UNIVERSITY OF SOUTHAMPTON

AN EXAMINATION OF THE ESL/EFL LITERATURE TEACHER EDUCATION COURSE CONTENT AND METHODOLOGY AND ITS INFLUENCE ON LITERATURE LEARNING IN UGANDAN SCHOOLS

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June, 2000

ABSTRACT

Literature in English teaching/learning in Uganda is in a crisis. There is a reasonable suspicion that the people teaching the subject are not properly trained, especially because appropriate literature teaching knowledge and skills in a second-language context are problematic when one considers the approaches and/or their criticisms as found in many ESL/EFL teacher education courses and published materials. There has been no direct study yet in Uganda which has explored the effects on 'new' teachers' approach to pedagogy and its potential resultant influence on literature learning of what actually takes place in the initial teacher training process. This study sets out to explore the question: what and how are ESL/EFL teachers in initial training in Uganda taught about teaching literature, and what are the implications for the teaching and learning of the subject in secondary schools of such preparation? The fieldwork for this project was conducted in one university and three secondary schools in Uganda over a period of five months, and it involved a total of 3 teacher-educators and 11 student-teachers within a secondary PGDE ESL/EFL literature teacher education course. The following specific questions were examined: What and how are ESL/EFL teachers in initial training in Uganda taught about teaching literature in secondary schools, and why? What is the effect of the training on the student-teachers' teaching of literature in English in secondary schools in Uganda? What are the implications of the training and its effect on teaching practice for learners' interest and performance in literature in English in secondary schools in Uganda? What are the conclusions of this study and therefore what are the general implications for future content and methodology in literature in English teacher education in Uganda which can be drawn from the potential relationship between current literature teacher training, student-teacher performance and the resultant performance and interest in the subject in schools?

It is concluded, from the evidence, that owing to the qualities of the current course content and methodology the student-teachers' approach to pedagogy tends, for example, not to teach literature at pre-intermediate secondary level and instead simply uses literary texts at lower secondary to develop the learners' language competence in the mistaken hope that literature will be learned by osmosis. And, it is possible for the student-teachers to resort to conventional practices 'in the field', for example, the teacher/book-centred 'transmissive' classroom practices. Such literature practice has serious implications regarding the effectiveness of the current course content and methodology, because it can be correlated with some of the factors to which the teacher-educators and student-teachers interviewed in this study attribute the decline in interest and performance in literature in Uganda. Thus, the theoretical and pedagogical case is presented for a reader-response theory-based future course content, and a methodology of the teacher education course which adequately gives the student-teachers comprehensive practical experience of important aspects of classroom literature teaching. This approach to ESL/EFL literature teacher education in Uganda would equip the student-teachers with the requisite knowledge and skills to be able to develop (and test) the individual learners' 'aesthetic' literary reading and response abilities right from lower secondary instead of simply developing the learners' language competence at the pre-intermediate level, and it would bolster their confidence to implement what they have learned.

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AKNOWLEDGEMENTS

My gratitude is due first and foremost to Professor Michael Benton for his expert advice, wise management and patience with me throughout the period of my supervision. This project would not have been possible without the financial assistance of the Commonwealth Scholarship Commission in the United Kingdom. I am therefore also very grateful to them for giving me a full-time award for three years to enable me to carry out this research.

Professor Christopher Brumfit was influential in accepting me as a research student in the School of Education and in my winning the Commonwealth award three years ago. The staff of the Research and Graduate School of Education have taught, advised and supported me throughout this period. In particular, I would like to recognise Professor C. Brumfit, Professor Rosamond Mitchell and Mrs. Catherine Blandford. I would like also to acknowledge the support and assistance of Mr. Peter Benton (Oxford University) and Dr. Rob Batho (Chichester Institute) when I was seeking for the opportunity to observe and/or discuss PGCE English teacher training courses in UK. I am especially indebted to the staff and student-teachers in the Department of Language Education, Makerere University for their invaluable contribution to this study. I very much enjoyed working with them.

My wife, Alice, and children, Priscilla and Nigel, and my parents, Brigadier S.O. Opolot and Abigail N. Opolot, all made many sacrifices so that I could undertake this project. Throughout this period they have shown inconceivable patience and understanding. Finally all my friends and professional colleagues, and my faith in God, have been with me every step of the way.

CHAPTER ONE: INTRODUCTION

1.1 Background to the study

1.1.1 Decline in the quality of education in Uganda

(a) Political, economic and education policy problems

Uganda's education system has developed rapidly since independence in 1962, yet the quality of education has deteriorated. The reasons ultimately can be traced to political, economic and education policy problems. Generally, these plus inadequate research have proved a handicap in curriculum review, reform and implementation. The period 1971-85 in Uganda saw the nation capsize in all sectors. The impact of this on education cannot be over-emphasised. Over that period economic and civil strife jointly adversely affected the financing and reform of education and led to the neglect of educational institutions. In fact, there was no long term policy for the development of education (Kajubi Report 1989:4). Consequently, there was, for example, a high demand for secondary education during the early 1980s. This led to unplanned massive expansion of secondary schools. However, their quality left much to be desired, because resources were inadequate to equip these schools appropriately. This is perhaps most evident from the critically low and declining levels of key inputs, especially, the insufficient number of qualified and trained teachers, the lack of instructional books and other learning materials and poor physical facilities.

After independence, the government appointed the Castle commission to recommend necessary changes to the education system to suit the changed political circumstances. The subsequent government White Paper broadly accepted the commission's proposals (Castle Report 1963). These recommendations continued to guide the development of education in Uganda for the next 25 years without any major change in policy. An Educational Policy Review Commission was appointed in 1977, but because of the 'Liberation War' in 1978-79 its recommendations were never published. In July 1987 the government eventually set-up the Kajubi commission to suggest new education policy

reforms designed to supersede the national curriculum that had been in operation since 1963. The commission's recommendations (Kajubi Report 1989) were generally adopted but have been implemented selectively since the early 1990s.

Since 1987 the government set out to rehabilitate the economy and revitalise key sectors like education. The strategy has been to implement IMF and World Bank Structural Adjustment Programmes (SAPs). But because one goal of the SAPs is to cut down public expenditure, their implementation has not been without further educational costs. Attention has tended to focus on the most cost-effective way to improve educational quality. Hence, for example, the Kajubi Report (1989:6) felt that 'teacher guides and materials designed to assist untrained teachers in organising classroom activities could ... prove to be cost-effective'. Correspondingly, the Report felt that 'certain investments are not likely to be so cost-effective for improving the quality of education because of their potentially high cost. Among such investments (*is*)...intensive teacher training....'.

1.1.2 **Teacher training in Uganda**

(a) Quality/quantity of teachers and teacher education

Educational quality world-wide largely depends on the quality of teachers. But Uganda has been unable to produce the necessary number or calibre of trained teachers. Generally, people give less preference to teaching as a career. This is partly due to the very poor terms and conditions of service of teachers. Thus, there are many untrained teachers teaching in schools. For example, in 1988 secondary schools had up to 40% untrained and under-trained teachers (Kajubi Report 1989:98). However, both the pre- and in-service training components also require improvement. Especially, there is a need to design appropriate programmes for effective teacher training (Kajubi Report 1989:98). This implies that in literature teacher education, for example, it is necessary to trace and examine the debates in literature in English teaching and to relate these both theoretically and empirically to current practices and needs in Uganda in order to propose a relevant curriculum for effective literature teacher training (see Chapters Two-Six, below).

(b) Initial secondary teacher education

Secondary teachers in Uganda are trained in three types of institutions namely, universities, the *Institute of Teacher Education, Kyambogo* (ITEK) and National Teacher Colleges (NTCs). All applicants must have passed the Uganda Advanced Certificate of Education (UACE/A' level) in order to gain entrance. All but two universities currently in Uganda are privately managed. However, the curriculum at all these institutions is state monitored. *Makerere University*, the oldest, largest and main national university, has the highest annual output of graduate teachers. It offers the following programmes for training secondary school teachers: BA and BSc with Education of three years duration and Post-graduate Diploma in Education (PGDE) of one year duration. All the new universities have been established within the last twelve years. Those which offer pre-service secondary teacher education, have relatively lower annual output of graduate teachers. They also offer 3-years degree and one-year post-graduate diploma level courses in education. For example, the *Islamic University in Uganda* is the oldest of the new and private universities. It offers BA and BSc with education courses and a PGDE course. Typically, students on these programmes, like those on ordinary diploma courses at NTCs and ITEK, are required to undertake teaching methods/skills courses relevant to two chosen main academic subjects in addition to training courses in professional subjects. The major difference, however, between programmes offered at NTCs and ITEK and at universities is that those at the former are only of two-years duration and lead to a *Makerere University* Diploma in Education qualification. Most pre-service secondary teacher education programmes in Uganda do not include a school-based component besides the conventional compulsory teaching practice at the end of the final academic year(*s*).

(c) Secondary ESL/EFL teacher education courses

Conventionally, secondary ESL/EFL teacher education courses in Uganda 'integrate' language and literature methods teaching. The basic structure and organisation of the courses normally includes: compulsory classes in basic theoretical and practical issues

related to the methods and techniques of planning, monitoring and implementing an 'English' lesson up to UACE/A' level and assessing learners' progress, compulsory teaching/school practice at the end of the academic year, peer-teaching which is an integral part of the courses and, from time to time, a requirement of students to observe demonstration lessons. The courses typically lay emphasis on enabling student-teachers to integrate English language and literature at all levels of secondary education. Hence, they are commonly referred to as (English) 'double main', 'Language Education', 'English Language Teaching', 'English Language and Literature Methods', etc. (see Appendices A, pp. A2-A9 & D.1, pp. A63-A66). This seems to imply a traditional preference for a 'language' model for effective literature teacher education (see sub-Section 1.1.3 (d) below).

1.1.3 **English language and literature teaching in Uganda**

(a) The central place of English language

English is a principal language in Uganda. It is the official language. English is not a mother tongue for the majority of Ugandans. However, its functional and international stature plus the multi-lingual nature of Uganda place it in a prominent position. English gives access to an international audience. Nationally, English is a language that allows communication between different ethnic groups. It is a tool for national integration. Due to the absence of an inter-tribal *lingua franca* or national language, English has long been regarded as a language of political unity in Uganda.

English is the language of education in Uganda. It is the main medium of instruction in schools and universities. Teaching and use of the English language has been part of the Ugandan education system since the Makerere Conference (1944) on languages. It recommended English to be the *lingua franca* and medium of education of the future. This was adopted following an initial period when education was provided either in the language of worship or in the local vernacular languages, and after failed attempts to establish Kiswahili as the language of education. Up to 1924 formal education was controlled by missionaries. Hence, the language of the schools was the language of

worship. However, when education became the responsibility of the colonial government it was initially provided in the local vernacular languages. In 1928 the then Governor of Uganda proposed to adopt Kiswahili as the administrative and educational language. However, Ugandans then disliked Kiswahili mainly for fear of the implementation of a "closer union" policy between Uganda and Kenya. Hence, this proposal was never implemented. Since then negative feelings towards Kiswahili in Uganda have persisted, though for different reasons (see Nsookwa, 1997:49-52).

Consequently, the different education policy review commissions (e.g. the Binns commission (1951), the de Bunsen committee (1953) and the Castle commission (1963)) have maintained the use of English as a medium of instruction but variously recommended that local vernacular languages be used as the media of education for the early years of primary education. Their recommendations have ranged from the first three or four to the first seven years. A noteworthy proposal is the Castle Report (1963). It recommended that children be taught in their vernacular languages in the first four years of primary education, except in impossible circumstances such as where classes contained children of different races, tribes or languages. With an increasingly mobile work-force partly due to political independence and rapid urbanisation, the latter classroom context has tended to proliferate. This has meant that the use of English as a medium of instruction throughout primary education has increasingly become commonplace. Still, the Castle Report (1963) had also recommended that in all cases English language be introduced as a curriculum subject from the first class of primary education. Altogether this implies that learners leaving primary education in Uganda, perhaps relative to their East African counterparts, will command a reasonably good English proficiency. Indeed, a study undertaken by this researcher into how, among others, the learners' characteristics affect teaching literature in English in secondary schools in Uganda, found that low English language proficiency was not a factor which significantly affected performance and interest in literature because normally the students would have passed English language exams (see Okuni 1997: 306). This is noteworthy since a certain achievement in English is a prerequisite for any ESL/EFL literary study.

(b) The aims of English language teaching

English language is taught and examined as a compulsory subject up to Uganda Certificate of Education (UCE/O' level). The fundamental aim of today's policy and practice of teaching English language is to enable the learners to speak and read anything written in simple English by the end of primary school. It also aims at preparing the learners for entrance to post-primary institutions. At secondary school the aim is to stress the teaching of English as a second-/foreign-language. That is, both teaching English language as a school subject and use of English in the education system, in addition to its widespread use for communication among speakers of widely diverse languages.

(c) The status and role of literature in English in the curriculum

ESL/EFL literature occupies an important place in the curriculum, considering the special place of English language in Uganda. 'There is general agreement that the study of literature can improve language performance' (Press 1963:162). As laid out by the Uganda National Examinations Board (UNEB) (1987:20, 54), the aims of learning literature in English in Uganda are:

i) to provide an introduction to African and world literature through the study of works which are likely to be appreciated by the students in East Africa;
ii) to widen the students' knowledge and active and effective command of English through exposure to writing in English of various kinds;
iii) to encourage students to develop and maintain the habit of reading for pleasure, thus promoting fluency in reading, an important requirement for further studies through the medium of English;
iv) to train candidates in the rudiments of literary criticism;
v) to give candidates a wider insight into and appreciation of literature in English; and
vi) to foster ability to use the English language economically and powerfully.

Thus besides the linguistic role suggested above and unlike most other subjects taught in Ugandan schools, ESL/EFL literature if taught 'appropriately' is considered to develop cross-cultural awareness and tolerance and, is expected to encourage independent and enjoyable reading and appreciation of texts for the *L2* audience. The latter aim of encouraging 'students to develop and maintain the habit of reading for pleasure' is remarkable since fluency in reading is an important requirement for further studies through the medium of English, but also it is noteworthy because it has implications for what the most appropriate theory and practice of literature teaching in teacher training in Uganda ought to be (see Chapters Two-Six, below). ESL/EFL literature is also deemed to teach values, beliefs and critical attitudes rather than simply facts (see Appendix A, p. A11), although Islamic/Christian Religious Studies are today relatively more popular subjects taught in Ugandan schools for the same purposes. Nevertheless, this is perhaps why literature is a major requirement in Uganda for university admission into popular professional courses such as Law, Social Work and Social Administration, Mass Communication, etc. (Tirwomwe 1991:4).

(d) ESL/EFL literature teaching in schools

Literature teaching in Uganda commences at secondary school. Long before the current attempts in teacher training to implement an 'integrated' English curriculum, literature was taught as a component of the English language subject in the first two years of secondary school (see *Integrated English Syllabus and Teacher's Guide: S.I-S.IV* 1983:1). Thus frequently it was not time-tabled and taught as a separate subject until the third year. This remains the case and implies that frequently focus is on *set-books* teaching (see Ndeezo 1991:6). This also implies that, relative to their East African counterparts, learners leaving secondary education in Uganda will perhaps have had little or no formal exposure to oral or mother-tongue literature. As a separate curriculum discipline, literature is taught as an optional subject and is nationally examined both at UCE/O' level (i.e. after four years of secondary education) and at UACE/A' level (i.e. after a further two years).

In Uganda, there is a tendency to prefer the term 'literature in English' as a general term to 'English literature'. 'The term English literature is rather narrow, exclusive and ethnocentric....' (Carter & Long 1991:156). In Uganda, 'English literature' is taken to refer to literature expressed in the English language by native English speakers (i.e. including North America, Australia and New Zealand). Hence, it is considered that to teach 'English literature' would be merely to spread the culture of native English speakers and to reduce literature teaching to a cultural, historical or sociological study of native English speakers as portrayed in the literary texts. Conversely, 'literature in English' as a curriculum subject in Uganda is taken to include the considerable diversity of literature produced in the English language. Thus, to teach literature in English is to introduce a *stylistic* approach to the study of literature both as discourse and text. This implies that in a 'literature in English' class in Uganda a significant part of the emphasis seems to be upon learning the English language, as illustrated by the text in question.

Literature teaching in Uganda aims at enabling the learners to read the 'best' examples of English language use. Hence, literature in English at school is generally associated with the study of canonical English works. As Abalata (1991) explains:

> This situation obtains in Uganda as in many other African states which have not yet carried out major educational reforms.... The prescribed texts in ... Uganda to date can be shown to compare well with those in the rest of the former British colonies who have ... continued to use large numbers of classic titles .... *Thus the selection of texts and teaching of Literature in English in Uganda is still nearly in the first language situation*. The ... syllabus ... lamentably offers inadequate African and ... Ugandan literature to the students (p. 5). *(emphasis mine)*

This condition prevails in schools as in the Arts Faculty Literature Departments at *Makerere University* and the *Islamic University in Uganda*. One difference perhaps is that at school text selection is presumably determined both by aesthetic excellence *and*

'pedagogic' principles, such as linguistic comprehensibility and the potential of a text to effectively develop the learners' sensitivity to language use.

1.1.4 The decline of literature in English in Uganda and recent research

(a) Concern in the national press/at the National Conference on Language and Literature teaching

Literature in English teaching in Uganda is in a crisis. This situation is presumably closely tied to the general decline in educational quality discussed above and the traditional difficulties in ESL/EFL literature teaching and teacher education (see Chapter Two below). The decline of ESL/EFL literature in Uganda poses a serious educational problem and has raised concern in the national press (see, e.g., *New Vision* 27 June 1994; *New Vision* 9 July 1994; Appendix A, pp. A10-A13). At a May 1997 National Conference on quality Language and Literature teaching in Uganda it was observed that the number of literature learners has dropped significantly and relentlessly (see, e.g., Table 1.1 below).

Table 1.1: Subject statistics of examination record (1985-90) for O' level in English language and Literature in English (*Source: (UNEB) Report 1990, in Ndeezo 1991:12*).

Year	Total Number of Candidates (English)	Total Number of Literature Candidates	% of Literature Candidates
1985	32,048	6,512	20.3
1986	33,887	6,192	18.27
1987	36,029	6,521	18.09
1988	39,761	5,464	13.74
1989	40,432	5,095	12.6
1990	44,432	4,769	10.77

The unpopularity of literature as reflected in fewer candidates registering for it at O' level between 1985-90 is closely tied to the fact that several candidates pass the subject with

weak credits and passes (Zziwa 1992:4). This implies that in Uganda academic achievement in literature is a prerequisite for any interest in literary study. This might be explained by the fact that the school environment is, for example, characterised by an emphasis on passing examinations. Consequently, it was said at this conference that the number of ESL/EFL literature teachers being trained could be lower than the number dying or retiring from service, and that the number of student-teachers of literature teaching at some National Teacher Colleges (NTCs) could be one or nil.

In 1997, *Makerere University* was reported to have only 17 final-year BA English language and literature with Education students (Appendix A, p. A12). Admission of literature students to *Makerere University* 'sharply dropped from 30 to 17 students' between 1994-96 (Appendix A, p. A10). For the past ten years, the largest admission in any single in-take into literature in English teachers' courses at the *Islamic University in Uganda* (where this researcher teaches) has not exceeded eight. The conference observed that this trend is discouraging prospective literature learners, especially because in some secondary schools the already few interested students often find no appropriate teachers. It was resolved that this situation urgently needed strategies to stem the relentless decline and rekindle the study of ESL/EFL literature in Uganda. This has significant implications for what literature teaching approach is adopted and taught in initial teacher education in the future relative to current practice (see Chapters Five & Six below).

(b) Empirical research into literature teaching in Uganda

Decline of literature in schools in Uganda has been the subject of research for the past 20 years (see, e.g., Kiwanuka 1978; Tembe 1986; Mudhasi 1991; Mpiima 1991; Abalata 1991; Tirwomwe 1991; Ndeezo 1991; Zziwa 1992; Opio-Bunga 1992; Okuni 1997). Yet the problem remains. Most studies are characterised by the use of a variety of *statistical* methods and measurement and prediction. They have focused attention on probable factors usually anticipated by the researcher and normally not of a *classroom pedagogical* nature which might contribute to the observed decline (Etuusa 1989:14; Okuni 1997:301-2). For example, the poor conditions of service of teachers and their negative attitude to

the teaching profession, the equivocal political attitude to English as the official but *not* national language, the exam set-books selection, the absence of a definite poetry exam syllabus and the general emphasis on passing examinations, the learners' English language aptitude and attitudes, reading skills and their home environments, gender, the lower secondary school curriculum and the absence or short length of exposure to literature, the 'over-crowded' school curriculum and time-tabling problems, etc.. This is perhaps partly due to the long-standing attitude to empirical research into language teaching which has been conceptually *quantitative.* The multiplicity of factors involved in language teaching/learning, with many uncontrolled variables, made it seem difficult for such 'scientific' research into the language classroom process to be undertaken. Hence, it was thought necessary to remove the research process from actual teaching situations (Wilkins 1978:210, 212). Thus, relatively less attention was directed at ***qualitative*** data and the need to understand how and why classroom approaches and many factors frequently identified as affecting ESL/EFL literature teaching/learning in Uganda operated in practice.

(c) More recent research

However, recently a pilot qualitative case study was conducted by this researcher to explain and show the inner dynamic of the factors previously associated with the observed decline in performance and interest in literature in Uganda, with a special focus on classroom pedagogical issues (Okuni 1997). This study found that there was over-reliance on the teacher 'taking' students through the text, which suggests that the typical method of teaching observed was book/teacher-centred. With good teachers, the difference between book/teacher-centred and activity/learner-centred is more apparent than real, for they use something of both. The real distinction lies rather, between whose interests are best served by what goes on in the classroom - the teacher's or the learners'. The perception that the above mode of teaching literature rarely served their interests perhaps explains the learners' unanimous view that it was unmotivating. This view seemed to be shared by the Deputy Headteacher of the school in the study, himself previously a literature teacher, who felt that the people currently teaching the subject were not properly

trained. This finding can be attributed to the economic demise and subsequent low teacher morale and absence of in-service training, and/or to the teachers' lack of commitment to their professional training, since all those observed and interviewed were experienced teachers (see Kajubi Report 1989: 97-109; McGinn & Borden 1995:52, 69). For example, a recent study commissioned by UNEB found that the learners taught by younger teachers with teaching experience of four to six years performed better than those handled by older more experienced teachers (Appendix A, p. A14).

However, it is also possible that initial teacher education in Uganda did not appropriately prepare literature teachers for its practical teaching. Such could perhaps be the case because the study (Okuni 1997) also found that these teachers' literature classroom practice could possibly partly be a reflection of ineffective ESL/EFL teacher training programmes they had all attended. This concurs with Ochiengh-Ogola's (1986:29; 1987:2) observations that students in Uganda are made passive participants in the reading exercise because most teachers simply read out texts to their students as a result of the neglect of teacher training of English language teaching. This is a serious deficiency. All the teachers interviewed either did not recall/know many of the recommended ESL/EFL literature pedagogical techniques imparted at university. Or they seemed to confuse literary theory/criticism approaches taught in the Arts Faculty Literature courses with the literature teaching methods taught in ESL/EFL education courses. Or, they stated that all they had acquired from university was practical literary criticism not literature teaching methods, for there was very little of the latter. They suggested that there was a tendency to emphasise an ESL/EFL teaching methods course in which ELT methods/skills overshadowed the 'little' attention paid to ESL/EFL literature methods. This is reminiscent of Brumfit's (1986c: 184) observation that a problem with some approaches to communicative language teaching is that they have ignored literature teaching. All the teachers interviewed said they taught according to how their A' level teachers had taught them. This suggests both that teacher education was potentially ineffective and therefore nothing changed from one generation to the next and that, by definition, the learners who become teachers are likely to be among the cleverest at ESL/EFL literature.

