                    MARCH 1988

            DISSEMBLING NATURE PROVES THE VILLAIN
                     by Lance du Plessis
                      Grey High School
                       Standard Ten


Richard III: Directed by Helen Mann for the
             Port Elizabeth Shakespearean
             Society (Mannville).

Were it not for the cold and howling wind on the night I
attended Richard III, my enjoyment and appreciation of the
production would have been that much greater. Be that as it
may, it was not the fault of those involved in the production
and an objective critique is certainly still due.

From the outset, Trevor Hicks's superb and masterful
portrayal of the evil Richard of Gloucester captured the
attention of the audience, and indeed held it captive
throughout the play. He really played the role to
perfection, despite the added task of having to sustain an
awkward, physically gruelling gait - a task, incidentally,
which he performed convincingly. He displayed a veritable
kaleidoscope of emotions and facial expressions, highlighted
by periodic, deliciously evil chuckles. Enough cannot be
said of Hicks's professional and thoroughly enjoyable
performance - one which carried the production as a whole.

It would be remiss not to mention the excellent support given
by the majority of the main supporting actors. Notable among
these were performances by: Noel Annear (George of Clarence),
Bruce Sanderson (Henry, Earl of Richmond), Johan Buchner
(Lord Hastings) and the female leads : Helen Wilkens
(Elizabeth), Marlene Pieterse (Margaret), Hilary Davies
(Duchess of York) and Lorraine Kapp (Lady Anne). Marlene
Pieterse, despite her severely shortened role, was
particularly impressive as the fearsome, cursing Margaret.
She has a truly remarkable stage presence, which immediately
commands both attention and respect. Noel Annear and
Lorraine Kapp (especially during the funeral scene) were both
outstanding.

One could not help but be disappointed by the calibre of
acting of those in the minor roles. Voice projection often
proved inadequate - one was particularly hard-put to discern
the words of the young princes, for instance. Granted, the
wind on the evening had an adverse effect, and an outdoor
production presents unique problems with regard to
audibility. Nevertheless, those in minor roles should aspire
to attain the level of voice-projection by Trevor Hicks. It

would, however, be unfair to be too critical of the young actors' performances as they are undeniably possessed of potential.

On the technical side, the production was good, given the circumstances. The sound and lighting proved effective, but I felt that the set could have been a little more lavish - it gave a rather oblique impression. The costumes were impressive. One appreciated the attention to detail, especially regarding colour, which plays such an integral part in the play. Being one of Shakespeare's longest plays, Richard III had to be appreciably shortened, and in this respect the narration by Roy Williams at intervals proved adequate in ensuring that the story-line flowed smoothly.

Everything considered, Helen Mann's production of Richard III was of a high standard, brilliant in parts, but not outstanding as a whole. I do wish the scene wherein Richard of Gloucester and Henry of Richmond face each other in personal combat was included in the production, but time was obviously a critical factor in its omission. Also, I fail to understand why Afrikaans-speaking actors are cast in a Shakespearean production (no offence intended). Could no English-speaking actor of sufficient ability be found to play the role of Brakenbury?

Finally, a friendly word of advice : when planning to attend this production, be sure to avoid an evening during which (dissembling?) nature may prove the villain!

-----------------------------------------------------------------

March 1988

R    <u>ENGLISH SETWORK EXAMINATION</u> : <u>MAY 1988</u>

This setwork essay was written in response to a question set
for the English First Language (HG) Setwork Paper (Paper 1)
in the May 1988 internal matriculation examinations at Grey
High School, Port Elizabeth.

"Appearance and reality" in <u>Richard III</u>
by Anthony Foster

Even in the first soliloquy of <u>Richard III</u>, it is apparent
that Richard is thoroughly evil and that his deformed outward
appearance mirrors perfectly his corrupt and immoral inner
being.

His plan to "prove a villain" is immediately put into action
when he lovingly greets his brother Clarence who is being
escorted to the Tower through Richard's evil manoeuvering,
and innocently asks him what is wrong.  Clarence, believing
his imprisonment to be Edward's fault is deceived by
Richard's display of friendship, and so it remains until his
death in the Tower.  When his murderers tell him that they
have come upon Richard's instructions, he cannot believe them
and says, "Do not slander him, for he is kind."  Thus
Richard's first act of deceit is tremendously successful and
spurs him on towards greater evil.

Perhaps his greatest triumph of deception is his wooing of
Anne.  Despite the fact that Richard was responsible for the
death of both her father-in-law, Henry VI, and her husband
Edward, Anne soon becomes captivated by Richard's "honey
words" and believes him to be loving and repentant.  This has
disastrous consequences for her as she is eventually poisoned
by him.

Richard also deceives Hastings, who follows him blindly,
until Richard eventually turns on him, accuses him of
treason, and has him executed.

The other dominant dissembler in Richard III is Buckingham,
Richard's right-hand man, whose greed for promised power and
wealth blind him from impending disaster.  Firstly,
Buckingham aids Richard in the successful conviction of
Hastings.  By appearing in "rotten armour, marvellous ill-
favoured", panting wildly as though in fear, Buckingham and
Richard together convince the Mayor of London that Hastings
has just made an attempt on his life and that the Tower of
London is under attack.

Their acting ability is tested still further when Richard
appears before the citizens of London between two bishops,
with a Bible in his hand, thereby creating the impression
that he is a devout, religious man, and Buckingham proceeds

to "persuade" him to accept the Crown. In reality the Crown is Richard's ultimate aim and he is prepared to do anything for it.