Therefore, it is likely that the initial training of ESL/EFL teachers in Uganda did not appropriately prepare literature teachers for its classroom teaching. This researcher is aware that there are other vital factors beside initial teacher education which affect the teaching and learning of ESL/EFL literature in Uganda such as those outlined above. In the researcher's view, these hinge upon the teachers' teaching method and resourcefulness which in turn depends on the quality of training. They could be minimised if the literature teaching approach adopted and taught in the initial training of ESL/EFL teachers in Uganda was appropriate (see Chapters Five & Six below). Mackey (1965) commented on the importance of training and the effect of teaching method on language learning as follows:

> A teacher of language should be able to tell a good method from a bad one. A good method may be useless in the hands of a teacher who does not know how to use it (p. 325).

The problem of literature in English teacher education in Uganda has not been thoroughly and systematically examined and assessed. One is compelled to question the literature in English teaching knowledge and skills of those operating in a second-language context when one considers the approaches and/or their criticisms as found in many published ESL/EFL materials (see, e.g., Brumfit 1986c:184; Ngugi 1986:227-8; Maley 1989:10-1; Durant 1993:150-1; Carter & Long 1991:1-8; Delanoy 1993:97-8). What is the most appropriate theory and practice of literature teaching in teacher training in Uganda when English is a second language to many Ugandans? This question appears to have serious consequences for literature teaching and for performance and interest in the subject in Uganda. This is the subject of this study.

1.2 Statement of the research problem and main research question

1.2.1 Research on the effects of initial ESL/EFL secondary teacher training in Uganda

The effectiveness of secondary ESL/EFL teacher training in Uganda has been brought into question by some studies. For example, Tembe (1986:23) and Ndeezo (1991:9, 17-9) outlined 'professional training' and teachers' 'ability', 'resourcefulness', 'teaching method' and 'level of qualification' as among the factors pertinent to O' level literature performance. Ochiengh-Ogola (1987:2) attempted to explain why language teaching is ineffective by attributing it to the neglect of teacher training of English language teaching. Ngogah's (1991:54, 59, 64-6) study was a comparison between the performance of trained and untrained English language teachers and of the learners taught by the two categories of teachers. It showed that there was no significant difference between the effectiveness of trained and untrained English language teachers and the performance of the students taught by the two categories of teachers. Okuni's (1997:305) study showed ESL/EFL literature teaching to be unmotivating and the teachers appeared ill-prepared for classroom teaching. They partly attributed this to 'experience' of how they were themselves taught and their 'training'. Altogether these findings bring into question the effectiveness of (initial) secondary ESL/EFL teacher training in Uganda. More especially because even with the emphasis on ELT methods suggested by the teachers interviewed in Okuni's (1997) study, Ochiengh-Ogola (1987) felt teacher training of English language teaching was neglected and Ngogah's (1991) study had found trained English language teachers did not significantly influence their students' performance more than the untrained ones. Looked at both individually and together these studies are inconclusive with regard to the potential relationship between *initial* teacher training and teacher performance and its resultant influence on learning. These studies dealt with 'experienced' teachers. Moreover, Ngogah's (1991) findings cast doubt on some of the allegations made in Okuni's (1997) study concerning ESL/EFL literature teaching in relation to initial teacher training. However, no direct study was found which specifically examined, explained and showed the inner dynamic of *initial* ESL/EFL teacher training as a factor which could be affecting the teaching and learning of literature in English in Uganda. This happened to be the case despite the significant and relentless decline in interest and

performance of the subject. This is equally true of ELT in Uganda, as Ochiengh-Ogola (1987) observes:

> Unfortunately ... research and publications about English Language teaching practices, teacher training practices for English Language teaching has received relatively little attention (p. 2).

Hence, there appears to be relatively less attention and thus, no study or information on how the institutions in Uganda which offer initial teacher education courses prepare student-teachers to teach ESL/EFL literature in secondary schools and what effect on and possible implications for the teaching and learning of the subject, respectively, such preparation may have.

As argued below, the lack of attention to the potential relationship between teacher training practices for literature teaching and teacher performance and its resultant influence on learning in Uganda is perhaps partly due to (i) *conceptual* and *research* problems, (ii) a tendency to focus more attention on the trainee-teachers' *subject knowledge* rather than teaching methods, or (iii) a tendency in ESL/EFL literature teacher education and teaching to focus greater attention simply on 'interactive'/*process-based* (as opposed to teacher-centred/'transmissive') methodology *per se*, and to assume that any form that learner-participation takes in the classroom literature learning process would result into 'literary competence' being developed. This presumes that the *content* of the *process*-based methodology taught (and 'modelled' with the student-teachers) in teaching methods education prepares teachers for teaching literature effectively in schools, and thus in effect it discourages research attention to this area. This neglects the nature of 'literary competence' which would be developed in the learners in schools by such content of the teaching methods course (see discussion in Chapters Two & Three below).

The term 'literary competence' in this study implies developing the learners' ability in *individual* literary-*response*: that is, personal pleasure/enjoyment (especially with less able

learners) and engagement with literature deriving from the concrete experiences of reading fictional-texts and interpreting for *oneself, prior* to negotiating and validating individual interpretations (Protherough 1983:184-98; Benton & Fox 1985:108-10; Carter & Long 1991:27; Akidiva 1993:68). This is a different emphasis from the accumulation of cultural-historical facts or knowledge about literature and acquiring practical and methodical procedures of analysing language in literature, often valuable as these may be to *L2* learners. Developing competence in individual literary-response is of much concern in this study because such ability is what is ultimately so vital in examinations and for general interest in literature or reading fiction. As Wilson (1966) observes:

> if the (*Ugandan*) student can be induced first to involve himself (*or herself*) in the work and then to attempt interpretation with discrimination, a real encounter with literature will have taken place (p. 43).

1.2.2 **Conceptual and research problems**

Research into the correlation between student-teachers' preparation and their effects, for example as attempted in this study, is difficult to mount, and fraught with conceptual and research (e.g. statistical) problems (Ngogah 1991:16-8; Brooks *et al* 1992:11; McGinn & Borden 1995:52; Kyriacou 1997:7). Generally, effective teacher-education is training which achieves the learning by student-teachers intended by teacher-educators. Essentially, there are two basic elements to effective teacher-education: student-teachers must have a clear idea of what learning is to be fostered and should have the ability to set up and provide a learning experience which achieves this (Kyriacou 1997:5). Hence, it is widely accepted that teachers need to know effective ways to transmit their subject knowledge (McGinn & Borden 1995:48, 86). Teachers' ability to know not only what to teach, but how to teach it has a strong bearing on the content and methodology of what actually goes on in the lecture/class-room in initial teacher education methods/skills programmes. However, as argued below, it is difficult to study the initial training process. Furthermore, research on the effects of initial teacher education is not conclusive (McGinn & Borden 1995:48, 52, 69).

There are difficult issues which face anyone considering the initial teacher training process and its effects (see also Section 1.5 below). For example, the teaching of subject knowledge and training in teaching methods/skills may be combined in the same class, or programme/course (e.g. BA with Education degree courses in Uganda). The *content* and *process* of the training in teaching methods/skills is combined in the same class. This makes it difficult to assign levels of effort to each (McGinn & Borden 1995:48). It appears there are no well-developed methods to measure how teachers have been transformed by their training (see, e.g., Kyriacou 1997:7-9). There are many aspects to the context of a teaching situation which may have a bearing on its success. The variety of ways in which these aspects can be combined to define a particular context in detail is enormous. Clearly, the variety of teaching contexts creates problems for research. There are many aspects of classroom activities which may be related to effectiveness. Furthermore, a number of problems have been posed for researchers in considering how best to identify, monitor and record the various aspects of teacher-educator and student-teacher behaviour and the learning activities. The use of questionnaires, interviews and classroom observation (see Chapter Four below) all have research problems associated with them that require great caution in the interpretation of the data collected (Kyriacou 1997:8). It is difficult to judge whether effective training has occurred. This, perhaps the key issue, is difficult to tackle *directly* and most attempts at research have been *indirect* measures. For example, investigating attitudes/perceptions of *in-service* teachers to their initial training (see Brooks *et al* 1992:7-10; Delanoy 1993:97; Okuni 1997:305). Nevertheless, this implies that it is necessary for this study to attempt a relatively direct measure of initial teacher training and its actual and likely effect on the teaching and learning of literature, respectively (see Chapter Four below).

There is very little consensus about the relative importance of the different educational outcomes which are taken to be the goals of effective training. The difficulty of translating educational aims into educational outcomes has led many research studies to focus on the most easily accessible, reliable and widely respected measures of educational attainment,

namely standardised tests and national/certification examinations. However, tests, for example, are actually suspect as indicators of effective teacher training. There may be a significant correlation between attainment tests and performance in certification examinations. But classroom teaching performance may not be highly correlated with performance on the certification examinations (Lovelace *et al* 1984:59-61; Brooks *et al* 1992:11; Kyriacou 1997:9-10).

In some countries pre-service teacher training clearly makes a difference for student learning in schools, in others it does not (Fuller 1987:255-92; Lockheed & Komenan 1989:93-113; McGinn & Borden 1995:52). There are several reasons why initial training may not have a more evident effect on learning in schools. These can be summed up as follows. First, the effects of appropriate pre-service training may diminish over time. Teachers may forget what they learn, and develop improper teaching methods. Curriculum and materials change over time. Teachers who are not brought up to date persist in methods and content no longer appropriate. Teacher motivation may be reduced by poor terms and/or working conditions. Or, out-of-school factors and/or variations in conditions of work in schools, (e.g. learners' characteristics, school policies, etc.), if not taken into account, may mask the true effectiveness of training or limit how much learning can occur. Second, the initial teacher training may not have been appropriate, or new teachers might not immediately appreciate aspects of the training (Shulman 1987:1-12; Department of Education & Science 1987; Roberts 1998:85-6). For example, there may be a poor fit between content of training and actual conditions in classrooms. If there is so much difference between what and/or how teachers in training are taught, and actual conditions in classrooms, then trainee-teachers may not have an opportunity to practice what was learned. Conversely, training may be too short or fail to provide required knowledge and/or skills (Chapman & Snyder 1989; McGinn & Borden 1995:52, 69). This implies that it is necessary to investigate the contents of initial literature teacher education programmes in Uganda.

Therefore, perhaps partly due to such conceptual and research problems, little research has been done on what actually takes place in initial teacher education programmes and research into the initial teacher training process and its effects is very limited. Hence, much of the necessary work remains to be done.

1.2.3 **Tendency to focus more attention on trainee-teachers' subject knowledge**

Some people have the opinion that anyone who knows their subject-matter can teach (Kyriacou 1997:1). Discussion and recommendations on teacher training and effective teaching in schools in Uganda seems to share this view. The general aims and objectives of teacher education in Uganda are still perceived as being: 'to broaden and deepen the trainee's own academic knowledge of the teaching subjects', and it is recommended that the specific objectives of initial secondary teacher training in Uganda should, among others, be: 'to produce teachers who have a mastery of their teaching subjects' (Kajubi Report 1989:98, 104). Clearly this suggests a tendency to focus greater interest in initial secondary teacher education in Uganda on subject knowledge.

Discussions centring on the lack of appropriate training in ESL/EFL literature teaching (see, e.g., Ngugi 1986:227-8; Delanoy 1993:97) appear to coincide with this tendency. This is because (student-)teachers are sometimes validly assumed to have 'little (*subject*) knowledge of literature in English'. Therefore, they are provided with 'enrichment courses' which aim to give them a relatively sound base to become teachers of literature in English including teaching literature in the 'integrated English syllabus' (Malachi 1993:48). Emphasis on subject knowledge acquisition usually arises from a belief that teachers must have extensive knowledge of the subject-matter they will teach, that teachers need remedial subject-knowledge to be able to teach effectively (McGinn & Borden 1995:185); or that the negative spin-off from inappropriate teaching methods training can be remedied simply by preparing 'a teachers' notebook or guideline', instead of appropriate institutionalised initial/INSET training which is perceived to be relatively far more costly and time-consuming (Kajubi Report 1989:6-7; Kjeldsen 1993:19; Wijeratne 1993:60-1). Besides, the few studies that have addressed the effectiveness of

teacher subject knowledge and student achievement in developing countries indicate a positive effect of teacher subject knowledge on student achievement (Lockheed & Verspoor 1991; McGinn & Borden 1995:86). Therefore, it is generally accepted that an effective teacher should not only know how to teach, but *what* to teach.

However, research indicates that it is difficult to establish, and hence little is known about, the most effective proportions of subject-matter and pedagogical knowledge in (initial) teacher training programmes (McGinn & Borden 1995:48, 86). Besides, ESL/EFL literature subject knowledge and teaching methods/skills knowledge in Uganda is taught in different (Faculties/Departments) courses. Thus, simply having extensive knowledge of the subject-matter is not tantamount to a trainee-/new teacher having acquired appropriate teaching methods/skills pre-service training. Therefore, there seems to be an untested and perhaps untenable assumption in Uganda that the content and methodology of ESL/EFL literature teaching methods/skills courses during initial teacher education prepare teachers for teaching effectively in secondary schools. This perhaps explains the tendency to focus greater emphasis on subject knowledge and conversely the apparent general lack of interest in the content of teaching methods/skills knowledge courses. This happens to be the case despite suggestions, for example, in several ESL/EFL literature teaching methods/skills training courses, that their content and/or methodology might not necessarily prepare secondary teachers effectively (see, e.g., Ngugi 1986:227-8; Kjeldsen 1993:19; Malachi 1993:48; Wijeratne 1993:60; Delanoy 1993:97; Kelliny 1993:117; Icoz 1993:136; McGinn & Borden 1995:52, 69).

1.2.4 **Tendency to focus attention simply on process-based methodology of initial teacher education courses and of ESL/EFL literature teaching**

Theoretical literature and research with implications for teacher education in general and ELT teacher education in particular has increasingly focused on the *process* of (initial) teacher education courses rather than *content* (see, e.g., discussion in Dewey 1938:19; Brumfit 1985:129-33; Schon 1987:28; Russell 1997:32-47; Loughran 1997:57-69; Chin 1997:117-30; Roberts 1998:13-60). In the 'progressive' view the quality of learning, the

process, is an essential variable in the way *content* is acquired (Roberts 1998:50). This seems to coincide with the focus of interest on process-based methodologies in ESL/EFL theoretical literature and has implications for literature teaching with *L2* learners (see, e.g., discussion in Brumfit & Carter 1986a:3-4; Maley 1989:10-1; Carter & Walker 1989:1-5; Carter & Long 1991:7-8). Too little is known about how learners learn or how good student-teachers learn to be able to generalise efficiently (Brumfit 1985:129; Calderhead 1990:154; Roberts 1998:64). But it is widely accepted that student learning is generally higher when, by flexible student-centred and process-based methodologies, students are *actively* engaged in the learning process and what is taught is *practised* by both the teachers and learners (Rugh *et al* 1991; McGinn & Borden 1995:96; Russell 1997:44-5; Loughran 1997:65-9). This perhaps explains the inclination in ESL/EFL literature teacher education and teaching to pay relatively more attention simply to the teacher-educators' and teachers' *process*-based methodology, respectively (see, e.g., Durant 1993:150-1). However, consequently perhaps, there has been a general neglect of the nature of 'literary competence' which would be enhanced and the literature learning objectives which are embraced by the *content* of the *process*-based teaching methods taught and 'modelled' with the student-teachers in the ESL/EFL literature teaching methods/skills courses (see Section 1.2.1 above; discussion in Chapter Three below). There seems to be the assumption that any form that learner-participation takes in the classroom literature learning process would result into 'literary competence' being developed. Therefore, the *process*-based methodology taught (and 'modelled' with the student-teachers) in teaching methods education is presumed to prepare teachers for teaching literature effectively in schools, and thus in effect it encourages neglecting research in this area. For example, Ndeezo (1991) argues that the untrained teacher 'resorts to a boring reading approach, note-copying and drilling in answering questions'. Conversely, 'a trained teacher has the opportunity to enhance ... literature lessons by various teaching methods availed during training'. She concludes that:

> therefore, having lots of untrained people to teach this subject (*in Uganda*) has deprived the subject of approaches like discussion, dramatisation, pair and group work that can make literature lessons interesting and attractive (p. 19).

This neglects the nature of 'literary competence' which would be developed in the learners in schools by such content of the teaching methods course.

'Language-based approaches' share a lot, especially regarding methodology, with the reader-response oriented approaches which *initially* foster *individual* responses to texts by flexible student-centred and process-based methodologies (Carter & Long 1991:9-10). However, by their interdisciplinary origin and eclectic nature language-based approaches might initially not service individual literary-response oriented goals (see Maley 1989:11; Brumfit & Carter 1986a:3-4; Carter & Walker 1989:1-5; Elliott 1990:191-2; Carter & Long 1991:7-9; Ross 1993:30-1; De Castro 1993:51; de Riverol 1993:80-2; Kelliny 1993:122; Jiaoru 1993:146-9; Hirvela 1996:127-34; Gilroy & Parkinson 1996:216-7). Yet it is important that any model of ESL/EFL *literature* teaching (as opposed to ELT) should initially service literary goals (see Louw 1989:47-8; Carter & Long 1991:8). This is a different emphasis from initially servicing linguistic goals. Hence, ESL/EFL literature teaching and by implication the *content* (and methodology) of teacher training in methods/skills knowledge cannot simply entail less book/teacher-centred and product-based, or merely more learner-centred and activity/process-based, but language teaching-oriented methodology. This is because there are real dangers in the treatment of literary texts as no more than further language teaching material (Brumfit 1986c:185-6; Carter & Long 1991:8). Hence, despite advocating the 'language-based' model of ESL/EFL literature teaching, Carter and Long (1991:10) concede that 'language-based approaches' are insufficient in themselves and are only really valuable if they embrace the reader-response approach.

The discussion above suggests that focus simply on 'interactive'/*process*-based (as opposed to teacher-centred/'transmissive') methodology *per se* of the teacher-educators

and of ESL/EFL literature teaching, throws useful but only partial light on effective ESL/EFL *literature* teacher training and learning in schools. And that, a synthesis of process of initial teacher education *and content* of the *model* of ESL/EFL literature teaching taught perhaps provides the most helpful general framework for appropriate *literature* in English teacher education in Uganda and probably in *L2* situations in general. However, the above-mentioned assumptions are untested in Uganda. Thus, there appears to be a need for research in this area.

1.2.5 **The main research question**

We have noted above that research on the potential relationship between initial teacher training practices for literature teaching and teacher performance and its resultant influence on learning in Uganda is either inconclusive or unavailable. This is perhaps partly due to conceptual and research problems, a tendency to focus more attention on student-teachers' subject knowledge; or a tendency in ESL/EFL literature teacher education and teaching to focus greater attention simply on 'interactive'/*process-based* (as opposed to teacher-centred/'transmissive') methodology *per se*, and to assume that any form that learner-participation takes in the classroom literature learning process would result into 'literary competence' being developed. Therefore, the *process*-based methodology taught (and 'modelled' with the student-teachers) in teaching methods education is presumed to prepare teachers for teaching literature effectively in schools. This in effect discourages research attention to this area.

There are difficult issues which face anyone considering the initial teacher training process and its effects. Therefore, Ngogah (1991: 16-8), for example, dismisses a 'process-based' approach to evaluation of teacher performance in Uganda by arguing that 'it is often a very subjective affair'. Thus he in effect encourages neglecting research in this area (see Chapter Four below). The Kajubi Report (1989:6, 98, 104-9) mainly addresses issues of in-service training and teacher guides, and its recommendations for improvements in teachers and teacher education in Uganda emphasise teacher motivation and the teachers' subject knowledge. Furthermore, recent attention has tended to attribute the decline in

interest and performance in literature in Uganda simply to lack of a collectively set syllabus to guide teachers in English, the low reading culture of both teachers and students, social and political factors, lack of 'relevance in today's society.... and that therefore there is no apparent purpose to appreciate it other than to pass the exams', etc. (see Appendix A, pp. A12-A13). There is evidence above which renders some of these arguments invalid.

'Teaching' literature affects the learners' cognitive performance, attitudes and interest patterns (Purves & Beach 1972:162). The methods, texts and aims/objectives which the teachers choose and use in ESL/EFL literature classrooms affect the learning processes. In other words, is it a question of whether, for example, the learners are simply allowed participatory roles or whether factual knowledge is simply handed down to them for rote learning (Amateshe 1992:131)? Or whether the learners are initially allowed, in addition to participatory roles, the personal engagement with literature and pleasure in reading and interpreting for oneself, prior to negotiating and validating individual interpretations of texts? Each of these methods has significant implications for performance and interest in literature, and has a bearing on what teachers learned in training.

No study was found of the content and methodology of pre-service courses in literature in English teaching in Uganda, and what possible implications for the teaching and learning of the subject such preparation may have. Research in this area has been neglected. There is a need for a study to explore the *question*: what and how are ESL/EFL teachers in initial training in Uganda taught about teaching literature, and what are the implications for the teaching and learning of the subject in secondary schools of such preparation?

1.3 Research questions/issues

This question was broken down into two constituent elements: content and methodology, and their effect and implications. These were explored and recommendations made by

examining four related questions stated below, and the reasons for which are outlined as follows.

Darling-Hammond (1995:13-4) contends that an 'understanding of learners and learning ... is the most neglected aspect of teacher preparation ....'. Consequently, teaching especially in secondary schools is often driven by a prescriptive curriculum which rarely takes into account the students' prior knowledge and experiences. This attitude seems to parallel sentiments that have long been expressed in developments in reader-response theory and practice in the last 30 years in *L1* situations, but with implications for ESL/EFL literature teaching, which challenge the conventional models of literature classroom practice (see, e.g., Rosenblatt 1970:26-7, 1978:24; Iser 1978:9-10; Protherough 1983:18, 53; Benton & Fox 1985:18, 115-149; Benton 1995:333-5). It seems also to parallel recent developments in 'language-based approaches' in ESL/EFL, especially concerning methodology (see, e.g., Brumfit 1986b:259-60; Brumfit & Carter 1986a:3-4; Carter & Walker 1989:1-6; Durant 1993:161-7; Carter & Long 1991:7-10; Gilroy & Parkinson 1996:215-7). Darling-Hammond (1995) goes on to argue that if, however, teacher education places more emphasis on pre-service teachers developing an understanding of learning, then they will develop a 'greater command of both content and pedagogy in order to create and manage students' learning' (see also Hoban 1997:133). It follows that content and methodology is an area of special concern in initial training for ESL/EFL literature teaching, because mastery of it frees teachers to attend to students' *learning* and implies that teachers can become more capable of *adaptive* teaching. However, there is hardly any research in this area (see Section 1.2 above; Roberts 1998:85). We can only speculate that ESL/EFL literature teachers build a repertoire of appropriate teaching methods and skills during initial training which restructures their knowledge of subject-matter.

Thus, it is necessary to ask what currently is the *content* and *methodology* of initial training in ESL/EFL literature teaching methods in Uganda, and why? What is the *effect* of the training acquired by student-teachers on their approach to literature in English

pedagogy in secondary schools in Uganda? What are the *implications* of the training acquired by student-teachers and its effect on teaching practice for interest and performance in, and therefore learning of, literature in English in secondary schools in Uganda? What can be *concluded* and what *explanation* can be developed from research into current teacher education practice relative to performance and interest in the subject? And what key theoretical-pedagogical aspects of content and methodology *could* therefore be taught and used in literature teacher education in Uganda?

Or more explicitly:

1. What and how are ESL/EFL teachers in initial training in Uganda taught about teaching literature in secondary schools, and why?

2. What is the effect of the training on the student-teachers' teaching of literature in English in secondary schools in Uganda?

3. What are the implications of the training and its effect on teaching practice for learners' interest and performance in literature in English in secondary schools in Uganda?

4. What are the conclusions of this study and therefore what are the general implications for future content and methodology in literature in English teacher education in Uganda which can be drawn from the potential relationship between current literature teacher training, student-teacher performance and the resultant performance and interest in the subject in schools?

The term 'content and methodology' is used here to encompass a wide range of issues. Issues such as: (i) *theoretical knowledge and skills* of implementing the aim(s)/purpose(s), the texts selection criteria, the classroom techniques and procedures and, the mode of testing literature; (ii) *resources used* (e.g. compulsory and recommended reference books)

and (iii) *practical experience* for teaching literature (i.e. processes of what goes on in the lecture-and class-room).

1.4 Objectives of the study

This study was prompted by the need to understand the low interest and academic achievement in literature in English in secondary schools in Uganda and, in particular, the need to develop an in-depth understanding of the probable link between the observed decline in popularity and performance in the subject, and the content and methodology of initial training in ESL/EFL literature teaching knowledge and their effect on the teaching of literature in English. Hence, the purpose of this study was to explore the *likely* effect on interest and performance in (and therefore learning of) literature in English in secondary schools in Uganda, *implied* by the content and methodology of initial training in ESL/EFL literature teaching knowledge and its effect on the teaching of the subject. The specific objectives were:

1. to establish what and how ESL/EFL teachers in initial training in Uganda are taught about teaching literature in English in secondary schools, and why?;

2. to determine the effect of the training on the student-teachers' teaching of literature in English in secondary schools in Uganda;

3. to interpret the likely effect on the learners' interest and performance in literature in English in secondary schools in Uganda suggested by the training and its effect on the teaching of the subject during teaching practice;

4. to draw conclusions and develop explanations about current teacher education practice relative to performance and interest in the subject, and therefore to infer general implications and propose key theoretical-pedagogical aspects for future content and methodology in literature in English teacher education in Uganda.

1.5 Scope of the study

Adequate preparation of student-teachers to teach implies acquiring appropriate and sufficient knowledge. The objective is to ensure that teachers have the required knowledge and skills (McGinn & Borden 1995:82). However, teacher knowledge can be analysed as a system of knowledge bases (Wilson *et al* 1987:113). This might suggest several main types of teacher knowledge (see Shulman 1986:4-14; Roberts 1998:103-5). This implies that teachers require at least three kinds of (initial) training: (i) in the subject knowledge to be taught, (ii) in appropriate instructional aims/objectives and teaching methods and skills, and (iii) in efficient classroom management techniques/skills (McGinn and Borden 1995:67, 82).

On the other hand, Brooks *et al* (1992:5-6) observe that the special nature of knowledge and skills required in the teaching profession begs the question: how *much* professional training should teachers receive before they are allowed to teach? This has implications for the length of preparatory courses and kind of institutions (e.g. tertiary-level) in which student-teachers should be educated. For, research shows that the level of academic education is the best predictor of teacher effectiveness when effectiveness is measured as students' achievement. Nevertheless, there is considerable variation from country to country with regard to the length of courses (McGinn & Borden 1995:66, 185).

Kennedy (1995:10) draws attention to a significant sub-group of 'marginal' English language teachers 'who operate consistently on the margin of effectiveness' and whose needs reflect the social conditions of their entry to teaching. These include: eased entry to teaching because of shortages, a decline in teachers' prestige and work conditions, the absence of alternative career prospects, etc.. Kennedy identified four general areas for development, including subject and teaching strategies knowledge and 'knowing how', and argues that these needs should be addressed in initial teacher education because later development activities will be a waste of resources if the teachers' basic knowledge and

skills are lacking. This can be seen to imply the need to improve selection and give training in practical skills (see Roberts 1998:86-87).

The above suggests that adequate exploration of initial literature teacher education in Uganda needs to examine and assess at least the following issues: *selection*, *length* (and institution) of training, the *purpose* of the training, the *content* (and pedagogy) of the preparation and the actual and likely *effect* of the preparation. However, examination of the selection of teachers, length (and institution) and purpose of training only makes sense when, for example, there is a surplus of candidates to be teachers, the requirements of effective teaching are well-defined and it is possible to identify persons capable of meeting the requirements. And, when the level of education provided for teachers is not increasing with the average level of education of the population , the requirements of adequate length (in hours) of courses are well-established and the purpose of training has been clearly and operationally defined so as to make verification possible (see Brooks *et al* 1992:6; Scanteam 1993:37; McGinn & Borden 1995:58, 66, 82, 184, 185).

In Uganda, there is a shortage of teachers and *all* graduates of teacher education institutions are employed. Thus, selection is in fact determined by the candidate. Admission into teacher education institutions is based upon the candidates' choice and national/university examination results. Today, unlike at independence, candidates entering secondary teacher education institutions must have obtained at least two principal passes at UACE/A' level in the relevant academic subjects. In addition, they may pursue a one-year PGDE university course if they have also at least a basic university (Honours) degree in the relevant subjects. Otherwise, candidates fresh from A' level are selected to pursue either a three-years degree course at university or a two-years diploma course in a National Teachers' College, depending on their overall performance in the national examinations. Consequently, teachers without a basic university degree can only teach O' level secondary students. Besides, generally the requirements to be effective partly depend on circumstances beyond the control of the teacher, for example, the instructional technology used and working conditions of the teacher. Length (in hours) of courses

considered to be adequate and the level of importance attached to it vary widely from institution to institution and country to country. For example, whereas the *Islamic University in Uganda* specifies the number of contact hours per week of the 'Language Education' course, the *Makerere University* 'English Language and Literature Methods' course originally did not, and the current one only stipulates the approximate duration (in hours) of each unit. Furthermore, often the objectives of training courses may be vaguely formulated and highly general, like "integrate language and literature at all levels" or "conduct an English or literature lesson properly" (see Appendices A, pp. A2-A9 & D.1, pp. A63-A66; Brooks *et al* 1992:6; Scanteam 1993:37; McGinn & Borden 1995:36, 96; 58, 185). This altogether seems to underline the difficulty of considering policy regarding criteria of selection, length (and institution) and purpose of training of student-teachers to teach ESL/EFL literature in Uganda.

Moreover, 'process-product studies' have dominated research on effective teaching out of which many of the characteristics of effective teaching advocated in initial teacher training have been derived (Kyriacou 1997:11-2). Generally, such studies employ classroom observation to record the frequency of occurrence of various teacher behaviours and aspects of teacher-student interaction, and then explore their association with, for example, gains in standardised subject attainment tests. The assumption appears to be that the high correlation will pick out aspects of teaching which most strongly contribute to effectiveness. However, such 'process-product studies' attempt to focus on small, discrete, observable behaviours (e.g. 'use of praise' or 'repeating questions') which are then associated relatively independently of each other and everything else going on during the lesson with the product variables. The assumption that each will contribute in its own separate and identifiable way to effectiveness, 'is very suspect and has contributed to a mass of contradictory data'. Besides, such a 'simplistic' research design may not 'distinguish between those aspects of classroom processes which simply occur when effective teaching is in progress and those aspects which in themselves constitute effective teaching' (Kyriacou 1997:12). A further problem with such 'process-product studies' is the diversity of the teaching context and intended outcomes and their measurement. As

such, although there are general ideas of what works well overall, this may not provide a sound guide for what works best in a specific teaching situation (see also discussion in Section 1.2.2 above; sub-Section 4.1.2 (d) below). To overcome this problem, some studies have focused on quite specific areas of learning. For example, how far the reading education components of teacher certification programmes in USA meet the needs of linguistic minority children, the teaching of reading in primary schools, the preparation of student-teachers to teach reading in Britain, etc. (see Gonzales 1980:375-82; Brooks *et al* 1992:7; Kyriacou 1997:13). 'This more focused approach to the study of effective teaching (see, e.g., Hughes, 1996) often offers more powerful insights than those studies dealing with very broad levels of generalities' (Kyriacou 1997:13).

Accordingly, this inquiry will concentrate on exploring the content and methodology of the initial ESL/EFL literature teacher training, and their actual and likely effect on the teaching and learning of literature in secondary schools, respectively (see Sections 1.2 & 1.3 above for detail).

The following two chapters trace and examine the theoretical debates in *L1* and *L2* literature in English teaching and attempt to relate them closely to current Ugandan needs and probable conventional practices.

CHAPTER TWO: REVIEW OF RELATED LITERATURE (Part 1)

A critical account of debates in ESL/EFL literature teaching and teacher education and their relationship to probable conventional practices in Uganda.

2.1 Overview

The term 'literature teaching', especially in ESL/EFL, is problematic. This is largely because of the variability of reasons for teaching literature and the implications this often has for *L2* classroom approaches/techniques. Conventional uses of literature in *L2* situations have consistently advanced the roles of language development and (contrastive) cultural analysis (Littlewood, 1986:177; Durant, 1993:158-9; Carter & Long 1991:2; Benton & Brumfit 1993:5). Scholars who recognise the importance of literary texts especially in the *L2* language classroom as good tools for language teaching tend to perceive literature as: 'one of the means for developing competence in the (target) language (and) ...for cultural transmission, (and) a universal experience' (Brumfit & Carter 1986b:24-31; Amateshe 1992:37-8). For example, Bright and McGregor (1987:3) argue that 'most of the exposure to language at secondary school level must take place through the reading of (canonical) texts'. And, Moody (1971:22) states that 'the study of literature is fundamentally a study of language in operation'; or as Brumfit (1985:116) puts it: 'any work of literature is a language act'. The implication of this view for techniques in the teaching of literature in *L2* classrooms has sometimes been that 'there is no point in leaving learners to grope their way towards understanding without direct intervention (by the teacher) to clarify what might otherwise remain inaccessible for (so) long that (learners) will give up literature in frustration' (Brumfit 1985:119). Thus, Amateshe (1992) concludes that:

> the literary implications of this for Kenyan teachers of English is that .... students need 'direct intervention' from their teachers in order that literature is made an enjoyable experience (p. 28).

'Direct intervention' is subject to various interpretations and can sometimes entail taking learners through the text, dictating endless notes to prepare model answers, learners answering questions on or writing chapter summaries, and stereo-typed commentaries in sequence and doing vocabulary work. But, as Elkins (1976) observed:

> One of the chief causes of student complaint is the seeming endlessness of the study of a particular work. When the initial reading of the novel is dragged out over a long period of time, the wholeness of the work is destroyed for the student, momentum lost, and stimulation for reading it is dimmed (p.108).

Therefore, rather than make literature an 'enjoyable experience' such routine procedures 'which carry no hint of a felt response' might explain learners' apparent lack of interest and poor performance in literature (Thomson 1987:228; Lee 1987:222).

Recently, the trend towards reader-response in literature teaching has produced vigorous debates about the place of stylistic analysis, language-based learner-centred and process-oriented pedagogy, and individual responsive enjoyment and imaginative engagement with literature (Gower 1986; Alderson & Short 1989; Short & Van Peer 1989; Carter & Long 1991; Gilroy & Parkinson 1996:216). This is at a time when one of the main worries in the teaching and learning of literature in *L2* contexts is that:

> every year schools turn out thousands of children who have (*either*) duly passed (*or failed*) their school certificate examinations and who will never seriously attempt to read or write again - beyond the demands of their jobs - because at school they found (*the*)... procedures painful and boring (Bright & McGregor 1987:5).

Such worries about lack of a reading habit or culture require a systematic and practical approach to the ESL/EFL literature curriculum. The approach Moody (1971:20-1) expounds is for the teacher of literature to work from 'the twin principles of literature as

experience and ... as language'. And, as he explains the most important point to note is that 'experience is essentially something we acquire, rather than something we are taught'. Thus, any teaching programme should include texts which will enable learners to explore and develop their feelings and language 'as if they were going through real-life experiences' (Moody 1971:11; Amateshe 1992:29). This has also prompted some to advocate the use of dramatisation in the teaching of ESL/EFL literature. Moody (1975) suggests that:

> if works of written literature seem desirable, every consideration should be given in their presentation wherever possible to employ the oral mode: this may involve dramatisation, play-reading, use of radio, record-player, tape recorder and reading aloud (p. 347).

Advocates of 'dramatisation' argue that enabling learners to experience literature actively before submitting written work in ways which reflect upon 'the live experience' (Gifford 1987:64), 'can elicit not only spontaneous responses to literature but also enhance students' interest in the subject' (Amateshe 1992:137). Indeed, this may represent some induction of learners, for example in Uganda, into spontaneous responses to and enjoyment of literature. However, the principle of literature as experience also implies 'that conditions of learning have to be such that .... literature teaching ... aim(*s*) at developing independent minds'. 'This is one thing that some literature teachers tend to be afraid of because of their fear of over-inquisitive students'. Hence, such teachers may tend to emphasise the need to recognise 'the fact that an inexperienced reader may find problems with interpreting the various ways in which writers use language'. And thus, concentrate perhaps not on taking learners through the text as traditional practice might have had it, but on 'wide reading' and dramatisation of texts 'in order that students develop individual sensitivity to language' through enjoyable experiences (Amateshe 1992:30). But simply giving the learners every opportunity to experience literature in action, while useful for enjoyably developing linguistic/communicative abilities, may hardly facilitate in the learners the desired independence of mind and imaginative insight to

eventually develop their own viewpoints about what they read (see, e.g., Benton & Fox 1985:106-7 for limitations of the 'spring board' approach).

Thus, the term 'literature teaching' 'lacks precision' (Maley 1989:10). For a long time literature teaching in *L2* classes was assumed to be obvious (Carter & Long 1991:1). But there is a diversity of literature(*s*) in English and traditions/practices of 'teaching *English literature*' (Brumfit 1989:24-6; Benton & Brumfit 1993:vii, 1, 4-6; see also discussion in sub-Section 2.3.1 below). This diversity makes orientation in the field difficult, especially when students come to literature with widely differing interests and competence. Therefore, it is difficult to draw general conclusions (Carter & Long 1991:174; Delanoy 1993:95). Obviously this must pose significant challenges for 'literature teaching' and thus, implicitly, for teacher training.

Generally, literature teaching theory has tended to attribute defects in classroom practice to a range of causes, for example, outlined in sub-Section 1.1.4 (b) above (see, e.g., Protherough 1983:8-9; Benton & Fox 1985:94-100; Brumfit & Carter 1986a:5; Akidiva 1993:65-7; Rizzo 1993:37-8). Often cited recently as perhaps more significant, is that 'relatively little attention is paid in literature teaching' (and by implication, in teacher training) 'to educational *processes*, as compared with the content of what is taught' (Maley, 1989:10-1; Carter & Walker 1989:1-6; Durant 1993:150-1; Carter & Long 1991:7-8; Delanoy 1993:97). Frequently, this is associated with literature (subject knowledge) courses 'for purposes of obtaining qualifications in literary studies' (Carter & Long 1991:3-4), especially where the subject knowledge and teaching methods are taught separately. The assumption appears to be that the content and methodology of the ESL/EFL literature teaching methods courses effectively prepare teachers professionally, despite suggestions to the contrary as seen in sub-Sections 1.2.3 and 1.2.4 above. In particular, it is generally assumed that simply teaching and 'modelling' with the student-teachers the application of less book/teacher-centred and product-based, or merely more learner-centred and activity/process-based, but language teaching-oriented methodology, appropriately prepares ESL/EFL literature teachers.

More research perhaps needs to be conducted into the nature of reader-response in ESL/EFL literature learning and on how this is influenced by conventional teacher training and teaching methods. However, reader-response criticism largely in *L1* contexts but with implications for ESL/EFL has theorised literature teaching procedures which challenge orthodox models of classroom practice (see, e.g., Davis 1989:420-8; Ibsen 1990:2-9; Elliott 1990:191-8; Ali 1994:288-96; Benton 1995:333-42; Gilroy & Parkinson 1996:215-7; Kruck 1997:1-14). Reader-response is concerned with *individual* responses in the act of reading literary texts. This highlights the view of readers as *active* makers of textual meaning and, it helps to explain the basic procedure of literature lessons and of testing literature learning, namely asking students what *they* think and feel about texts. This had hitherto remained relatively untheorised (Benton 1995:335). It is not altogether clear what is exactly primary in our response to texts. However, it is relatively plain today that responding to literature is not simply a matter of basic understanding of the language of the text, notwithstanding the fact that the level of language competence is crucial, especially for non-native speakers (Brumfit 1986c:187; Brumfit & Carter 1986a, b:3, 29). There are studies which have shown that 'transfer', among others, is positively correlated with achievement in literature (see, e.g., Purves 1973). This study involved thousands of *L1* and *L2* students from countries including: Belgium, Chile, England, Finland, Iran, Italy, New Zealand, Sweden and USA. It defined 'transfer' as: 'the extent to which one brings one's literary experiences to the rest of ones' life and the extent to which one brings one's other experiences to bear on what one reads' (Purves 1973:63-4). Therefore, reader-responses result from a matrix of components: cultural experience, imaginative insight, inter-textual knowledge and linguistic ability. These draw upon individual readers' resources of thinking and feeling. This implies that intuitive responses to literary texts are central to the processes of reading and teaching both in *L1* and *L2* contexts. However, what precise form these processes should take in ESL/EFL poses a long-standing challenge (Brumfit & Carter 1986a:3; Benton 1995:333).

The above-mentioned features appear to be central in the current debates on literature methodology in ESL/EFL classrooms (Gilroy & Parkinson 1996:216-7; Kruck 1997:1). They are also of interest in literature teacher education in the light of recent publications (see, e.g., Brumfit & Carter 1986; Carter, Walker & Brumfit 1989; Carter & Long 1991; Brumfit & Benton 1993) for which 'process orientation' in *L2* learning is used as a sort of *sine qua non* concept. This happens to be case because reader-response theory appears to demand a clarification of, among others, the 'much-vaunted' term: '*process*-centred/based'. 'Individual', 'active', 'student-centred', 'process-based' are expressions which today regularly appear in connection with so-called 'language-based' or 'personal response' approaches as found in several published ESL/EFL materials (see, e.g., Maley & Moulding 1985; Carter & Long 1987). However, there seems to be disagreement about what this concept actually implies. 'Language-based approaches' seek complementary integration of standard ESL/EFL procedures and reader-response methodology (Carter & Long 1991:9-10). However, they appear to emphasise 'learners responding to authorial intention/meaning in texts' and *not* 'how the reader recreated the text while reading' (Gilroy & Parkinson 1996:217). This seems to put in question the *effect* on and *implications* for classroom practice and reader-responses, respectively, of the *content* of conventional language-based ESL/EFL literature teaching methods courses. This perhaps also partly explains why ESL/EFL literature teaching, for example in Uganda, is problematic (see Chapters Five & Six below).

It is in the context of reader-response criticism and of the educational discussion on 'process orientation' in *L2* English teaching that the following review of ESL/EFL literature teaching (and, implicitly, teacher education) is developed. First, some difficulties which presuppose and are reflections of orthodox pedagogic practices in ESL/EFL literature teaching are highlighted (see Section 2.2 below). Subsequently conventional and contemporary ESL/EFL literature teaching strategies are reviewed, and some relevant designs of school literature curricula they imply are drawn (see Sections 2.3 and 2.4 below, respectively).

2.2 Traditional difficulties in ESL/EFL literature teaching and teacher education

2.2.1 Introduction

There are a series of interrelated problems which traditionally complicate ESL/EFL literature classroom practice. These concern the variety of attitudes to literature, until recently the tendency of ELT to ignore literature teaching, the long-standing need for complementary integration of language and literature teaching, the complex questions of texts selection, classroom approaches and examinations, and the design of ESL/EFL literature curricula necessary to develop the readers' literary abilities beyond simply linguistic/cultural understanding of texts.

2.2.2 Variety of attitudes to literature

ESL/EFL literature teaching allows a variety of emphases and perspectives. Consequently there is the risk of a potential conflict between 'historical orthodoxies' of literature circumscribed by the curriculum and the concrete needs and aspirations of the learners (Littlewood 1986:177; Durant 1993:153-4; Rizzo 1993:37-8). The growing bulk of literature(*s*) in English exhibits various thematic and linguistic characteristics markedly different from canonical English literature. Yet conventional ESL/EFL literature pedagogy has perhaps only rarely addressed the kind of language issues brought about by these literature(*s*) (Kachru 1986:142). This is despite the emergence of numerous stylistic analysis approaches (Carter & Simpson 1989:1-18; Carter 1989a: 10-21). Altogether this indicates the lack of clarity in defining and delimiting the form language analysis should take. For, it has also for long been thought that response to literature in *L2* English teaching implies responding to texts in certain prearranged ways. Behaviourist psychology has dominated the teaching of (comprehension) reading skills in ELT. Thus, 'response' is perhaps thought to imply an exercise that is behaviouristic in character, since in behaviourism the text is regarded as a stimulus to which the reader is expected to react with certain predetermined responses (Benton 1995:333-4; Kruck 1997:3). However, reader-response criticism emphasises the complex "process character" of response.

Therefore, 'response' implies a potentially different methodology for literature teaching from that hitherto implied in *L2* contexts.

2.2.3 **Tendency of ELT approaches to ignore literature teaching**

Literature has generally occupied an uncomfortable place in the pedagogy of ESL/EFL (Short 1989:9; Carter & Long 1991:1), and English teacher education has tended to concentrate on developing practical language skills (Malachi 1993:47-8). This is partly because of the view that literary texts only rarely provide an appropriate resource for language teaching (Carter 1989a:17). ELT has generally been preoccupied with developing everyday communicative abilities (Mckay 1986:191). Traditionally literature is associated with the study of canonical texts. Thus, 'literary language' has been considered so remote from common usage that learners can derive little of practical value from reading texts (Carter 1982:11). Occasionally canonical texts have been seen to provide direct experience of language use as part of real life in the way native learners get their first language (Bright & McGregor 1987:52). However, frequently they have been seen as superfluous, offering limited access to some great names, or a 'way-in' to discussing historical and cultural aspects of literature (Carter 1982:11). Emphasis on teaching how to develop practical language skills implies that teachers will presumably lack the necessary ability and content to extend the learners' response-oriented 'literary competence' (Kelliny 1993:116-7).