Eventually Richard's insatiable blood-lust leads to Buckingham's death as well, when he opposes the murder of the young Princes and asks for the reward which Richard promised him.

Hastings, too, acts hypocritically at times. In this fashion he appears to have made up with Rivers, whilst in reality he is only too happy to see Rivers die upon Richard's orders. Ironically Hastings too, eventually falls foul of the master-dissembler, Richard, who has merely been using him to aid his bid for power. Like Rivers, Hastings is executed.

There are those however, who are not deceived by Richard's generous outward appearance. Queen Margaret immediately sees through Richard's deception and refers to him firstly as a "gentle villain" and then later on as a "murderous villain". Realizing that Richard is evil to the core, Margaret curses him and this curse is eventually realized when Richmond kills him in battle.

The Duchess of York too realises that Richard is nothing but a foul dissembler and is deeply ashamed that he is her son. After the death of Clarence and Edward, the Duchess says that she only has one "false glass left to comfort her, which indicates that she realizes that Richard's outward display of morality certainly does not reflect his inner being.

Finally, however, the wheel turns full circle, and Richard who has since begun to lose control over himself and those around him, deceives himself into believing that he will defeat Richmond. Thus the master dissembler falls victim to his own deception and becomes a "simple gull" himself.

---

S     <u>ENGLISH COMPOSITION AND LETTER EXAMINATION</u>
           <u>SEPTEMBER 1988</u>

This discursive composition was written in response to a question set for the English First Language (HG) Composition and Letter Paper (Paper II) in the September 1988 internal matriculation examinations at Grey High School, Port Elizabeth:
  "'AIDS is the answer to the age of sexual promiscuity.'
    Discuss the implications of this statement."
      by Alexander Pienaar

It seems that although the twentieth century has seen rapid progress and development in nearly every field of human endeavour, it has also seen the deterioration and decay of human morals. Large cities appear to distance man from his own conscience and allow his latent, destructive instincts to gain the upper hand. This is the era when religion is nothing but superstition; crime is an everyday occurrence. propaganda rules the minds of the people, and sex is a team sport.

Lust - what started as an instinct for survival, has rotted into a dangerous, uncontrollable yearning for physical ecstasy and escapism. In these times of gay liberation, sexual equality and massage parlours, the teenage virgin is nearly extinct. Sex has become a game, a product, a subhuman, carnal release of frustration.

Nature (or God?) has a way of levelling things out. Into this population of perverted, promiscuous predators, a small virus has been placed - which preys on man's sexual weakness. Whether this be Divine Retribution or pure coincidence, we don't know. The fact remains, Aids kills - and it spreads like a bush fire.

What happened to the days of good Christian ethics, when premarital sex was taboo? When did marriage stop being sacred, or is long-term commitment not in the nature of our fast-food, instant-communication society?

As in most crisis situations, people love to search for viable scapegoats. I would argue that it's not just the gays' fault; and that the junky is not the only one to blame. We are all guilty. Every sexually-active person is to blame.

Until scientists can find a way of controlling the spread of the virus, we're going to have to learn to keep our pants on. Indeed, we've all ignored those overkill cliches, "Better safe than sorry" and "Prevention is better than cure", but there is truth within them, especially now. It is therefore my opinion that one shouldn't indulge in unsafe sex, unless one is wanting to die. And if one does die, then it's through nobody's fault but one's own.

T       <u>QUESTIONNAIRE ON THE ENRICHMENT PROGRAMME IN
LITERATURE, LANGUAGE AND WRITING THAT YOU
HAVE JUST COMPLETED</u>

You are asked to respond to this questionnaire openly, frankly and above all, honestly.

<u>NOTE</u> : YOU DO NOT HAVE TO WRITE YOUR NAME ON THIS QUESTIONNAIRE

1.  What, in your opinion, were the strengths of this enrichment course?

.................................................................

.................................................................

.................................................................

.................................................................

2.  What, in your opinion, were the weaknesses of this enrichment course?

.................................................................

.................................................................

.................................................................

.................................................................

3. Do you have any other criticisms of the course?

.................................................................

.................................................................

.................................................................

.................................................................

PLEASE   TURN   OVER

4. Which modules/sections do you think should have been omitted from the course, and give reasons for doing so.

..........................................................

..........................................................

..........................................................

..........................................................

..........................................................

5. What modules/sections should have been included in the course, and give reasons for your suggestions.

..........................................................

..........................................................

..........................................................

..........................................................

..........................................................

6. Is there anything from the teacher's side that could be improved upon?

..........................................................

..........................................................

..........................................................

..........................................................

..........................................................

7. Do you think that more teachers could have been involved? Try and give a reason(s) for your response.

.......................................................................

.......................................................................

.......................................................................

.......................................................................

8. Do you think that more pupils should have been involved? Give a reason(s) for your answer.

.......................................................................

.......................................................................

.......................................................................

.......................................................................

.......................................................................

9. Are you intending to further your education at a university?

   YES / NO     (Delete which is not applicable)

10. If yes, are you intending to include English in your degree?

   (a) If NO, why not?

.......................................................................

.......................................................................

.......................................................................

(b) If **YES**, do you think that this enrichment course influenced your decision to include it in your degree?

.............................................................

.............................................................

.............................................................

11. State your honest views on the overall benefits or otherwise of the enrichment course. Please indicate whether you would do it again, given the chance, and state if you think that it would be suitable to repeat on another group of pupils in, for example, another English top set.

.............................................................

.............................................................

.............................................................

.............................................................

.............................................................

.............................................................

.............................................................

**THANK YOU**

Drawn up by:

G.M. Cunningham
October, 1988.