2.2.4 **Integration of language and literature teaching**

Reciprocal integration of language and literature in ESL/EFL classroom practice is a perennial dilemma. How can literary texts be treated differently from other texts used primarily for teaching practical language skills and yet still be handled in a way to help reinforce language learning? (Jiaoru 1993:143). Conversely, how can lengthy forays be made into the teaching of language in a literature lesson without it turning into a language lesson? (Louw 1989:47-8). There have been two predictable 'solutions' to this quandary. Either by 'subordinating' literature's role to the development of communicative skills (Durant 1993:168), or by 'stylistics' (Widdowson 1975:3; 1983:30-5; Fowler 1981:11;

Carter 1982:11-2; Short 1989:1-2, 6-9). Both solutions assume an emphasis on the *L2* learners' linguistic ability and thus, implicitly, the integration of literature into an ELT course. This is especially so in the early phase of the school curriculum where literature is rarely treated independent of language work or developed as a separate subject. However, as Burke and Brumfit (1986:173-6) have long argued, the probable classroom practices such contexts engender are not beneficial to the study of literature to any significant depth.

In Uganda, for example, there has been an 'integrated English syllabus' for lower secondary school since 1983 (see *Integrated English syllabus and Teacher's Guide: SI-SIV*). This is still the basis for the current emphasis of 'The Integrated Approach' in literature teaching and teacher education. The aims of the Integrated English Course include:

> to enable the student (*to*) communicate effectively through standard English.... To stimulate the students' response to the Language Arts, as in prose and poetry, ... (*and to*) assist them (*to*) articulate their response intelligently... as a means of inspiring creativity (p. 5).

'Creativity using Orature as a stimulus' and 'extended activities/drama' are two methods currently most frequently used and emphasised in literature teacher education in Uganda to achieve these aims (see discussion of findings in Chapter Five below). Reading of texts followed (or preceded) preferably by their dramatisation can achieve literary and linguistic goals because of the authors' resourceful language use (Amateshe 1992:48). Indeed, as Etuusa (1989:52) found out 'role-play and demonstration are frequently used in influencing ... acquisition of the reading skill' in Uganda; plus, 'reading aloud, ... often used simultaneously with silent reading'. However, as she concludes:

> the frequent use of certain methods negatively influence(*d*) the teaching of reading, thus rendering learning ineffective.... Role-play concentrates mostly on sound, that is articulation, stress, intonation, etc. Therefore, it does not enable the learner to

> understand, interpret and draw inferences ... (*from*) the given text meaningfully ... the same applies to reading aloud (pp. 52-3).

Furthermore, recently reader-response has fundamentally challenged the principles of stylistics and the dominant language-based methodologies and raised issues which prompt the need for a change in practice in ESL/EFL (Carter & Long 1991:195).

2.2.5 **Text selection**

Text selection in ESL/EFL literature teaching is a complex question: are the right books for the right learners at the right stage in the curriculum being chosen? (Vincent & Carter 1986:210). Today this question is of theoretical interest because of the desire to enhance the learners' acquisition and development of response-oriented 'literary competence' right from the lower secondary level. However, traditionally 'the main idea ...(was) for literature curriculum developers and teachers to minimise the chances of students *misinterpreting* texts'. Such 'misinterpretation' could occur at the pragmatic level of 'responding to a passage in terms of an inappropriate cultural set' (Amateshe 1992:47-8). This difference has implications not only for text selection but also for classroom practices.

In many schools, for example in Uganda, text selection is determined usually by tradition, not the needs of the learners (Abalata 1991:4-5; Carter & Long 1991:22, 175). Thus, discussion of selection criteria has tended to be confined to canonical texts (Carter & Walker 1989:8). Avoiding canonical English texts altogether may potentially reinforce existing national/local experience and attitudes at the expense of failing to enlarge the learners' cultural experience and shared (human/literary) values (Leavis 1962; Brumfit 1989:25-6; Durant 1993:157). However, the 'traditional high status of literature' has normally been accepted without discussion (Brumfit & Carter 1986b:33) to the extent that, in ESL/EFL literature teaching, learners tend to study only 'set-books' mainly through a method of lecture (Ngugi 1986:227-8; Carter 1989a:17). Perhaps this is partly why the phrase 'set texts' has come to have sinister overtones (Vincent & Carter

1986:209; Carter & Long 1991:24; Norman 1993:24). The traditional assumption in ELT has also tended to emphasise the linguistic simplicity of texts. However, establishing criteria for difficulty of literary texts on the basis of language is problematic. Linguistically simple texts are not always 'simple'. Furthermore, capacity to respond to texts is not exclusively dependent on language (Carter & Long 1991:143).

Besides the nature of books, discussion has frequently focused upon the *number*. The choice between 'a broad range of texts' and 'a more limited number of texts' (Carter & Long 1991:4) is of particular interest in *L2* literature teaching perhaps for two fundamental reasons. First, it reflects the debate predominantly in ELT between advocates for 'fluency' and 'accuracy' approaches to linguistic acquisition and learning, respectively. Thus, the fluency/accuracy debate is concentrated on the early stages of the ESL/EFL curriculum where emphasis on language development is more pronounced almost to the total exclusion of development of literary *response* (Durant 1993:155; Carter & Long 1991:4-5). Secondly, it therefore implies a pedagogical attitude which for long has influenced the broader curriculum objectives and methods of the early and later parts of school literature syllabuses. A 'wider reading' approach validly presupposes that literary competence is enhanced by exposure to varied texts and thus, implicitly, to the numerous literary conventions embodied in literature (Culler 1975; Brumfit 1986b:256-61; Brumfit & Carter 1986c:233; Akidiva 1993:66-7). However, it may also be responsible for the 'class reader' 'spring board' approaches to teaching literature especially in the early stages of the school curriculum (see discussion of some obvious shortcomings of these approaches in Benton & Fox 1985:94-100, 106-7; Vincent & Carter 1986:210-5; Carter & Long 1991:146-7). An approach focused on a 'more limited number of texts' presupposes the repudiated 'set-books' approach to teaching literature and methods which adopt a predominantly detailed linguistic/stylistic analysis of text (Brumfit 1986b:256; Gower 1986:125-30).

2.2.6 **Literature classroom practice**

Traditional ESL/EFL practice has been to include discussion and analysis of a 'wide' range of literary texts in class often led by the teacher (Rodger 1983:48), and assume that learners will fairly randomly 'catch' the ability to read appropriately from the process (Brumfit & Carter 1986b:22). Or alternatively learners have been routinely 'taken' through (usually a few canonical) texts and responses imposed from the outside on the pretext that *L2* learners cannot respond immediately without the mediation of the teacher (Ngugi 1986:227-8; Vincent & Carter 1986:209). One cannot rule out some classroom situations in which the learners' roles as 'interpreters' or 'performers' are overshadowed by some of the teachers' self-opinionated dominance. Conditions in many schools (e.g. in Uganda), in terms of large classes and insufficient time, remain unhelpful to teachers in their efforts to stimulate creativity or promote student participation (Mathieson 1975:214). For example, Ndeezo (1991) justifies 'translation of passages and dictation of notes, or drilling students in how to approach particular (set-)texts and in what types of features to look for in a text so that (they) pass examinations' at O' level literature in Uganda by arguing that:

> the course outline presented in the teaching syllabus is quite congested. At least eight texts have to be studied .... The two years are featured as years of hard work, ... of trying to cover the set books within five terms so that the sixth term is used for revision (p.6).

The error of such ESL/EFL literature classroom practice appears to be that it reverses the process by which reader-response oriented 'literary competence' may be developed and extended (Brumfit & Carter 1986b:31). Handling 'the subject at the highly abstract level of factual knowledge and memorisation (or simply 'dialogue between teacher and student'), at the expense of cultivating the learners' genuine feelings towards whatever is done in the classroom', goes against 'the fundamental purpose of a literature course ...(namely) to teach students how to discover literary significance for themselves in the very act of reading' (Rodger 1983:48; Amateshe 1992:46).

A common variation has been to avoid problems presented by canonical texts by trying to select general human themes (e.g. Love, War, Death, etc.) to explore as syllabus topics, thereby treating human experience as historically/culturally universal. The danger with such an approach appears to be that it runs the 'possible risk of reducing social experience to undifferentiated commentary and human platitude' (Durant 1993:158). Recently a 'discourse' stylistics approach to literature has sought to 'demystify' canonical texts by 'deconstructing ideological loadings and orthodoxies of evaluation'. The problem, however, is that by itself this approach seems less clearly capable of 'enabling readers to project from their critical readings to new material' or develop new frameworks for critical analysis (Durant 1993:157-8).

For a long time there has been lack of a fuller inclusion of literary theory into ESL/EFL literature teaching (Carter & Walker 1989:3). This is partly because of 'a theoretical gap' between a 'value-free' formalist/stylistics tradition and the actual demands of literature reading and classroom situations (Rosenblatt 1978:24; Hall 1989:30; Carter 1989a:20). Consequently sometimes there has been a tendency in literature teaching towards a 'common-sense view' (Brumfit 1989:24-6). There is today a growing awareness that any approach to literary study presupposes literary theories which in turn imply literature classroom practices (Carter 1989a:15; see discussion in Sections 3.3 & 3.4 below). However, ESL/EFL literature teaching has as yet to fully think through the fundamental implications of literary theory for classroom practice (see, e.g., discussion of current debates in ESL/EFL literature teaching in sub-Section 2.3.8 below).

2.2.7 **Testing literature**

Like all the other aspects of ESL/EFL literature teaching methodology, the testing of literature learning has evolved from traditions in *L1* (see Press 1963: 161-8; sub-Section 2.3.2 below). Examinations, especially in ESL/EFL, can and have served to institutionalise literature despite ELT attitudes and practices which consider literature marginal to the more instrumental purposes of language learning (Carter & Long 1991:159; Brumfit

1991:1). But conventional testing of literature prompts intractable controversy. The most worrying thing as Dale (1972) points out is that:

> students of undoubted quality - thoughtfulness, capacity for wide and thorough reading, sustained literary experience and a genuinely sensitive response to literature - (*sometimes*) do so badly in the exam (p. 72).

Some cite the formal nature of the examination system as responsible for weak performance due to its inappropriate measure of response to literature. For example, Dixon (1977) thinks traditional examination papers are 'a very poor method of eliciting ... authentic and considered response to literature' because:

> candidates are not allowed to use actual texts for some of the references they may wish to include in their arguments; ...are never given the opportunity to consider some topics before-hand; (*and*) ... are restricted to spending between 45-60 minutes on each question (p. 5).

Thus, Dale (1972) proposes that a solution could entail the learners answering an extra set of questions which allows candidates to respond to any texts that they may have read on their own and which are closely related to the ones in class. A similar solution was implemented by the 'Sheffield Project' which dealt with 'Drama in performance for literature course work', because 'teachers of literature (had) become too text-bound to allow students to write about the primary experience of drama as theatre' (Gifford 1987:64). Essentially, students wrote about plays which had not necessarily been seen in performance or which had not been part of those prescribed for study. The kinds of issues proscribed by Dale (1972), Dixon (1977) and Gifford (1987) have also been noted in, for example, Uganda's case. This implies that there is perhaps something for Ugandan literature in English teacher-educators, teachers and UNEB to learn, and consider designing a less formal examination system.

On the other hand, as Mathieson (1975) argues:

> until such a time as examinations are designed to measure reliably qualities like appreciation, sensitivity and sincerity of personal response, the literature teacher remains in a dilemma as far as his/her approach to ... texts is concerned (p.215).

It has frequently been argued that conventional question types (see, e.g., Carter & Long 1991:159-60) encourage learners to rely on criticism and second-hand sources (Carter 1989a:17). Such views appear to associate examination practice with traditional 'transmissive' approaches and thus, implicitly, to favour 'language-based' procedures (Carter & Long 1991:161, 166, 174). For example, Millar (1969:54-8) recognised that 'the most difficult problem for the teacher of literature is (how) to elicit from his/her students a truly *personal*, yet disciplined response' because students were not reading widely and were examination-oriented in their study. Consequently, he argued that in terms of normal classroom practice, teachers should avoid spoon-feeding students so that they truly 'share with them (the) imaginative experience' which literature so abundantly provides. However, it has also been suggested that typical literature examination questions rarely enable classroom practice to encourage students to 'respond'; instead they encourage detailed linguistic analysis as a way-in to texts, since examinations must always consist of some kind of text analysis (Honey 1991:117; Ross 1993:29). Reader-response has argued that altogether this type of negative assessment ignores the actual (linguistic) needs of *L2* learners (Vincent & Carter 1986:209-10; Protherough 1991:10; Delanoy 1991:106).

But reader-response has also prompted the argument sometimes put forward 'that literature classes should not result in examinations' (Carter & Long 1991:159). 'The general feeling is that formal examinations tend to inhibit (the) students' capacity to enjoy literature' (Amateshe 1992:44). This is because literary 'engagement' cannot really be measured in terms of passing 'examinations' (Carter & Long 1991:3; Brumfit 1991:1). Thus, examinations may be a source of de-motivation among teachers and students,

because they may run counter to and do not effectively assess the kinds of literary capacities teachers/learners should ideally want to develop. Nevertheless, this presupposes current modes of testing which clearly are unsophisticated and have fallen behind developments in classroom practice (Protherough 1991:9-15; Brumfit 1991:5; Carter & Long 1991:161, 166, 174). Furthermore, it is perhaps invalid to argue that 'the problem always seems to be for teachers to try and elicit natural responses from their students under the fear of formal examinations' (Amateshe 1992:44), when literature in English examinations in many ESL/EFL syllabuses, for example in Uganda, do not occur until after at least ten years of formal schooling.

2.2.8 **Literature curriculum design**

The foregoing difficulties perhaps amount to a problem of designing an ESL/EFL literature curriculum capable of leading the learners towards becoming 'keen' or sensitive and committed readers (Burke & Brumfit 1986:175; Benton & Brumfit 1993:4). ESL/EFL literature teaching is often relatively more complicated because of the question of motivating *L2* learners to read texts. Literature is usually not formally taught in the early stage of the school curriculum and whatever form of literature teaching tends to be incorporated in 'class reader' programmes. However, many ESL/EFL schools world wide do not have established libraries nor adequate book stocks to be used in reading programmes. Home background matters greatly in determining students' ability to read literary texts (Purves 1973:313-5). But, many *L2* learners lack opportunities within the home environment of reference materials and books to read outside their own English syllabus to supplement those provided at school. For example, 'the Kenyan case is ... desperate because only about 10% (of 523 students in the sample population) said that they had read a few more books outside their own syllabus' (Amateshe 1992:45). The Ugandan case does not markedly differ (see Tirwomwe 1991:3; Abalata 1991:5; Zziwa 1992:3) partly because, like in Kenya, a majority of the reading materials, especially those English students would be expected to 'widely' read, are written in English. Yet English is a second language only to those few who have had the opportunity for formal schooling.

Furthermore, there are competing media (e.g. video) that might dominate society and enjoy relative 'advantages' over reading literature (Thomson 1987:17; Carter & Long 1991:16-7). In such cases, the high cost of books and more importantly the traditional lack of a reading culture implies that the task of encouraging *L2* learners to read literature in schools through orthodox literature curriculum designs is perhaps much more daunting (De Castro 1993:51; Akidiva 1993:66; Kelliny 1993:119). Altogether this suggests that the long-standing beliefs in ESL/EFL literature teaching, for example, 'that basic instruction in the structures of the language somehow leads to the study of literature' or, that literary texts have relatively little functional application, both seem weak in any structure aimed at developing 'literary competence' (see Littlewood 1986:178-9; Brumfit 1986c:184-6; Durant 1993:159-61).

However, it is perhaps not clear yet what literature curriculum design should replace it. Several pertinent questions discussed above are in need of debate in specific contexts. But the cardinal question that needs to be debated is: what is 'literary competence' and how best may such an engagement with a text be developed and enhanced through (written) literature learning which in many ESL/EFL situations perhaps only comes with schooling? Recently literature curriculum designs have validly sought complementary integration of the *L2* learners' prior 'oral'/mother tongue literature experience into written literature learning. Protherough (1983:42-3) argues that children learn the modes of story that operate in their own society, through which as they grow older and experience several 'stories heard or read' they subconsciously establish typical patterns or story grammars which enable them more easily to understand any new story which they encounter. Similarly, (Soyinka 1976:vii-xii, 1-36) has theorised a parallel between the 'tragic' concept in African ritual-drama and the same concept in Classical Greek drama. Tragedy is 'represented in ritual-drama by the 'passage-rites of hero-gods'. This appears to support the notion of building-on the *L2* learners' cultural and 'inter-textual' experience and imaginative insight developed from their oral literature to develop and/or extend their (written) literature in English 'competence' (Brumfit 1986c:186-7). However, this implies ESL/EFL literature curricula and teacher training courses which neither simply teach

cultural aspects of the oral literature of the respective countries, nor simply teach the use of 'orature' to stimulate classroom talk and listening exercises. Both of these seem to be of current interest in Uganda, partly because of the desire to preserve and promote the *values* in the oral folklore that are fast disappearing and partly because one of the teaching implications of 'The Integrated Approach' is that 'spoken English must occupy a central place in our curriculum' since 'language is primarily speech and therefore a language is not properly learnt unless its spoken form is mastered' (see *'Integrated English Syllabus and Teacher's Guide: SI-SIV'* (1983:5); discussion of Findings in Chapter Five below). One lesson, for example, that Benton and Fox (1985) draw from oral literature relevant to the 'development' of response-oriented 'literary competence' is the storyteller's role which they equate to that of the classroom teacher. As they explain:

> *the storyteller's magic ... lay in bringing dead words to life in the imaginations of his audience*. The value of shared story and poetry today is of no less importance than it was for the tribal community (pp. 101-2). *(emphasis mine)*

This has significant implications for how, for example, reading aloud as an approach to the shared text 'should complement, and even enhance, the pleasure to be taken in solitary reading'. For instance, depending on the context in which it is used within one (or a series of) lesson(*s*), it may offer 'the opportunity to bring personal responses to the same text into play with the reactions of others'. This 'can lead to a development, a refinement of each reader's unique experience' (p. 102). Thus, simply to consider the forms and structures of oral literature on ESL/EFL literature teacher training programmes seems to fall short of the immediate purpose of courses concerned mainly about both how 'orature' can inform strategies for effective teaching and learning in the *literature* classroom and, why it should be taught at the early stages of the secondary curriculum.

More importantly, therefore, the use of oral literature to develop and/or extend the *L2* learners' (written) literature in English 'competence' requires ESL/EFL literature curricula and teacher training courses both, which facilitate the introduction of literature (as a

separate subject) independent of language work in the early phase of the secondary curriculum and, which encourages the development of response-oriented 'literary competence' right from the lower level. This is important because a tendency not to teach literature at the pre-intermediate secondary level may perhaps imply a lapse of time between when the oral literary tradition is part of the daily experience of an *L2* learner and when such experience needs to be put to use in developing and/or extending response-oriented 'literary competence'. Such lapse is far too long to enable any meaningful lessons to be drawn from oral literature in the study of written literature from the intermediate level onwards.

2.3 Models of ESL/EFL literature teaching

2.3.1 **Introduction**

Clearly the foregoing discussion suggests that traditional difficulties in ESL/EFL literature teaching posit pedagogic practices which are in turn reflections of some of the *three* models discussed below (as well as in Chapter Three) and also outlined in Carter & Long (1991:1-3). Ultimately these difficulties may perhaps be traced back to the interface between the literary and the linguistic traditions on *L2* literature teaching (Carter 1989a:14; 1989b:161-2). Conventionally these traditions are represented in literature teacher education courses by the dichotomy in content (and perhaps methodology) between literature subject knowledge and literature teaching methods training (Maley 1989:10-1; Carter & Walker 1989:1; Carter & Long 1991:3-4). Recently they are epitomised, especially within teacher training, by courses which draw upon two major trends in literature teaching (Benton & Brumfit 1993:6), namely: a *L2* teaching *linguistics*/stylistics model initiated by Widdowson (1975) and developed by various writers (see, e.g., Carter 1982; Brumfit & Carter 1986; Carter & Simpson1989; Carter, Walker & Brumfit 1989; Carter & Long 1991), and a reader-response/*literary* oriented model explored by some authors (see, e.g., Mckay 1986; Brumfit and Benton 1993; Benton 1995; Hirvela 1996; Kruck 1997).

There are three major overlapping 'models' of literature teaching: the author-reality focused or 'cultural' model, the stylistics-based or 'language' model and the reader-response centred or 'personal growth' model (Carter & Long 1991:2). The 'cultural' model stems from a predominantly literary tradition and implies a different methodology (Carter & Walker 1989:1). It is normally associated with more 'transmissive', book/teacher-centred, historically-focused, 'common-sense' based approaches to classroom practice. This is perhaps the typical model by which literature is traditionally studied in the arts and humanities academic departments of faculties in universities (Carter & Long 1991:8).

The 'language' model is interdisciplinary and a broad church, and hence eclectic as demonstrated in various overview publications (Carter 1982:1-4; Brumfit & Carter 1986a:2-4; Hall 1989:34-5; Carter 1989a:11-3, 19; Carter & Simpson 1989:3,7,17; Durant 1993:159-60; Carter & Long 1991:9-10). It is essentially a bridge discipline between linguistics and literature and is composed of a wide range of relatively conventional pedagogic practices. The major ESL/EFL stylistics-based approaches include: the 'traditional' stylistic analysis (practical criticism) approach, the 'functional' (communicative language teaching) approach, the 'discourse' (literary-linguistic) stylistic analysis approach, and the so-called 'language-based approaches'. The 'language' model is normally associated with critical-pedagogical procedures which pay particular attention to language-use in texts. Recently it has become associated with standard EFL/ESL procedures drawn mainly from ELT and applied to *L2* literature teaching, simply because such strategies are learner-centred and activity/process-based and are presumed to 'integrate' language and literature in the curriculum by virtue of their being 'language-based' (Durant 1993:161; Carter & Long 1991:7-9). The 'language' approach is the typical model by which ESL/EFL literature has conventionally been taught overseas within teacher training courses (see Perren 1963:10-3).

The 'personal growth' model arises principally from a literary tradition but implies a relatively similar methodology to recent 'language-based approaches'. It is associated with

activity/process-based *but* learner/reader-response oriented literature classroom methodologies. These emphasise the learners reading and responding to texts individually before requiring that they share their responses or critically evaluate the texts. It entails motivating the learners to read by relating the subject-matter of literary texts to their individual personal experiences as a starting point. This is a different emphasis from the conventional 'language-based' procedure of the teacher relating the subject-matter of literary texts to the individual learners' personal experiences by him or her initially asking the learners as a class oral questions in relation to things they perceive the learners would be able to relate to the text even before the learners have had the opportunity to read the text (see, e.g., Carter & Long 1991:23; discussion of Findings in Chapter Five below). The 'personal growth' model discourages subjecting texts to detailed linguistic study as a 'way in' for the learners, be it on their own, in group/pair-work or, in all-class discussion led by the teacher (Benton & Fox 1985:30; Carter & Long 1991:9). Reader-response oriented methodology is geared towards enhancing both 'the longer term pay-off for students in the form of personal engagement with literature and a lasting enjoyment in reading' and, their ability 'to interpret for oneself' and 'to negotiate and validate an individual interpretation of a text' (Carter & Long 1991:27; Akidiva 1993:68).

However, these models need to be considered in the appropriate post-colonial perspective.

2.3.2 **Post-colonial perspectives on ESL/EFL literature teaching overseas**

Various post-colonial writers and commentators have demonstrated the ways in which the British in formulating education policies used literature and 'literary criticism' as a means of colonialist control, and have shown the post-colonial representations of this literary education and its persisting roles in colonisation (see, e.g., Said 1978; Viswanathan 1989; Tiffin 1996). Such recent figures as Chinua Achebe, Ngugi wa Thiong'o, Wole Soyinka, E.K. Brathwaite, and Raja Rao prior to the publication of Said's *Orientalism*, had discussed the creolisation of culture, universalism, language and culture, and cross-cultural recovery and the suppression of indigenous traditions (Griffiths 1996: 165). Today although some countries of the Commonwealth have been independent for more than

thirty years, for example Uganda, many aspects of colonialism persist in general ideas about education in syllabuses and curricula, and in textbook choices and contents (see Abalata 1991:5; Appendix A, p. A13).

Many post-colonial educationists, writers and critics have voiced concern over the problems inherent in such teaching of ESL/EFL literature. For example, Brumfit (1986a) and Ngugi (1986) have for long regretted the culturally/historically-focused 'backgrounds' approach to ESL/EFL literature, which is partly the result of European-centred-tradition syllabuses, and 'expatriate' and local teachers 'whose experience in literature ... var(*ies*) widely' due to different cultural backgrounds and 'no' or limited appropriate 'training'. As Ngugi (1986) explains:

> a few of these teachers have no training in literature and ... can only talk about backgrounds to literature, but are incapable of adequately evaluating literature .... Therefore, they spend time in explaining references to daffodils, wintry snow, and may-poles. Thus they hide their ignorance behind a knowledge of the... language and an acquaintance with the natural and social background to the literature (p. 227).

Earlier, Brumfit (1986a) had noted about the 'new' literature syllabus for Tanzania that:

> any syllabus must ... of course reckon with teachers who will represent a wide range of cultures ... and whose experience in literature will vary widely.... Not all ... H.S.C. teachers feel able to cope on their own with the amount of background knowledge necessary to teach this course (p. 238).

Obi Wali's article 'Dead End of African Literature' in *Transition* (10, September 1963), published soon after the 1962 Makerere conference of African writers of English expression, 'poured ridicule and scorn on the choice of English and French, while being unapologetic in its call for the use of African languages'. It said:

> "Perhaps the most important achievement of the conference ... is that the African literature as now defined and understood leads nowhere.... The whole uncritical acceptance of English and French as the inevitable medium for educated African writing is misdirected, and has no chance of advancing African literature and culture.... What we would like future conferences ... to devote time to, is the all-important problem of African writing in African languages, and all its implications for the development of a truly African sensibility.... Until these writers ... accept (*this*)... fact, they would be merely pursuing a dead end which can only lead to sterility, un-creativity and frustration" (cited in Achebe 1975:55, 60; Ngugi 1994:448-49).

The educational implications of this view have largely been two-fold as illustrated below. Some have argued for the teaching of oral/mother-tongue literature(*s*) as the ESL/EFL literature learners' 'starting point'. Others have argued that for as long as English remains the official language of the Commonwealth, it will be necessary to teach the English language. But, merely teaching literature 'which ... is firmly in a European-centred tradition' should be discouraged, especially as a tool to teach the language. As Ngugi (1994) points out:

> I would like to see Kenyan peoples' mother-tongues ... carry a literature reflecting ... the rhythms of a child's spoken expression ... his struggle with nature and his social nature. With that harmony between himself, his language and his environment as a starting point, he can learn other ... people's literature(*s*) and cultures without complexes .... (p. 452).

Ngugi had his predecessors. Soyinka (1993) for example, had put the case for mother-tongue education in the formative years even more strongly.

> There are no miracles involved.... Primary education, I believe, should *always* be given in the child's mother-tongue. On that principle, there should be no compromise (p. 93).

As Tiffin (1996: 146) explains, the argument for teaching oral/mother-tongue literature(*s*) as the ESL/EFL literature learners' 'starting point' rests partly on the fact that 'it is in the primary ... sector... in particular that literary works are likely to be most influential ... because of the more widespread nature of primary education'.

Those perhaps focused on relatively 'advanced' ESL/EFL literature learners have equally strongly advocated the teaching of 'literature in English' and not (exclusively) 'England's literature'. As Brumfit (1986a) explains:

> 1968 saw the introduction of new literature papers both for School ... and Higher School Certificate. They both also bear the new title of 'Literature in English' ....We must still, however, be well aware of the special difficulties of the Tanzanian student when confronted with literature which, whether African or not, is firmly in a European-centred tradition.... Any syllabus must recognise this problem.... One of our biggest problems is the lack of suitable materials for teaching the new syllabus (pp. 237-8).

Chinweizu *et al* (1985) have put it more bluntly:

> We do not need to study England's literature in order to learn English....Whatever exposure to ... literature one needs in order to learn ... English ... should be acquired by studying African ..., Afro-Caribbean literature in English and Afro-American literature.... This ... could be supplemented with good English-language literary texts, both ... original... and translations ... from the literatures of various peoples of the world. What one wishes to learn about the English language must

be done without having to imbibe *England's* national prejudices, values and outlook (p. 299).

These aspects of ESL/EFL literature teaching overseas in some respects echo or are reactions to views *earlier* expressed by Perren (1963) and the other participants at the conference held at King's College, Cambridge (16-18 July 1962) under the auspices of the British Council (see Press 1963). Similar problems inherent in teaching English Literature overseas were discussed and their 'general' recommendations and those specifically for 'schools and teacher-training' were in many respects antecedents of conventional theories and practices in ESL/EFL literature teaching. They included:

1) 'The interests and previous experience of students in overseas countries ... including the local use of English are the teacher's springboard, and his choice of texts should be based on them.
2) 'Where English is a second language ... the study of English literature should help to open up the whole of Western culture.
3) 'Since in many developing countries English is the only means of approach to other literatures, translations from foreign languages should be included in the syllabus.
4) '...Lists of suitable texts for use in schools overseas where English literature is taught .... should include books in English by overseas writers.... and books ... suitable ... for enjoyable reading and for dramatisation, and texts ... also suitable for language-teaching.
5) 'Many existing examinations affect teaching for the worse and ought not to be taken over unchanged when responsibility passes from the UK to regional centres overseas.
6) 'Set books should include not only texts dealing with contemporary social conditions in the UK or overseas country concerned, but also indigenous texts in English and texts translated from the vernacular.

7) 'Since ... the study of literature can improve language performance, and ... a certain achievement in language is a prerequisite for any literary study, collaboration should be encouraged between ... the two fields, and ... effort made to produce unified English courses in which each form of English study would help the other.
8) '... Activities and dramatic methods in connection with reading are particularly to be emphasised. The use of common texts should provide the common element to prevent this freedom from passing into anarchy'. Etc. (see Press 1963:161-8).

Altogether, these variously expressed sets of views clearly are also in a sense precursors of reader-response theory's implications for ESL/EFL literature teaching. In that, for example, they challenge the institutionalisation of English 'canonical' texts in ESL/EFL and advocate greater use of mother-tongue and national/regional literature(*s*) in English as a starting point. Some views encourage learner activity-centred/process-based classroom methods, such as dramatisation. Others, criticise the influences of examinations on the teaching of literature, for example, with regard to historical, textual and critical approaches in schools (see, e.g., Perren 1963: 11-3). Indeed, as Benton and Brumfit (1993:3) state: reader-response 'reflects a sea-change in critical emphasis .... yet, it is evolutionary change not sudden revolution'.

A 'Cultural' Model

2.3.3 'Historically'-focused, 'common-sense'-based, teacher/book-centred approach

(a) Texts as 'cultural artefacts'

This is one of the two long-standing but distinct ESL/EFL literature pedagogical approaches, often described as 'the *study* of literature' approach as opposed to the 'the use of literature as a resource' approaches (Maley 1989:10). Depending on the context it may take various forms. Normally it consists of one of two basic classroom practices both of which are in marked contrast to 'language-based approaches'. Either the traditional more historically-based or survey approach to literature study, which entails 'background

studies' often involving 'transmissive' teacher-centred exposition (Brumfit & Carter 1986a:20; Carter & Long 1991:180). Or alternatively the particular form of literary criticism exemplified by Leavis (1978:211-22) which entails asking learners to consider fictional characters as complete psychological entities whose behaviour and motivations can be explored in a common-sense knowledge of human nature, and the events in which they are involved treated as *real.* However, a post-Leavis literary procedure for detailed textual study does not 'make explicit the criteria' nor 'offer operable principles of analysis' by which one arrives at such pronouncements. The primary appeal is to a mode of psychological and moral sensitivity in readers presumed to have derived from a particular life experience (Carter 1982:1-2; Carter & Long 1991:160; Benton & Brumfit 1993:3).

Therefore, 'the *study* of literature' approach generally involves an approach to texts as 'cultural artefacts' about which students 'learn to acquire information'. Frequently this implies "flight" from texts and teaching methods relying substantially on lectures. For, teachers spend relatively more time explaining references to the natural and social background to literary texts, or facts about literary conventions and critical concepts which the text may be said to represent (Carter & Walker 1989:1; Carter & Long 1991:4,8). Sometimes it implies focusing 'on the text' and thus, teaching methods regarding *criticism* and *teaching* of literature as interchangeable. This presupposes a need to study texts in the classroom in exhaustive detail according to some established literary theory/procedure. This is perhaps more suitable for advanced *L2* literature in English learners, especially those who have already experienced literary criticism/study in a first language and are therefore familiar with literary tropes and critical conventions (Carter & Walker 1989:1). For young *L2* learners making critical judgements on culturally foreign texts, without operable principles of analysis and requiring a lot of background information, this may result in the learners being 'taken' through the texts by means of teacher-led discussions and/or dictation of notes.

(b) Suitable to short-term needs in ESL/EFL literature classes

For obvious reasons, a 'transmissive' teacher/book-centred approach has been particularly suited to the purposes of ESL/EFL literature classes: the short-term needs of passing examinations, the customary lack of 'democratic' culture in ESL/EFL classrooms, the conventional emphasis on canonical English (set-)texts, and the general lack of 'appropriate' contemporary literature teacher training. Conventional literature examination questions demand more 'knowledge *about* literature' than 'knowledge *of* literature' and foster 'understanding of literature as a body of texts' (Carter & Long 1991:3-4, 160-61). This appears suited to the short-term needs of passing examinations which may require knowledge about the *English* tradition in form of facts, dates, or ability to memorise and name literary tropes and to generalise from one text to another. Noteworthy also is that in some countries teachers may feel that the teacher loses respect/authority if student-centred teaching becomes a norm. This is likely with teachers who perhaps lack appropriate contemporary subject knowledge and pedagogical training in contexts where canonical text selection is still emphasised (Ngugi 1986:227-8; Carter & Long 1991:27).

(c) Conflicts with the longer-term benefits for *L2* literature learners

However, the purposes of ESL/EFL literature classes to which this approach appears best suited, may conflict with the longer-term benefits for *L2* literature learners of personal engagement with and lasting enjoyment in reading literature and interpreting for oneself. For, the learners may come to rely on authorities outside themselves. Yet, usually there is little concern with how to use such outside authorities as histories of literature, books of literary criticism, (literary) dictionaries, teacher's comments, etc. to learn to make one's own meanings (Carter & Long 1991:4; Rizzo 1993:38). This may hinder the development of the learners' ability to individually read and respond to texts, and discuss and justify their responses through interaction with other students and the comments of teachers/critics. Besides, this approach does not automatically lead to consideration of the role of language in literature. For the ESL/EFL learner, this may hinder the successful integration of language and literature study. Consequently, the *L2* learners' linguistic development may not be enhanced by what obtains inside the ESL/EFL literature classroom (Carter & Walker 1989:1; Rizzo 1993:37).

A 'Language' Model

2.3.4 **'Traditional' stylistic analysis (practical criticism) approach**

(a) Relationship between stylistics and practical criticism

This is the second of the two long-standing but distinct ESL/EFL literature pedagogical approaches. 'Traditional' stylistic analysis is the dominant ESL/EFL literature pedagogic practice. Its appeal to teachers and teacher-educators stems from its dominance and institutionalisation in Anglo-American literary studies in *L1* contexts early in the 20th Century and 'the workings of more or less direct forms of cultural imperialism' (Hall 1989:31; see detailed discussion in Chapter Three below). Thus 'stylistic analysis' in ESL/EFL literature teaching parallels 'practical criticism' in *L1* literature teaching (Benton 1995:333), in that both approaches emphasise teaching literary texts with language as *the* entry point to an 'objective' textual meaning.

'Traditional' stylistic analysis derives partly from an ELT tradition mainly interested in language study/teaching and thus, which predominantly entails the application of linguistics to literature. The notion of the interface between linguistics and literature and therefore, perhaps the origin of pedagogical stylistics in literature originates from Jakobson (1960:377) and Widdowson's (1975:3) substantial contributions in Britain. However, although 'traditional' stylistic analysis is composed of 'linguistic stylistics' and 'literary stylistics' (or practical criticism), there is a basic difference between the two. 'Linguistic stylistics' derives models for analysing language from, and thus contributes to, the development of linguistic theory (Carter 1982:4; Carter & Simpson 1989:4). 'Literary stylistics' draws eclectically on linguistic insights and uses them for the deeper appreciation and interpretation of recognisably literary/author-centred texts. Therefore, the general pedagogical aims and techniques of 'literary stylistics' remain closely associated with established methods of close reading/practical criticism. Recently they are also related to developments in literary ('discourse') theory, notwithstanding the fact that (post)Structuralism challenges assumptions about the role of language in depicting literary

realities (Carter 1982:4-7; Carter 1989a:11; Carter & Simpson 1989:7; Carter & Walker 1989:2; Carter & Long 1991:181).

(b) Developing/acquiring text analysis methods

Like the 'transmissive' approach discussed above, 'traditional' stylistic analysis has conventionally been book/teacher-centred, in that, teacher-talk about the text takes up much of classroom time. This might entail a lecture-method of delivery. But a common variation has normally involved the teacher 'working through' the text, and asking a long series of questions usually related to the meaning of words and phrases and explaining the text (Carter & Long 1991:23-4). This is largely intended both to familiarise learners with the issues in question in the (set-)texts and to enable them acquire the methods of text analysis. For example, 'writing summaries', 'answering content questions in their "own" words', 'analysing formal aspects' of texts and their "effects", "commenting" on given aspects/problems dealt with in texts, etc. (Ross 1993:29). Thus, practical criticism/linguistic analysis classroom procedures, especially in the advanced stages of the curriculum, generally consist of developing skills that learners are supposed to acquire from working with texts. Dealing with literary texts in the early phase of the 'integrated' language and literature curriculum often entails first general comprehension questions, followed by language work both at usage and use levels. For example, 'students could be asked to circle all verbs in the past tense' or to do 'cloze' exercises. Less frequently, students could perhaps finally be asked to list comments from texts and discuss them in their context, for instance, in terms of what they might reveal about the tone of a character or the writer (Mckay 1986:196-7).

(c) A hierarchical view of the 'integration' of language and literature

The discussion above suggests that the 'traditional' stylistic analysis approach emphasises an ESL/EFL school literature curriculum design which postulates that linguistic competence 'somehow leads on to the study of literature'. This is seen as a necessary stage before one introduces learners to serious literary study. Hence, 'studying literature' is regarded 'as somehow higher than studying language' and the teaching in the early

phase tends to be of the pre-literary integrated language and literature work-type (see Littlewood 1986:178-80; Sinclair 1982). Much contemporary use of literature world-wide remains in this perspective (Durant 1993:159; Wijeratne 1993:59), despite long-standing suggestions that the opposite would today be more desirable, appropriate and possible (see, e.g., discussion in Brumfit 1986c:184-90; Brumfit & Carter 1986b:28-33). This outlook perhaps partly explains why traditionally in many ESL/EFL syllabuses, for example in Uganda, literature (as a separate subject) independent of language work may not commence in the early phase of the school curriculum.

(d) Explanations for the popularity of stylistic-analytical procedures

(i) *An extension of practical criticism*

Stylistic-analytical procedures are popular partly because they are generally seen as an extension of practical criticism, and thus keep within what is for most ESL/EFL literature teachers and learners, for example in Uganda, an existing framework and method of understanding (Carter 1982:6; Short 1989:1). Practical criticism and stylistic analysis seem to share three main presuppositions: that literary texts are made from language and their primary focus for analysis will be the patterns made by language; secondly, that intuitive responses to textual meanings and effects are located in the structure of the language; and, thirdly, that despite individual differences a community of readers' textual interpretations are similar because they share knowledge of linguistic structures and culture which also enables them to communicate (Brumfit & Carter 1986a:2-3; Short 1989:2-3; Short & Van Peer 1989:22-71; Alderson & Short 1989:72-119). Thus, like practical criticism, stylistic analysis is considered valuable in 'integrating' language and literature teaching because it also aims to explore how language serves to underscore or 'express' meaning. It is germane to small-group discussions led by the teachers' questions and commentary. Also, it provides a counter-balance to the traditional historically-focused, common-sense based, survey approach to literature teaching (Carter & Long 1991:179-81).

(ii) *An appropriate 'way in' to literary texts*

Stylistic-analytical procedures are considered to provide principled methods by which *L2* readers learn to analyse language *before* they can respond subjectively to texts (Brumfit & Carter 1986a:3; Carter & Walker 1989:2). This is because the approach partly focuses on appropriate ways in which *language* can be studied and how it can be *integrated* with the study of literature and, hence, contribute to ELT (Carter 1982:1). Thus, it enables the learners to review what has been learned about the language and to use it in a productive way. For example, ESL/EFL literature learners are accustomed to detailed linguistic awareness to access texts (Jiaoru 1993:144). Hence, stylistic analysis can be an appropriate 'way in' to the study of literary texts. It provides *L2* learners with a descriptive-analytical vocabulary. This enables them to *see* and *appreciate* features of literary texts which in turn helps them to understand what they read and to *explain* explicitly to others their intuitive responses (Short 1989:1; Carter & Walker 1989:2). Thus, stylistics has sometimes been seen as a device by which the understanding of relatively complex texts in ESL/EFL classrooms can be achieved. Accordingly, it is normally seen as especially appropriate for the study of canonical English texts in which there is already a general interest in ELT (Short 1989:6-7; Adamson 1989:204-40) and in ESL/EFL situations which have not yet carried out major educational reforms, for example Uganda.

(iii) *Potential of a language-based book/teacher-centred approach*

Stylistic-analytical procedures are perhaps also appealing because of the probable strengths of their book/teacher-centred *but* language-based approach which encourages literature teachers to *plan* the lesson and to have a *mastery* of their texts in order to act effectively as the 'initial stimulus'. This would probably strike a chord with the tendency in Uganda to focus greater interest in initial secondary teacher education on subject knowledge. Possibly it also stimulates 'pupils to go and read more widely, and subsequently develop their own judgements and opinions' (Carter & Long 1991:23). Nevertheless, it is certainly suited to the nature of examinations which 'must always consist of some kind of (set-)text analysis' (Ross 1993:29).

(e) Arguments against 'traditional' stylistic analysis

(i) *Teacher-/product-centred-ness*

'Traditional' stylistic analysis has been challenged methodologically on the grounds that its classroom procedures are likely to be teacher- and 'product-centred'. They tend to 'focus on the text as holistic, something intact and even sacrosanct' (Carter & Walker 1989:4; Carter & Long 1991:181). Book/teacher-centred, language-based ESL/EFL literature classes, adopted especially because of the traditional nature of examinations and emphasis on canonical English texts, run the possible danger of creating a real aversion to literature among the learners because of the dreary manner of presentation (see Elkins 1976:108). This runs counter to current 'language-based' theory and practice and also contradicts recent developments in reader-response criticism both of which are more concerned with *process* and with texts not as fixed/stable entities (Carter & Walker 1989:4; Carter & Long 1991:23). Hence, a perennial limitation of stylistics in literature teaching generally lies in its failure to contribute to developing the learners' responses, because learners are allowed relatively little opportunity initially to formulate tentative personal feelings about texts (Brumfit & Carter 1986b:31-2; Short 1989:2-3; Carter & Long 1991:24; Benton 1995:336).

(ii) *Failure to theorise the procedures adequately*

'Traditional' stylistics has also been challenged 'theoretically' on the account of what is seen as failure to theorise its procedures adequately and, hence, the absence of clear method to practical criticism/stylistic analysis. Practical criticism approaches have scarcely examined their operational assumptions because they have wide currency. Thus, there is altogether a tendency to feel that this is the automatic and natural way of reading and interpreting. Consequently, learning to read in the practical criticism mode of 'close reading' normally takes place by a kind of osmosis (Carter 1982:4-8; Carter & Simpson 1989:14; Carter & Walker 1989:3; Carter & Long 1991:121, 181).

The procedures of stylistics remain traditional despite developments in literary theory which challenge assumptions about the representation of reality in language. Stylistics

interprets texts as existing in an a-historical, almost timeless vacuum. It presupposes that meanings are contained and only found in the words on the page, despite recent arguments for the historical determinants on meaning (see, e.g., Iser 1978; Rosenblatt 1978) . Thus, stylistic analysis does not question the way in which literature and literary language are understood and have been institutionalised, as typified by canonical texts (Carter 1982:1-4; Carter 1989a:11; Carter & Simpson 1989:7; Carter & Walker 1989:3). This partly explains why canonical English texts are still popular in traditional ESL/EFL literature curriculum design. However, since readers are ideologically situated, the traditional stylistics theories of commonality of interpretation would be put to their severest test in *L2* contexts. For, there are likely to be differences in linguistic knowledge, cultural experiences and 'reading purposes' between native and non-native (English) speakers (Brumfit 1986c:186-7; Short 1989:4).

(iii) *It ignores 'affective' response and is unsuitable for less advanced ESL/EFL learners or for the study of great literary works*

The 'aims and methods' of stylistics have been fundamentally challenged on the grounds that stylistics is essentially 'descriptive' and therefore ignores interpretive and evaluative dimensions of literary response. Stylistics is 'invariably mechanistic and cerebral in operation' because it relies on the close reading of texts. This is more germane to the detailed study of 'simple' texts; otherwise it would present relatively more difficulties for ESL/EFL learners. Besides, it is likely to distract, and 'destroy', individual responsive enjoyment and imaginative participation in literature. Hence, three views regularly expressed are that the traditional stylistic analysis approach is perhaps best suited to 'mother-tongue literature classes'; that it is relatively more suitable for advanced ESL/EFL learners because it may 'really only help students with analytical proclivities'; and, that it is likely to be 'less amenable' to the study of great literary works (see, e.g., discussion in Brumfit & Carter 1986a:5; Gower 1986:125-6; Carter 1989a:14; Short 1989:1,4,6; Carter & Walker 1989:2; Carter & Long 1991:181).

2.3.5 **'Functional' (communicative language teaching) approach**

(a) 'Use of literary texts to hang questions on' in order 'to impart practical communicative skills'

This is an 'integrated' approach to 'language teaching which aims primarily to impart practical communicative skills' using literary texts. It emphasises the view that ESL/EFL literature teaching should be useful to *L2* language acquisition/learning (Littlewood 1986:177; Norman 1993:24-5; de Riverol 1993:81-2). Therefore, it tends to favour 'oral-aural skills' and to entail 'simply the use of literary texts to hang questions on'. This corresponds with the teaching implications of 'The Integrated Approach' in Uganda that 'reading is considered the most natural starting point for an integrated lesson', in that 'reading ... should ... provid(*e*)... the material needed for listening, speech and writing skills' (see '*Integrated English Syllabus and Teacher's Guide: SI-SIV*' (1983:8); discussion in sub-Section 2.2.8 above). Arguments which favour the 'functional' approach to ESL/EFL literature teaching include the '*use* of literature as a resource for language learning'. These stress the fact that 'literature enjoys special advantages', such as: that literature is universal to the human race; that it treats 'authentic'/'serious' but interesting subjects to which readers 'are able to relate'; that it may be written in 'all conceivable varieties of the (English) language', and 'because it is highly suggestive and associative, literature speaks subtly different meanings to different people'. This attitude of the 'functional' approach challenges the entrenched and still widespread normative views of literary texts as models of English usage (and moral value) which underpin the hierarchical view of language and literature (Bright & McGregor 1987:52-3; Widdowson 1975; Mckay 1986:191-3; Maley 1989:10-3; Durant 1993:159-61). Nevertheless, its 'primary concern is with teaching language, not literature'. Thus, the classroom activities associated with this approach tend to be 'different in several respects from those we have come to associate with "literature teaching"'.

(b) Reaction against linguistic 'formalism'

'Functionalism' in language and literature teaching developed in the 1970s possibly influenced by Halliday's (1978) approach to language analysis (Carter & Simpson 1989:3). It gradually emerged in the 1980s perhaps influenced mainly by 'Bakhtin's (1981)

language-based approach to literature' (Hall 1989:30-8). The 'functionalist' position is that language structures are socially constituted and contextually determined by the *uses/functions* which they serve and, thus, their meaning cannot be construed in isolation. Hence, it is a reaction against the linguistic formalism particularly associated with Jakobson (and Chomsky), and to some extent Saussure (Hall 1989:31; Carter & Simpson 1989:3). Bakhtin's view of language appears to differ substantially from Jakobson's language-based approach and, relatively slightly, from Saussure's model of communication (see, e.g., Robey 1986:46-72). For, Jakobson's ('formalist') view of language concentrated the reader's attention on the 'text' or the words on the page. Saussure's ((post)Structuralist) view of language 'privileged the sign' (words) and therefore, also concentrated the reader's attention, perhaps even much more, on the text or words on the page (Culler 1982; Hall 1989:34). However, Bakhtin's view of language 'makes a plea for the referent' (the 'signified') and demonstrates that linguistic meaning only comes to exist in being used creatively by individual *speakers* pursuing their own communicative purposes (Hall 1989:34-5). Thus, Bakhtin's language-based approach to literature concentrated the reader's attention relatively more on the communication process of meaning-creation (especially in speech/dialogue) than on the text or words on the page (Hall 1989:33-4). Hence, 'functionalists' argue that their models of language are better suited to the description of literature since literary styles are an integral part of what are essentially 'naturally occurring texts in social contexts' (see, e.g., Carter & Simpson 1989:3,9; Durant 1993:155-6,159-60). 'Communicative language teaching', and to some extent 'discourse' analysis, appears to derive its main impetus from socially based 'functional' models for the description of language.

(c) Suitable for 'integrated', student-centred teaching activities

The 'functional' 'model of communication' is a relatively more dynamic and interesting model of the 'language system' for ESL/EFL teachers interested in *student-centred* literature reading activities (Hall 1989:35). For, it appears to offer a framework for literature teaching which runs counter to 'traditional' practice. It 'redefines the function of the text'. 'The text is not the beginning and end of all discussion' (Maley 1989:13). The

text can be used primarily to stimulate conversation about a topic and/or it may be used primarily 'to focus' attention 'on a particular aspect of style for analysis' (Durant 1993:155). This is appealing because it seems to empower 'non-native speakers *actively*' and to sensitise them 'to the fluidity of linguistic meaning and the flexibility and adaptability of lexical items', more so in literature (Hall 1989:35). Therefore, 'functionalist' approaches perhaps facilitate some 'integration' of practical language skills acquisition/learning and literature teaching (Carter & Simpson 1989:3). This would seem to underline the teaching implications of 'The Integrated Approach' in Uganda of spoken English occupying a central place in the curriculum and therefore using literature teaching to stimulate classroom talk and listening exercises.

(d) Encourages 'flight from the text' and the traditional 'linear' mode of enhancing 'literary competence'

However, there is a potential risk that this approach may not necessarily enhance 'literary competence', despite developing communicative language ability. ESL/EFL 'functional' approaches' procedures include 'stimulating students' response' or 'inspiring creativity' using, for example, dramatisation and/or 'orature' and 'the "springboard" approach' (see, e.g., Moody 1975:347; Benton & Fox 1985:106-7). These tend to encourage 'flight from the text'. Furthermore, they might abet the traditional 'linear' mode of language and literature 'integration' because they emphasise language teaching relatively more than (response to) literature (Brumfit 1986c:186-8; see, e.g., Maley 1989:10-23). Besides, literary texts would only very rarely provide the method of integration of language and literature presupposed by 'functionalist' notions, considering the nature of 'literary' language discussed, for example, by Wellek and Warren (1953:13). Thus, they might involve simply an extension of ordinary language (e.g. 'efferent' reading) skills. Otherwise, using literary texts to discuss seminal questions about the nature of language would be relatively abstract (see, e.g., Widdowson 1975:Ch.6; Durant 1993:160). This perhaps partly explains why literature is relatively ignored in 'integrated' ESL/EFL teaching, especially in the early stage of the curriculum where learners are relatively less able to discuss such profound issues related to the interface between language and literature.

Therefore, a major shortcoming of 'functional' approaches often expressed is that 'there is a high degree of uncertainity about the role of literature in a school foreign- or second-language course' and literature 'plays an ever more problematic role' as a result of the emergence of notions of 'communicative language teaching' (Littlewood 1986:177; Brumfit 1986c:184; Norman 1993:22).

2.3.6 **'Discourse' (post-Structuralism/linguistic) stylistic analysis approach(es)**

(a) Relatively recent 'discourse analysis' approach to literature

'Discourse' stylistic analysis approach to literature is a broad church. Generally, recent applications of 'discourse analysis' repudiate and contrast with the literary criticism exemplified by Leavis, Richards and New Criticism, which assumes that language is a *transparent* medium through which distinctly individual authors' messages are transmitted and that to *interrogate* the workings of the linguistic medium is not germane to criticism (Carter 1982:1-4; see detailed discussion in Chapter Three below). They constitute contemporary applications of 'linguistic stylistics' to literary study and entail a tendency to focus on application of studies in 'discourse analysis' to the study of literary texts (Leech 1983:151; Carter & Simpson 1989:4). 'Discourse' stylistic analysis appears to challenge the 'functional' view regarding the *use* of literature, often suggesting that it remains important to study a wide range of both *literary* and *non-literary* texts (Durant 1993:159-60). This view gradually emerged in late 1970s and 1980s.

(b) 'Literature as social discourse'

Fowler (1981) pioneered the application of 'discourse analysis' work to literary texts study, following Halliday's (1978) theories. Fowler's (1981) approach stresses the interpersonal dimension of literature, and gives attention to the socio-linguistic varieties/registers of language and examines how they are clearly defined in various literary texts in response to the cultural context. It focuses on the linguistic relations produced by the text between authors and readers and how these in turn reflect the determining socio-economic structures of particular historical contexts. Thus, for him 'there is a dialectical interrelationship between language and social structure' and a socio-

linguistic theory will show that *all* discourse is part of social structure and enters into 'effected and effecting relationships' (Fowler 1981:21; Carter & Simpson 1989:12).

'Discourse' is also used by Fowler (1981) in another sense. He refers to literature itself as a 'discourse'. His urge appears to be to prevent literature from becoming a canonical body of texts. He attempts to demonstrate that 'literature is what gets taught'. What is valued as literature changes from one society, or culture within society, to another and cannot be validated outside a study of the 'discourses' which a society produces and lives by (see, e.g., discussion in Carter & Simpson 1989:12; Brumfit 1989:28-9; Benton 1993). Therefore, the procedures of 'discourse' stylistic analysis assume that 'the techniques of analysis' they demonstrate 'may be used in an interpretive way on *any use* of (natural) language in any kind of text'. Since there is no easy distinction between literary and non-literary language, work in 'discourse' stylistics appears to acknowledge that style is not an exclusively literary phenomenon. Hence, the techniques of 'discourse' stylistics would entail recognising the social character of all discourse and directing analyses at 'deconstructing' (socio-political) ideologies which underlie the construction of meaning in *all* texts. In practice, this has tended to entail juxtaposing literary and non-literary discourses in ESL/EFL classrooms, especially as *resources* in language development (Carter 1989a:12-3, 18; Carter & Simpson 1989:7,13). Hence, 'discourse' stylistic analysis constitutes perhaps the most recent applications of 'socio-linguistic' stylistics to literary study.

(c) 'Discourse' stylistic analysis practice in ESL/EFL classrooms

A *literary* ESL/EFL 'discourse' stylistic analysis approach essentially entails seeking to demonstrate the determining positions available within literary texts, and showing how 'meanings' and 'interpretations of meanings' are always and inevitably *discursively* produced. Thus, language is seen not as transparent in its opening to the world. The relationship between language and texts, and reality, is fundamentally not taken for granted and is regarded as problematic (Belsey 1980:107). Furthermore, 'discourse' stylistic analysis approaches in ESL/EFL literature teaching tend to emphasise the

importance of studying closely a wide range of texts and genres (e.g. excerpts, abridged/simplified versions of longer literary texts, journalism/media texts), and the significance of comparing and contrasting stylistic properties and conceptions of value, especially in the early phase of the curriculum (Durant 1993:160; Ross 1993:31; Rizzo 1993:38). The latter corresponds with the 'reading programme outlined' in 'integrated English syllabus' for lower secondary in Uganda which 'covers both literary i.e. poetry, drama, prose narrative, and non-literary reading material and techniques' in order to achieve 'the marriage between Language and Literature' (see '*Integrated English Syllabus and Teacher's Guide: SI-SIV*' (1983:8-14).

(d) Arguments for 'discourse' stylistic analysis in ESL/EFL

The views that literary and non-literary texts can be treated methodologically alike and that literary texts are not special both partly explain the arguments for re-introducing literature into ESL/EFL classrooms (especially as a resource for language learning) after a period when literature tended to be ignored. It also partly explains the treatment of literary texts methodologically in basically a *'process-centred'* rather than 'product-based' mode (Maley 1989:10-1; Carter & Walker 1989:4-5; Short 1989:9; Carter & Simpson 1989:9,13; Durant 1993:161-3).

'Discourse' stylistic analysis approaches appear to have pedagogical advantages over traditional 'close reading', in that, the linguistic analysis they engender is perhaps relatively more systematic and according to clearly defined 'models'/procedures. Hence, the linguistic analysis is sufficiently detailed, explicit and 'retrievable' for other analysts of the same texts to check/'retrace' the original analytical decisions/procedures. Besides, such analytical methods obviously do not guarantee a *single* meaning or possible reading of texts, because all readers cannot indeed share the writers' or other readers' intuitions which perhaps leads them to their own different interpretations of the texts (Carter 1989a:14-6; Carter & Simpson 1989:14). Thus, 'discourse' stylistic analysis appears to enjoy double advantage over 'communicative language teaching', namely, that it challenges relatively better the long-standing and hitherto dominant ESL/EFL literature

pedagogic practices discussed above, and it can assist learners in developing sense-making procedures required for interpreting sensitively language-use in any discourse context, especially in literary texts (Widdowson 1983:30-5; Carter 1989a:17-8).

(e) Arguments against 'discourse' stylistic analysis procedures

Potential problems of ESL/EFL 'discourse' stylistics approaches arise from the fact that 'the term "discourse analysis" is a contested one' (Carter & Simpson 1989:8). 'Discourse' analysis is partly the socio-linguistic analysis of *natural language*. In 'discourse analysis' the context in which language-use is studied should be a *real* one. But 'discourse' is also used in other senses perhaps with a focus on *literature* (see Belsey 1980; Fowler 1981). There are no clear-cut differences between 'linguistic' and 'literary' stylistics. However, the commitment to systematic, retrievable analysis means that there is an orientation towards the role of *linguistic* rather than literary stylistics (Carter & Simpson 1989:9,12-3, 14-5). This perhaps partly explains why recently literary texts in ESL/EFL classrooms especially as resources for language learning tend to be used and treated methodologically almost identically to other 'texts'. A *'process-centred'* pedagogy for ESL/EFL literature means that literary texts do not have a special status and it implies that teachers do not have to be 'burdened' by the necessity to study texts in their 'totality' or 'unity' and in exhaustive detail according to some established literary procedure (Maley 1989:11; Carter & Walker 1989:5; Rizzo 1993:38). However, this also illustrates a tendency most likely to provoke reservations about its relevance in enhancing 'literary competence' (see discussion of obvious shortcomings of using 'brief extracts' in Benton & Fox 1985: 105-6). A language-based approach which treats all texts as 'discourses' and juxtaposes them, for example in terms of description of styles of language organisation, perhaps serves to dislocate the 'literary' and to minimise the essential non-linguistic but distinctive characteristics of response-oriented 'literary competence' (see Brumfit & Carter 1986a:3; Carter 1989a:14-5; Benton 1995:333). An important question which seems to arise is that 'if literary texts can be treated methodologically in essentially the same way as other texts and if there is nothing special about literary texts, then why teach literature at all?' (Carter & Walker 1989:6). Therefore, contemporary 'discourse' stylistic analysis approach in

ESL/EFL practice runs the risk of regarding literature simply as 'one source among others for promoting language learning' without enhancing any form of literature learning.

Otherwise, by virtue of the even closer attention it pays to textual language following (post)Structuralism influence, a 'discourse' stylistics approach probably risks reverting into the long-standing and hitherto dominant *book*/teacher-centred (practical criticism/socio-linguistics) stylistic analysis model for the *study* of ESL/EFL literature which it repudiates (see examples of this model in Chapman 1973:9-20; Bright & Mcgregor 1987:52-3; Moody *et al* 1984:viii-ix).

2.3.7 **'Language-based approach(es)'**

(a) The application of established ELT strategies in literature teaching prior to stylistic analysis

In the late 1980s and 1990s, '*language-based approaches* prior to linguistic-stylistic analysis' have been advocated in ESL/EFL literature teaching. Generally, these basically involve both 'the *use* of literature as a resource for language teaching' approach and 'the use of literature as a *resource*' approach (Brumfit & Carter 1986a:3-4; Carter & Walker 1989:1; Carter & Long 1991:3-4). They entail introducing, prior to more detailed and explicit stylistic analysis, standard ELT strategies such as cloze procedure, comprehension questions, small group activities and pair-based oral interaction, types of questioning strategy, prediction, structured re-writing and paraphrase, etc.. This implies that for ESL/EFL literature classroom practice, 'strategies drawn from EFL classroom will be applied, if necessary in an adapted way, to the teaching of literary texts'. Thus, 'language-based approaches' are opposed to how texts are generally traditionally used in ESL/EFL literature classrooms: which is 'lecture ... on the feelings, biography and history of the writer, on the connections between the text and other texts and on local points of stylistic analysis' (Carter 1989a:19; Durant 1993:162-4). Instead, they take the form of 'learner-centred' and 'process-based' pedagogy for literature. Fundamentally this involves 'the teacher coming down from the pedestal' and 'classroom treatment of literature which does not view literature as a *sacrosanct* object'. 'Literary texts do not have a special status in

the classroom'. Hence, 'texts are manipulated in order to activate student response'. For example, 'a text can be "cut-up" and students asked to re-arrange' (Carter & Walker 1989:5-6) or to dramatise it.

(b) Essentially a bridge between stylistics and reader-response criticism

'Language-based approaches' are methodologically more closely related to a 'personal growth model' than to 'models of culture'. They are similar to reader-response oriented approaches which foster individual responses to texts by 'flexible student-centred and process-based methodologies' (Carter & Long 1991:9-10). 'Language-based approaches', like 'stylistics' from which they derive, are interdisciplinary or eclectic and essentially a bridge classroom practice between linguistics and literature (Carter 1989b:161). As we have seen above, among the various classroom approaches which make up this ESL/EFL literature teaching model there is considerable overlap. This is perhaps the source of both its strength and limitation. 'Language-based approaches' to ESL/EFL literature teaching altogether mainly develop sensitivity to language and ability to interpret the creative uses of that language. This is because the model generally validly presupposes that language has a central place in the *L2* learners' acquisition of 'literary competence' (Brumfit & Carter 1986b, c:28-9, 235; Carter & Long 1991:7). However, this perhaps also explains the tendency in ESL/EFL literature teacher training to wrongly assume that literature teaching is simplified merely by emphasising ELT procedures relatively more than literature-oriented classroom techniques. This is frequently the tendency in ESL/EFL contexts, for example Uganda, where English is the medium of instruction perhaps at all levels and literature is taught in English in the school curriculum (see, e.g., discussion in Ngugi 1986:227-8; Ross 1993:30-1; Malachi 1993:47-8; De Castro 1993:51; de Riverol 1993:80-2; Delanoy 1993:97; Kelliny 1993:122). Therefore, 'language-based approaches' appear not to be self-sufficient and are perhaps only of real value if they fully embrace the reader-response approach (Carter & Long 1991:10).

(c) Arguments for 'Language-based approaches' procedures

(i) *They keep within existing ELT techniques and methodological framework*

'Language-based approaches' seem to prefer to be seen as the parallel in ESL/EFL literature teaching of reader-response oriented literature practices developed in and for *L1* situations, because emphasis remains on *linguistic* competence development as a 'way in' to texts by learners on their own. 'Language-based approaches' blend 'communicative language teaching' with 'discourse' stylistic analysis exploration of specific issues raised in literary texts. This sometimes entails incorporating literary texts in syllabuses primarily aimed at ESL/EFL learners coupled with those texts being taught in innovative and 'appropriate' ways. This keeps within what is for most ESL/EFL teachers, for example in Uganda, an existing methodological framework and manner of understanding of ELT techniques. The familiarity of such procedures to ESL/EFL teachers and learners may not normally be a difficulty (Carter 1982:9; Brumfit & Carter 1986a:4; Carter & Walker 1989:5; Durant 1993:160-62; Carter & Long 1991:9-10). Besides, the 'principle of pre-analysis language work is worthy attention', especially early in the literature curriculum, because the *L2* learners' levels of language competence tend to be low. The learners' capacity to respond to literature demands a certain minimum level of linguistic sophistication. Hence, 'language-based approaches' altogether have proved especially relevant in ESL/EFL because questions of language and learning are more widely addressed in this domain (Brumfit & Carter 1986b:29; Carter 1989a:16; Brumfit 1989:27).

(ii) *They engender the interface between linguistic and literary theory*

'Language-based approaches' are appealing because their ESL/EFL classroom practice presumably 'naturally' operates at the interface between linguistic and literary theory (Carter 1989b:162). Such interface has perhaps been valuable in the perennial process of clarifying classroom objectives and the related analytical and pedagogical strategies in ESL/EFL literature teaching. For example, 'language-based approaches' challenge the *two* long-standing 'traditional' 'product-centred' approaches to literature *study*/teaching (Carter & Walker 1989:4; see sub-Sections 2.3.3 & 2.3.4 above). They presuppose that language-based EFL procedures necessarily encourage variation of methods/strategies according to classroom objectives, students' needs, practical problems of inadequate and/or diminishing resources, etc. (Durant 1993:153). Thus, they reject the view

characteristic of 'traditional' ESL/EFL literature teaching approaches that appropriate reading of literature should proceed primarily by 'linear' means. Therefore, 'language-based approaches' are altogether generally advantageous because they theorise an ESL/EFL literature curriculum design and 'interactive' classroom methodology which comes about at any point of intersection of the language of a text with the elements which constitute the 'literariness' of that text. This implies that 'the teaching must develop the literary awareness which is implicit in the learners' ability to use language at all', 'sensitise learners to the conventions of the literary tradition and it must 'anticipate a dis-juncture between linguistic and literary form' in selecting materials for classroom teaching. Language alone is not an appropriate criterion (Brumfit 1986c:187-90; Durant 1993:161).

(d) Arguments against 'language-based approaches'

(i) *This might assume* advanced *L2 literature learners*

Enhancing 'literary competence' which emphasises the *L2* learners' literary awareness implicit in their sensitivity to the literary tradition conventions and ability to use language at all, runs a probable risk of being misunderstood to presuppose *advanced* literature learners. Otherwise, the learners' personal experience and imaginative insight implicit in their ability to individually enjoy, read and respond intuitively to literature in the first place would have been emphasised. Thus, this might be presumed to abet ignoring, for example in Uganda, the use of the ESL/EFL learners' *oral*/mother-tongue/local literary experiences, in the early and *formative* stage of the literature curriculum (see, e.g., discussion in Brumfit 1986b:256-61; Brumfit 1986c:184-90; Brumfit & Carter 1986c:233-5; Pickett 1986:262-81; Brumfit 1989:24-9). Response-oriented 'literary competence' development seems to have theorised better literature teaching strategies which 'anticipate a dis-juncture between linguistic and literary form' in classroom teaching in the early stages (see discussion in Chapter Three below).

(ii) *This might not engender the presumed integration of language and literature development*

Pedagogical limitations of 'language-based approaches' generally derive from the fact that the relationship between linguistics and literature remains problematic. Tradition is strong. Besides, some ESL/EFL literature teachers indeed lack 'appropriate' contemporary training in literature teaching skills/methods. Furthermore, in different ESL/EFL situations literary texts can be studied in a language rather than literature class or vice versa. For example, in Uganda the 'integrated English syllabus' currently being belatedly implemented in teacher training seeks to integrate literature in language classes in lower secondary school just as traditional practice, which is still the most widespread, had it. Therefore, there is a probable danger that in practice it might not be obvious what manner process-based, student-centred activities and *language*-focused text analysis should take. This might not engender the presumed integration of language and literature development in the ESL/EFL classroom (Carter 1989b:161-2; see discussion of findings in Chapter Five below).

Contemporary 'language-based approaches', though closely related, do not fully embrace a reader-response framework for classroom literature teaching (see, e.g., Benton & Fox 1985:110). Therefore, although their classroom activities (e.g. pre-reading activities) are learner-centred they perhaps conventionalise the learners' responses to texts and, hence, inhibit or distract their formulation initially of individual tentative responses. Preliminary classroom work in the 'language-based approaches' appears to retain a residue of traditional literature teaching notions and practices. For example, the teacher-centred long series of questioning strategy. Today this might not be related to the meaning of words/phrases but related to the learners' own actual experiences, as a *stimulus* to read a text perhaps as reading aloud is/was traditionally used. Or, for example, the student-centred notion of 'interpretive communities' which presumes the learners' common understanding. This runs the risk of being misunderstood to imply the 'traditional', 'socio-linguistic' assumptions of the learners' shared knowledge of the structure of English and the processes of interpreting language-use in their community. Therefore, the short-term objectives of the literature classroom activities (e.g. orientation of the learners to texts)

may conflict with the longer-term objective of enhancing lasting pleasure in reading and interpreting for oneself.

Carter and Long (1991:23) while arguing that 'students need to be *prepared* for reading a literary text' and that 'teachers should try, where possible, to help students use their own actual experiences', also argue that 'initial preparation should be as *concrete* and *specific* as possible'. Thus, for instance, they propose the following ESL/EFL literature classroom pre-reading activities. First the teacher asks a long series of questions related to the learners' own actual experiences to facilitate their access to the text. After this the learners read the text followed by yet more long series of questions related to the text and the learners' own experiences (see Carter & Long 1991:19-21; see also other examples Delanoy 1993:95-100; Icoz 1993:138,140). Obviously much depends on the type of text, the nature of the class and the aims of the lesson. Hence it is difficult to generalise and impossible to be definitive. However, as Rosenblatt (1970:26-7) points out: 'the starting point for growth must be each individual's efforts to marshal his (or her) resources and organise a response relevant to the stimulus of the printed page'. This seems to suggest that reading the text individually should be a starting point after which, the learners might be asked about anything similar or related to their own actual experiences perhaps to be orally discussed in small groups, pairs, or recorded individually in their personal reading 'log/journal', etc. (see, e.g., Mckay 1986:197; Benton 1995:336).

Therefore, a 'language-based' pedagogical model for ESL/EFL literature teaching altogether is perhaps difficult to sustain because fundamentally it attempts to incorporate with its regular (ELT) concerns some new concepts developed since the decline of the text-centred New criticism formalism - new concepts such as that meaning in a text is 'indeterminate' and potentially 'plural' found in reader-response and post-Structuralism literary theories. This follows remarkable awareness of the limitations of formal stylistics. Thus, it is in many respects fundamentally an extension of the concerns of *stylistics*. However, 'stylistics seems most happy when meaning is assumed to be determinable, discoverable, retrievable and especially accountable for by linguistic analysis'(Jiaoru

1993:146-9). Hence, there is a probable risk that ESL/EFL literature teachers who use recent *'language-based approaches'* might revert to conventional ('stylistic analysis', 'functional' or 'discourse' analysis) language-based approaches because of stylistics' basically linguistic-formalistic bent. The relevance of such classroom practices to enhancing individual literary-oriented response competence has been fundamentally challenged by reader-response theory (see discussion in Chapter Three below).

A 'Personal Growth' Model

2.3.8 **Current debates in ESL/EFL literature teaching**

(a) 'Personal response' *v.* 'reader-response'

The increasing tendency towards the development of an individual response in literature teaching has generated a lively controversy about the place for stylistic/linguistic-based criticism on the one hand and reading or 'imaginative interpretation' on the other. Fowler (1966) and Gower (1986:217), for example, contend that there is no 'necessary link' between the two. They argue that 'stylistic analysis gets in the way of reading'. 'Stylisticians', for example Alderson and Short (1989) and Short and Van Peer (1989), maintain that it is 'intuitively unsatisfactory to claim that a text can mean anything to any reader'. However, the discussion above clearly shows that although there may not originally have been a certain link between the two, recent developments in 'language-based approaches' have made efforts to forge the 'necessary link' - hence 'the personal response approach'.

'But there seems to be disagreement about what this approach actually means'. Although it might appear that 'the personal response approach' derives from reader-response criticism, this is not the case. Personal response tends to emphasise the learners responding to 'authorial intention and meaning', yet reader-response focuses on the 'reader's text rather than the author's text'. Thus, 'the personal response approach does not allow the reader to tell a "story of reading", ... (of) how ... (s/he) recreated the text while reading, but asks the reader to react to the authorial intention in the text' (Gilroy &

Parkinson 1996:216-7). On the other hand, personal response tends to emphasise activities and dramatic methods. In his attempts to 'develop literary competence in ESL students', Elliot (1990:191-2) described the essential factor as 'to create conditions under which students can develop genuine responses to literary texts'. He was dissatisfied both with the "transmission of literary knowledge" and the "linguistic analysis" approaches because they do not 'help students to define their response'. Therefore, he used 'improvisation and role play ... to guide (learners) towards discovery of meaning and to help articulate their response'. This approach seems to touch the right chord with regard to the aims of the 'integrated English syllabus' in Uganda of integrating language and literature teaching (see discussion in sub-Section 2.2.4 above; findings in Chapter Five below). But as Gilroy and Parkinson (1997) explain:

> Hirvela (1996) (*not only*) disagrees that focus on authorial intention should be the aim, (*but also*) .... according to (*him*) what (Elliott 1990) and other researchers ... have engaged in is creating reader-text transaction rather than reader-response (p. 217).

This implies that, for example, the text is 'manipulated' to collectively stimulate the learners' shared response as a starting point, rather than the learners individually first reading and responding to the text before sharing their tentative responses.

Clearly, it would seem that the manner which response to literature in ESL/EFL literature learning should take and how this should be influenced by traditional/conventional teaching methods/approaches is still far from resolved (see also discussion in sub-Sections 3.4.2 (a)/(b) below). However, reader-response criticism largely in *L1* contexts but with implications for ESL/EFL has theorised literature classroom procedures which challenge orthodox models of teaching practice. This is the subject of Chapter Three below.

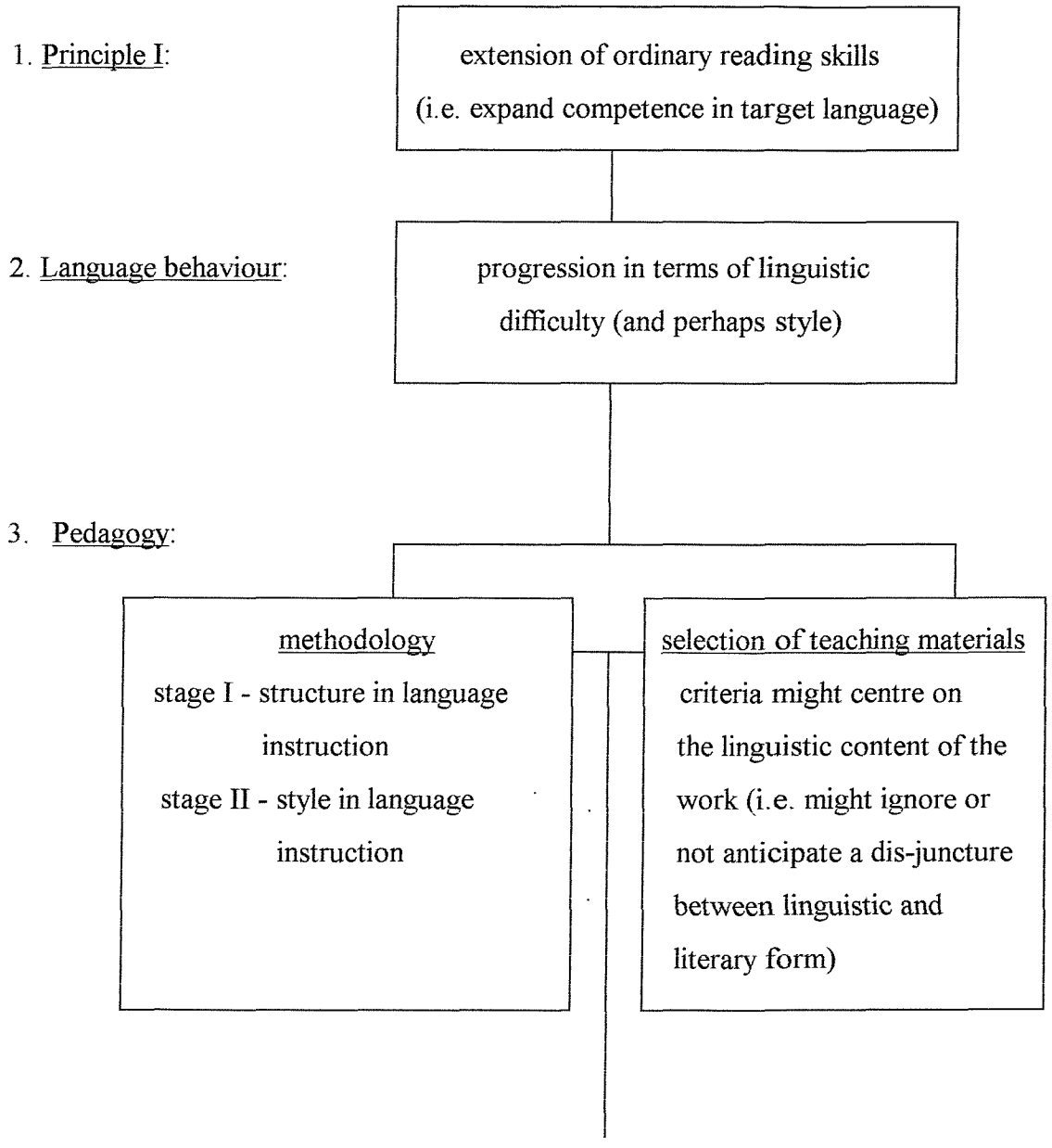
2.4 Conclusion

2.4.1 **Some language-based designs of ESL/EFL literature curricula**

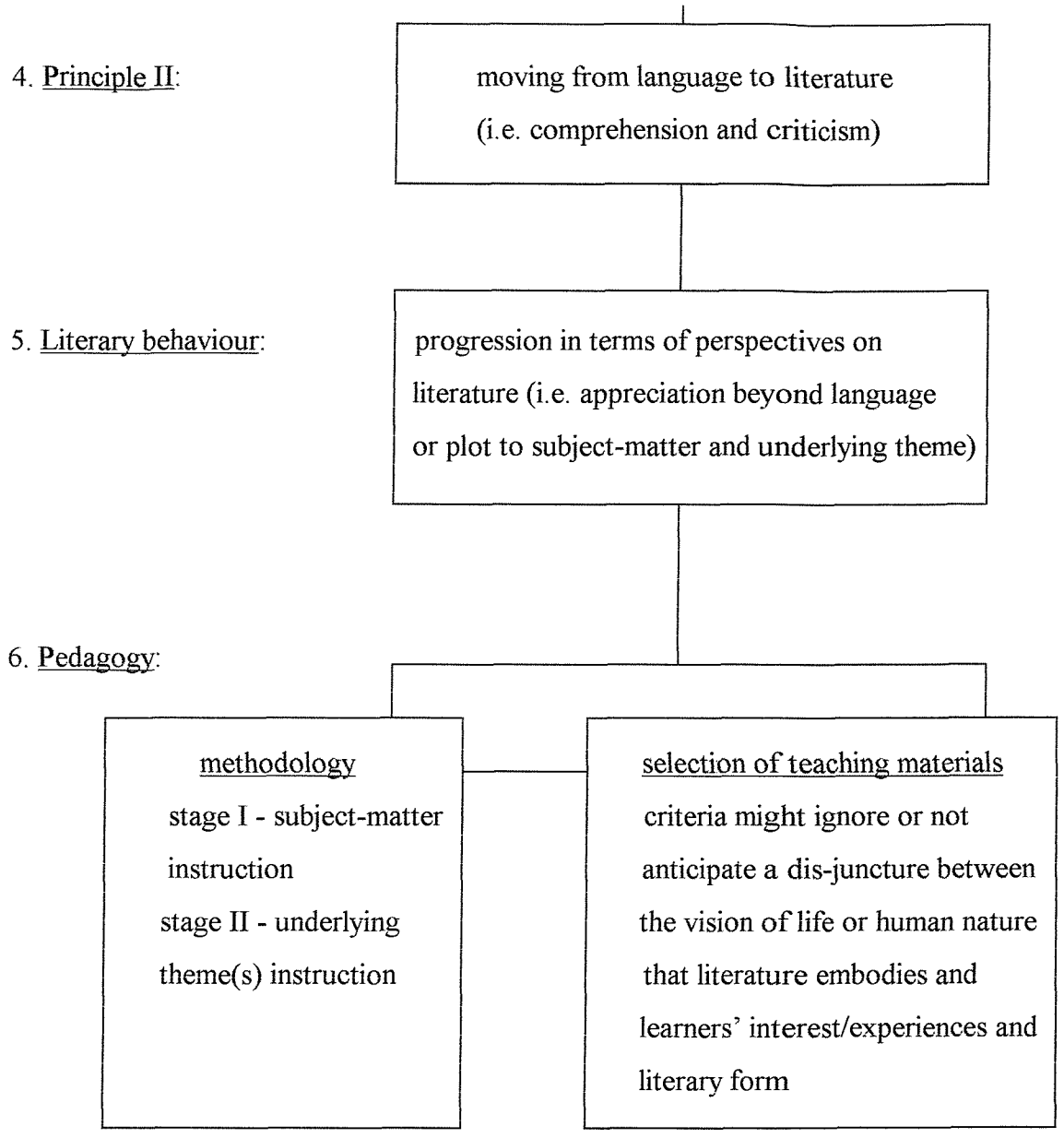
From the discussion above, ESL/EFL literature teaching and thus, implicitly, teacher training clearly cannot simply involve an extension of ordinary language reading skills, and should not be confused with traditional syllabuses for the teaching of culture or language (see, e.g., Figure 2.1 below).

Figure 2.1 (below): A simple 'traditional' and perhaps dominant design of an ESL/EFL literature curriculum ***(adapted from Littlewood 1986:177-83).***

(a) *Early phase of an ESL/EFL (secondary) curriculum*



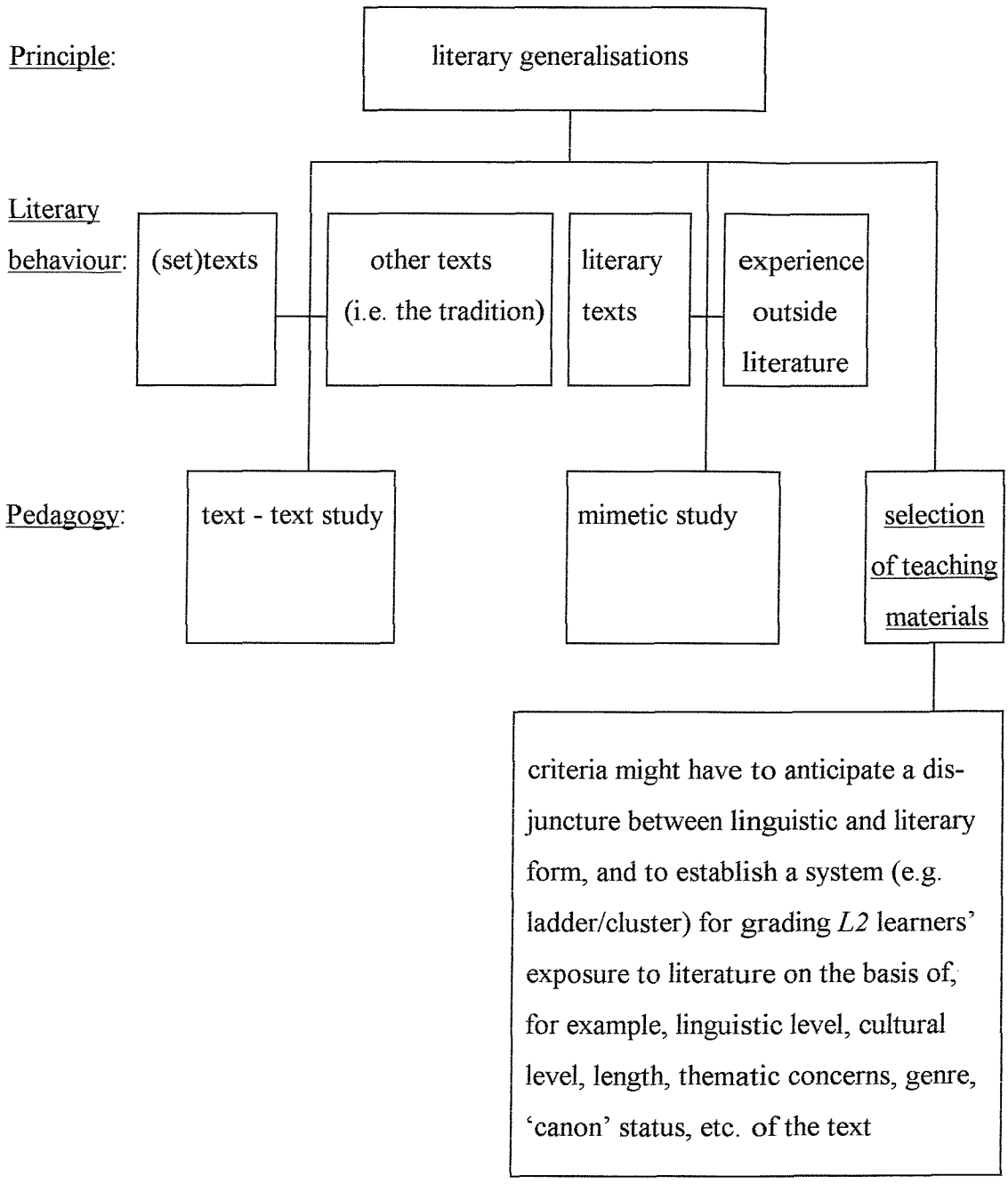
(b) *Advanced phase of an ESL/EFL (secondary) curriculum*



Similarly, there should be no confusion between nurturing *critical* readers and literary *critics*, as is often implied by the teaching methods/skills propagated in orthodox ELT 'integrated' language and literature university courses (Ngugi 1986:227-8; Delanoy 1993:96-7). Furthermore, ESL/EFL literature teaching and teacher training arguably can neither simply and primarily entail *less* book/teacher-centred and product-based but 'language-based approaches', nor simply and primarily *more* learner-centred and

Figure 2.2 (below): A simple 'conventional' design of an ESL/EFL literature curriculum (*adapted from Brumfit 1986c:184-90; 1989 and Pickett 1986*).

Advanced (and sometimes early) work in teaching literature in an ESL/EFL curriculum



activity/process-based but language-oriented methodology. Conventional ESL/EFL literature curriculum designs, especially in the formative stage of secondary school,

frequently simply imply encouraging 'fluent' and 'accurate' reading of widely varied texts and thus, implicitly, graded exposure to the numerous literary conventions embodied in the literature and/or detailed discussion and analysis of canonical (set-)books. In this process classroom methods can take various forms ranging from a 'class reader' approach coupled to 'direct intervention' by the teacher, to texts being 'manipulated in order to activate student response' and 'introducing standard ELT strategies prior to more detailed and explicit stylistic analysis'. Thus it is presumed that having progressed through the *complete* school curriculum cycle, ESL/EFL learners would *somehow* have eventually acquired the necessary 'literary competence', namely cultural/linguistic knowledge and inter-textual/social-textual generalisations (see, e.g., Figure 2.2 above).

But, as Carter & Long (1991:10) concede 'language-based approaches' are deficient in themselves and are useful in enhancing individual response-oriented 'literary competence' only if they embrace the 'personal growth' approach. Therefore, two things about ESL/EFL literature teacher education are being objected to here, especially in *L2* situations such as Uganda where there is a remarkable decline in performance and interest in literature. One, is the failure to develop/refine the learners' *literary*-oriented response competence due to language acquisition/learning-oriented methodology. The study of literature can improve language performance, and a certain achievement in language is a prerequisite for any literary study. But *language* acquisition/learning can still be achieved even when it is primarily the prerogative of language lessons and subordinate to the development of individual response-oriented literary competence in literature lessons (see discussion in sub-Section 3.4.4 below).

Second, is what, for example, Amateshe (1992: 42, 151-83) found to be the common practice in Kenyan secondary schools and universities, namely 'students ... (we)re never given the opportunity to express their own personal opinions in literature'. Elkins (1976: viii), for example, recognises the close relationship between cognitive development and the affective domain which consists of 'the interest of the student, motivation and enjoyment, feelings of mastery, and the values held'. Hence, no student of literature

deserves to be disadvantaged in the way seen above because 'as long as an artificial and pedantic notion of literary culture persists, students will continue in their *indifference* to works (of literature)' (Rosenblatt 1970:65). This implies that their academic performance and subsequently their interest in the subject will be adversely affected.

CHAPTER THREE: REVIEW OF RELATED LITERATURE (Part 2)

The rationale of a reader-response approach in *L1* and *L2* contexts with specific reference to current practices and needs in Uganda.

3.1 Overview

Few teachers of literature today would deny that just as there is no one 'right' critical position, so there is no single literature teaching approach. However, literary theory's implications for classroom practice sometimes have suggested teaching/learning literature to be an objective activity that can be carried out in virtually identical ways. Therefore, the standard forms of expressing response to literature in conventional classroom teaching have been 'the read, ask, discuss, write sequence' (Protherough 1983:136-7). The teacher is concerned with making the pupils 'see' what in the text has made others deem it significant (Rosenblatt 1970:58), or pupils write character studies or formal essays about issues arising from their reading. It is a common perception today that this methodology, inherited partly from the teachers' 'experience' of how they were themselves taught and how their 'colleagues' teach, and from their 'training', does not develop individual response-centred literary competence (Atkinson 1983:99; Benton & Fox 1985:103; Benton *et al* 1988:ix). This suggests that traditional literary theory's application in the professional preparation of literature teachers often has had little relation to the actual classroom situation (Rosenblatt 1970:65). What should initial teacher education do to enable teachers in training to understand literary theory's implications for classroom practice so that they will increasingly use a wide variety of individual response-oriented pedagogical practices? The following discussion does not attempt to be comprehensive but emphasises those aspects that seem to have been most generally observed (or in rare cases neglected). The purpose is to underline general considerations that could influence literature teacher education in Uganda.

Literary theory's implications for classroom practice may be as old as criticism's long-standing but vain quest for how to determine textual meaning precisely (Abrams 1972:2;

Culler 1982:75-6; Freund 1987:136). But recognition of its powerful and varied implications for literature teaching, particularly in schools, has been until recently seldom acknowledged (Griffith 1987:2). This recognition appears to coincide with the recoil from New Criticism that gave rise to a new emphasis on 'theory' and 'reading', with (post)Structuralism and Reader-response at the centre (Freund 1987:69). Awareness of the limitations of critical theory to provide an uncontroversial theory of meaning in texts perhaps partly explains the tendency hitherto for New Criticism not to question or make explicit its theoretical and methodological assumptions and intentions (Freund 1987:11). New Criticism has had the most profound influence on literary criticism and literature teaching practice this century (Eagleton 1983:49-50). Therefore, it is to be expected that literature teaching could not readily see the varied implications of New Criticism for classroom practice, let alone critical theory.

But reciprocity between literary theory/criticism and the educational practice of literature teaching has a long history because of the vexed question of the locus, validity and authority of textual meaning. This issue gives rise to Abrams' (1972:2) framework of four elements in the total situation of a literary work: 'artist', 'work', 'universe' and 'audience' upon which he spreads out various theories for comparison, and upon which Freund's (1987: 11-3) three 'theories of reading' are based. But whereas theoretically there appears to be a direct correspondence between where meaning is located in literary theory and in the study/criticism of literature, in practice this seems not to be the case. Analysis of the underlying attitudes of various literary theories this century, below, reveals considerable overlap among and/or between theories and the 'orientations of critical theories'. Also, out of the difficult problem of the locus of literary meaning have emerged three predominant approaches to literature teaching: a preoccupation with the author-reality, an exclusive concern with the text (language) and a marked shift of attention to reader-response, respectively. The text has always been the most privileged of the trio and the reader the least, ironically due to the critical ideas and practices of Richards, and because of New Criticism's quest for objectivity in criticism (Eagleton 1983:74; Freund 1987:4). Hence, pedagogical practice has tended to stress not the reader 'reading'/'responding' to

the text, but 'close reading' of the 'words on the page' to retrieve pre-existing meaning which the author/text expresses, with the teacher essentially providing an interpretation of a work which pupils can adopt ready-made. Thus, the study/criticism of literature became synonymous with the teaching of literature (Rosenblatt 1970:60; Protherough 1983:29; Benton & Fox 1985:103).

Reader-response theory, concerned with the reader's *active* contribution to textual meaning, challenges text-oriented theories, claiming that a text has no real existence until it is read (Gilroy & Parkinson 1996:215). Reader-response criticism is not a conceptually homogenous critical position (Benton & Brumfit 1993:2). There are two major opposing tendencies: the view that literary meaning resides in the text which directs the reader in the process of interpretation (Iser 1974; 1978; Eco 1979; Riffaterre 1983), and the notion that the reader alone makes meaning, later buttressed with the idea of 'interpretive communities' (Fish 1972;1980c). It started with the work of Richards (1920s) and Rosenblatt (1930s). However, it is only in the last three decades that reader-response has fully developed its ideas (Tompkins 1980:ix, x; Benton *et al* 1988:1). Consequently, a reader-response approach is a relatively recent pedagogical development and, because the actual conditions that pervade the educational system (e.g. examinations) appear to favour conventional approaches based on ideas of comprehension and criticism (Protherough 1983:147; Benton *et al* 1988:ix), it may sometimes be difficult to sustain. Nevertheless, reader-response has significant implications for classroom practice and is today the mainstream mainly because it shifts attention to the reader, who in the classroom is the text's natural companion (Freund 1987:2-3). Reader-response criticism focuses attention on the fact that a reader and text are indivisibly bound which, in terms of literature teaching theory, suggests a re-definition of the very meaning of literature, the act of reading and the reader (see, e.g., Eagleton 1983:9; Gilroy & Parkinson 1996:213-6). The implications for literature *teaching* in terms of what we perceive to be the role of literature in the curriculum, the nature and purpose of classroom activities, and the methodology for classroom practice, are radically different from what was traditionally envisaged (Rosenblatt 1970:53; 1985:39). Given the competing approaches, it appears appropriate,

therefore, to attempt an assessment of the utility of reader-response to the practice of education, so that we can re-examine and re-orient literature teacher education theory and practice in Uganda.

3.2 Richards's legacy and its classroom implications

3.2.1 The avoidance of reading/literary *theory* in literature teaching

Recently, the very meanings of 'literature', 'reading', 'reader', 'study/criticism' and *teaching* of literature have undergone deep reappraisal. But they have yet to make their full impact on the student of literature teaching, especially in ESL/EFL. There has been a tendency to dislike literary theory as esoteric (Eagleton 1983:vii). This perhaps partly explains the tendency in literature teaching and teacher training to ignore literary theory even as it addresses itself to the issue of reading. But perhaps more significantly the apparent 'gulf' between the possession of ideas and their application, and the 'fear' that theories are responsible for more bad judgement than good explains the reluctance to theorise literature teaching (Richards 1929:10-11). Teachers in school may be forgiven, then, for thinking that semiotics, discourse analysis, (post)structuralism, reader-response, etc. are irrelevant to classroom practice. However, the important role of literary theory in literature teaching cannot be overemphasised. Literary theories are essentially concerned, as teachers are, with *how* texts should be used (Protherough 1983:x). As Eagleton (1983) succinctly puts it:

> without some kind of theory, however unreflective and implicit, we would not know what a 'literary work' was in the first place, or how we were to read it. Hostility to theory usually means an opposition to other peoples' theories and oblivion of one's own (p.viii).

The limitations of critical theory to indisputably theorise how control over meaning is distributed between text and reader appears to explain the double coincidence why for so long literary theory, and reader-response theory in particular, was not explicitly

acknowledged in literature teaching practice. By focusing on the act/*process* of reading and defining it and literature in terms of what readers 'do' or 'experience', reader-response critics theorise a symbiotic text-reader relationship which instructs us in literature classroom experience when learners interact with texts. This explicitly links various classroom activities and pedagogical practices with literary *theory*. However, Culler (1982:75) critiques reader-response theories on the basis of (post)Structuralism principles. He focuses on the 'difference and division' or the 'mediated and divided nature of response', which he argues makes reader-response an inadequate basis for well-grounded distinctions between what is read *in* the text and what is read *into* the text. Culler's theory is not a hermeneutic: it seeks to formulate a total theory of literary discourse rather than to define the rules and principles of interpretation of individual texts. Hence, (post)Structuralism, like New Criticism, avoids the issue of reading even as it address itself to the theory of reading. Reasons for the avoidance of reading or literary theory *and* its classroom implications are not hard to specify. Text-centred and objective-oriented, Culler assumes that literary study may be founded on laws governing the internal construction of literary texts, and shows little interest either in the reader or in the content of the texts s/he reads (Freund 1987:69-71).

3.2.2 **Richards' New Criticism legacy**

Culler's (1982) critical-pedagogical attitude may be traced back to Richards and New Criticism's subsequent shift away from his doctrines. Richards was the most response-oriented critic of his time and his 'protocols' experiment has been the main influence on the criticism/teaching of literature since early 20th century. Yet it is paradoxical that he is also responsible for making the discussion of emotional response illegitimate in academic criticism and, therefore, the source of the major shortcomings of conventional classroom teaching practices (Tompkins 1980:219; Benton *et al* 1988: 2). To Richards, since all art is a mode of experience like any other experience, the object of inquiry must be the work of the mind. Thus, Richards rejects the notion that literary texts are sacrosanct or autonomous and focuses on the reader as the source of balance, order, and control (Richards 1924:20-1; Freund 1987:26). But Richards is sceptical about the reciprocity of

theory and practice and equivocates with the personal situation of the reader in *Practical Criticism* (1929). This challenges the validity of the founding principles of reader-response theory and encourages New Criticism's rejection of his doctrines (Freund 1987:30-1). *Practical Criticism* (1929) was an attempt to bridge 'theory' and 'practice' and to regulate the act of reading by exploring the act of applying critical principles. But a double gesture of denial and assertion informs its analyses. Freund (1987) has noted Richards' perhaps habitual ambiguity when she comments that:

> notable is the distinct Eliotic bias, despite disclaimers, expressed in the expectation that the reader dissociate himself from the bias of the "personal" yet retain the "genuine" content of experience which constitutes personality (p. 34).

Therefore, the notion that 'everything turns on how principles are applied' opens a critical division within Richards' project. This subsequently enabled New Criticism to reject his attempt to unify theory and practice by discarding the 'principles' whilst assimilating the 'practice' of his theory of reading. This perhaps explains how the predominance of New Criticism may be linked to why for so long (literary) *theory* and reader-response criticism were not explicitly acknowledged in classroom practice.

Richards and New Criticism are perhaps incorrectly maligned of anti-theoretical bias. As Ransom (1938:173-4) states, 'the reputed condition of no-theory in the critic's mind is illusionary and a dangerous thing in this occupation'. Freund (1987:15) reaffirms this when she emphasises their awareness of the regulating force of theory. Richards demonstrates this awareness in the cultivation of a self-interrogating mode of reading texts which is both the cause and effect of 'close reading'. Nevertheless, the major shift away from Richards' doctrines by New Criticism by taking an anti-affective stance was achieved by assuming that meaning will *empirically* take care of itself. This implied an avoidance of *theory* or the question of *reading* (Freund 1987:50-1). Richards believed that meaning is constituted in the interaction between the reader and text as an event in the mind of the reader. Hence, the famous 'ontological' assertion 'it is never what a poem says which

matters but what it is' (Richards 1970:33) or 'A poem should not mean/But be' (MacLeish 1963:50-1), and Richards' cultivation of a reflexive mode of criticism. New Criticism assumed this assertion to imply the poem's objective nature rather than its psychological effects. Therefore, it urged shifting critical attention from mind to text, from perception to structure. Consequently, New Criticism repeatedly appealed to the mind of a 'reader' while avoiding theoretical questions related to the act of 'reading' (Freund 1987:49-51).

This critical attitude is perhaps most explicitly spelled out in Wimsatt and Beardsley's famous treatises: 'The intentional fallacy' (1946) and 'The affective fallacy' (1949). As they summed it up:

> "the intentional fallacy is a confusion between the poem and its origins .... The affective fallacy is a confusion between the poem and its *results* (what it *is* and what it *does*) ....".

Their conclusion is that: "the outcome of either fallacy ... is that the poem itself, as an object of specifically critical judgement, tends to disappear" (see Lodge 1972:345). Thus, this critical attitude demonstrates the anti-subjective belief of New Criticism and represents the empiricist rejection of the possibility of a reciprocity between theory and practice. Theory is characterised as 'speculative', 'provisional', 'a stance', unstable, subjective, inconclusive and contentious . In effect, this position rejects (literary) *theory*, and the possibility of reciprocity between it and critical-pedagogical practice because of its unacknowledged control over the text (Freund 1987:14-7).

3.2.3 **Implications for classroom practice**

Implications for literature teaching, and, hence, teacher education in *L1* and *L2* of New Criticism's 'ontological' definition of literature have been immense and persistent. Reasons for this are perhaps fairly obvious. New Criticism attributed a special status to the poem. This legitimised developing a special vocabulary for describing the properties of

poems, establishing standard methods of explication, and regularising the practice of literary interpretation. 'Practical criticism' made it suitable for teaching on a mass scale in colleges and universities and coping with a growing student population (Tompkins 1980:223; Eagleton 1983:49-50). The formalisation of interpretive techniques simultaneously provided *critics* with the means of producing explications of texts that serve as demonstrations of their professional expertise and, implicitly, as models for their students. This in effect distinguished and privileged the critic/teacher from and above the ordinary reader/learner in the authorisation of textual meaning. Consequently, *criticism* and *teaching* of literature have become interchangeable, and classroom practice in colleges/universities and in schools has become indistinguishable.

Richards' 'experiment' with Cambridge undergraduates has been a significant influence on critical *and* pedagogical practice. The value of his experiment has included provoking theoretical questions from within the empirical and pedagogical disarray which it so fully represents. Its limitations have comprised of Richards' ideological bias regarding 'correct' reading, 'comment freely' being far too broad a task and his ideal form of reading never being stated (see Protherough 1983:34-6; Freund 1987:33; Benton *et al* 1988:2). Less emphasised is the fact that Richards' celebrated list of the ten 'principal difficulties' derived from a sample of *undergraduates*. This makes the pedagogical implications of his evidence perhaps much more relevant for classroom practice at post-secondary level. Yet, Richards' ideas have been the main influence on criticism and teaching in England, since English replaced Classics at the centre of the curriculum early in the 20th century. Therefore, this effectively made literature teaching in schools and colleges/universities identical and 'practical criticism' became the method with both high school and undergraduates, and 'comprehension exercises became the lot of schoolchildren' in England and overseas (see Widdowson 1982; Eagleton 1983; Benton *et al* 1988:ix; sub-Section 2.3.2 above).

3.3 Reciprocity between literary theory/criticism and classroom practice

3.3.1 **Introduction**

Resolving the question of authority for literary meaning is arguably the most problematic and persistent feature of literary theory/criticism. How teachers theorise the reader-text relationship often has influenced the way they teach literature in schools. Protherough (1983:25-6) identifies two traditional and unsatisfactory ways in which teachers do this and to which he attributes most of the current unsuitable classroom practices, namely: 'the extreme objective' and 'subjective' models. Thus, literature teachers' professional knowledge of literary theory/criticism *and* teaching methods/skills appear inextricably linked. But is the nature of reciprocity between literary theory/criticism and classroom practice, especially with regard to reader-response, as is traditionally thought?

3.3.2 **Implications of Abram's model for classroom practice**

The problem of the locus of meaning has been explained differently since classical times and has given rise to numerous critical approaches. Frequently this has implied corresponding pedagogical approaches (see, e.g., Carter & Long 1991:176-95). Abrams' essay 'Orientation of critical theories' (1972) provides both a concise history of criticism and a simple diagrammatic scheme for discerning the implications of the four critical orientations that he identifies (Abrams 1972:1). The four 'orientations' are: 'mimetic', 'pragmatic', 'expressive' and 'objective'. Historically, at different times this or that orientation has been privileged, temporarily eclipsing the others. Therefore, theoretically each shift of emphasis from one orientation to the other has yielded a different implication for classroom practice. Thus, a focus on the 'universe' will yield a 'mimetic' approach, on the 'audience' a 'pragmatic' approach, on the 'artist' an 'expressive' approach, and on the 'work' itself a so-called 'objective' approach (Abrams 1972:4; Freund 1987:1-2). Abrams' model may suggest two things. First, that these four terms are fixed and determinate points of reference and that, therefore, theoretically meaning will be neatly located differently depending on the reader's/teacher's angle or viewpoint and/or his/her historical context (Freund 1987:2). Hence, for instance, that theoretically one will exclusively teach: (historical/cultural/sociological) background information, activities/issues loosely related to the book while pupils make at random some self-gratifying meaning out of a text,

(author's) biographical information, and factual judgements and linguistic details of the book, respectively (Protherough 1983:145-6; Benton & Fox 1985:102-7). However, in practice this seems not to be true because the classroom implications of the above-mentioned 'orientations' are shifts of emphasis and not mutually exclusive.

Secondly, Abrams' 'map' of 'coordinates' may suggest congruity between contemporary reader-response and classical audience response. However, what ancient writers meant by audience response is not what modern reader-response critics have in mind. By Abrams' model both are pragmatically-oriented criticism and imply reader-centred classroom practice (Freund 1987:2, 13). But 'audience response' implies a reader 'caught up by language', yet 'reader-response' implies a reader reacting to or interpreting the language. Classical audience response assumes language to be a *powerful instrument* designed to produce the desired effect on the reader. While modern reader-response assumes language to be *merely signs* to be deciphered for a meaning by the reader. Thus, 'audience response' is much more akin to New Criticism than Reader-response criticism, and this difference implies different things for classroom practice. Therefore, despite initial appearances, the 'affective' criticism practised by critics in the 20th century owes nothing to the ancient rhetorical tradition it seems to resemble (Tompkins 1980:203-4). This debate parallels the current contentions in ESL/EFL seen above between 'personal response' and 'reader-response' approaches (see sub-Section 2.3.8 (a) above).

Abrams' 'map' inspires Freund's three 'theories of reading': Romanticism, Post-Structuralism and Reader-response (see Freund 1987:11-3). The three 'theories of reading' seem to echo the 'expressive', 'objective' and 'pragmatic' orientations in Abrams' framework. The 'traditional or humanistic paradigm' appears founded on the Romantic principles that the literary text is a unique, complete and self-sufficient linguistic entity, a form of communication between author and reader who share codes for the transmission and reception of a determinate meaning. By approximating what the author undertook to signify the reader understands what the language of the work means. The 'new Age of reading' approach is based upon (post)Structuralism anti-humanist principles

that replace the 'author/reader' with the notion of the text as a sealed construct of language with potentially plural meanings available for deconstruction. The 'hermeneutic traditions' are the underlying principles of the third theory of reading. From this description, Freund's theories represent three approaches to classroom practice which might correspond to the terms: *author-reality focused*, *language-based* and *reader-response*.

However, like Abrams, Freund's model seems to imply that there is a direct correspondence between where meaning is located in literary theory/criticism and in classroom practice. This would, then, suggest that literary *criticism* and classroom *practice* are equivalent. Freund assumes that contemporary reader-response criticism has been with us *all along* (Freund 1987:13). Hence, she entitles her book: 'The *return* of the reader'. As she explains:

> The drift of the 'pragmatic' or, as it is nowadays called, reader-response orientation in critical theory challenges the privileged position of the work of art and seeks to undermine its priority and authority not only by displacing the work from the centre and substituting the reader in its place, but by putting in doubt the autonomy of the work and, in certain cases, even causing the work to 'vanish' altogether. This turn of events is the subject of this introductory book' (1987: 2).

But as noted above, there is a substantial difference between 'audience response' and 'reader-response', with potentially different pedagogical implications.

Therefore, although literary theory/criticism and literature teaching are inextricably linked, their relationship does not seem to parallel traditional thinking. Analysis of the underlying critical attitudes of various literary theories relevant to classroom practice in the 20th century, below, appears to reveal a relatively different explanatory value of literary theory when applied to literature teaching behaviours. Thus, out of the controversial issue of the locus of literary meaning may be discerned three dominant literature classroom approaches

seen above: the *author-reality* (background) focused, the *language*-based and the *reader-response* centred.

(a) Author-reality focused approach

The 'traditional/humanistic paradigm' or 'expressive-realist' critical method is perhaps one of the oldest set of theories relevant to literature teaching. Essentially, it entails explanation of a literary text as both an imitation of aspects of its social, cultural or historical context and, an expression of an author's mind or 'intended' meaning. The explanation of art as essentially an *imitation* of aspects of the universe was probably the most primitive aesthetic theory. But eventually, and particularly after the psychological contributions of Hobbes, Locke and Freud, increasing attention was given to the writer's intellect, quality and degree of his 'genius', and to the act of composition (Abrams 1972:5, 16). However, since Plato the importance given to imitation of reality or expression of the author's mind has differed greatly from critic to critic. Hence, the various critical approaches over the centuries: Classical, Romanticism, Psychological, Sociological, Marxist, Historical, etc. Generally, the central tendency of the 'humanistic' theories is that the primary source and subject-matter of texts, are the attributes and actions of the author's own mind; or if aspects of the external world, then only in so far as they are converted from fact to fiction by the feelings and operations of the author's mind. Therefore, expressive realism in practice operates on a principle *extrinsic* to the text of the belief that literature is a tool for social-historical-cultural assertion by the author. The words on the page reflect an interaction between the author and the social-historical-cultural norms of his environment. Literary texts are, thus, acts of 'communication' of the author's reality or culture. This provides the basis for an 'expressive-realist' rhetorical description of the literary work. It also generates the theory and methodology of detailed study of the social/biographical background and cultural context of the author and text. Especially in *L2* situations, it engenders detailed study of the text, as 'a direct experience of language used as part of real life in the way the native speaker gets his first language....' (Bright & MacGregor 1987:52).

The methodology which substitutes imaginary for actual experience has made this approach to classroom practice go down particularly well in ESL/EFL literature teaching, and in teaching of 'exotic' literature in English to native English speakers. The detailed study of the background and cultural context of the author and text has made it universally appealing to the '"heritage" view' of English in the curriculum. For, it is designed 'to lead children to an appreciation of those works of literature that have been widely regarded as amongst the finest in the language' (Cox Report 1989:15) and, therefore, perhaps caters best for the language demands of their adult life. This attitude may partly explain the survival of this approach to literature teaching despite the New Criticism doctrines. Literature deals with human experience. However, the tendency in literature teaching has been to centre the attention on the author, his or the book's social background, and to be content with analysing the particular problems or social conditions treated in specific books. Thus, the danger with the 'traditional/humanistic' approach to literature teaching is the tendency to treat literary works merely as sociological/historical documents or moral tracts (Rosenblatt 1970:vii).

(b) Language-based Approach

(i) *New Criticism*

Conversely, the danger that New Criticism (and (post)Structuralism) may imply for literature teaching is that of 'the purely aesthetic point of view' (Rosenblatt 1970:vii). New Criticism scarcely requires an introduction. It has been the most influential critical method and it presents itself as 'criticism itself' (Eagleton 1983:49-50; Freund 1987:40). The origins of New Criticism are ironically but not accidentally in the work of Richards (1924; 1929) and Leavis (1962; 1978:211-22). Both are closely associated with 'practical criticism' and 'close reading' and major links between British and American New Criticism (Eagleton 1983: 43-4; Robey 1986:79-80). Although diverse, New Criticism is generally associated with doctrines of the text's objectivity, self-sufficiency and 'organic unity'; with a formalist, 'intrinsic' approach to the text; and with resistance to paraphrase and the technique of 'close reading' (Freund 1987:40-1). New Criticism broke with the Great Man theory of literature, characteristic of the author-reality focused approach, insisting that the

author's intentions in writing were neither given nor obvious and therefore, of no relevance to the interpretation of his/her text. The poem's meaning was regardless of the poet's intentions or the subjective feelings the reader derived from it. Meaning was public and objective, inscribed in the language of the text. If the poem was really to become an object in itself, New Criticism had to sever it from both author and reader. Rescuing the text from author and reader went simultaneously with disentangling it from any social or historical context (Eagleton 1983:47-8). Thus, New Criticism in practice operates on a principle *intrinsic* to the text of locating meaning in the 'words on the page'. This provides the basis for an 'objective' rhetorical definition of the literary work and also produces the theory and methodology of 'close reading'. 'Close reading' is a method of literary analysis that pays scrupulous attention to the rich complexity of textual meaning rendered through linguistic devices (Freund 1987:40-1).

'Close reading' has universal appeal in literature classroom practice because it is fundamentally preoccupied with whatever can be systematically taught and tested in literary texts: summaries of plot/theme, characterisation, identification of characteristics that mark a text's period or genre, certain traits of style and structure, etc., as mediated through the language. This, partly, reflects the 'blight' on educational systems in *L1*, and in Uganda for example, particularly their emphasis on examinations and high grades (Rosenblatt 1970:62-4; Protherough 1983:139-46). However, this also partly explains the immense popularity of New Criticism, especially where the 'heritage' and 'utilitarian' views of literature in the curriculum predominate. By emphasising extraction of a *singular* 'objective' meaning inscribed in the language, the relevance of literary materials for classroom teaching has often been measured in terms of purely linguistic/cultural considerations (e.g. canonical works). The teacher, accordingly, presents a model of an ideal response, drawn from acquaintance with established critics, which learners are expected to mimic (Rosenblatt 1970:57-8; Protherough 1983:143). This perhaps explains why in Uganda, where there have been no major educational reforms and text selection and literature teaching have remained largely in an *L1* (i.e. 'pre-independence') situation, there is remarkable decline in interest and performance. Thus, New Criticism principally

implies linguistic analysis of literature and is, therefore, pedagogically text-centred. The stress on 'close reading' has unfortunately been associated with the notion of the 'impersonality' of the author and critic/reader. Hence, 'the work itself' has been said to be the critic's prime concern, as though it existed apart from any reader (Rosenblatt 1970:29).

(ii) *(Post)Structuralism*

New Criticism's insistence on the text's form betrays critical difficulties in its practice. Its genuine call for 'objectivity' appears thwarted by a failure to ***theorise*** a text-reality relationship instructive to *other* readers (Jefferson & Robey 1986:12). As Belsey (1980) explains:

> 'empiricist common sense...effaces the problem by urging that the real task of the critic is to get on with the reading process, to respond directly to the text without worrying...(as if) the lack of any systematic procedure were a guarantee of objectivity. In this, empiricism evades confrontation with its own presuppositions, protects whatever procedures and methods are currently dominant, and so guarantees the very opposite of objectivity, the perpetuation of unquestioned assumptions' (p. 4).

This marks the point of departure of (post)Structuralism. In its Anglo-American adaptation literary Structuralism is perhaps akin to Formalism/New Criticism: text-centred and objective-oriented. However, it differs theoretically from New Criticism (and Reader-response) in one fundamental respect. Larger theoretical issues of the conditions or terms of understanding replace the narrower concern with how to understand a particular text espoused by 'practical criticism' (Freund 1987:73-4). Thus, Structuralism reverses perspective, granting precedence to formulating a comprehensive theory of literary discourse and subjecting the interpretation of individual texts. Post-Structuralism may be viewed as the natural or logical consequence of Structuralism. Culler (1982:24) rejects the sometimes crude distinctions between the two critical modes. 'Deconstruction' is not the

simple undoing of Structuralist delusions but is an "even closer kind of reading", the kind which teases out further twists or discriminations inscribed in texts (Freund 1987:86). Therefore, the (post)Structuralism critique of New Criticism seems to be that in attempting to timelessly locate meaning only in the 'words on the page', it adopts one position from which the text is most 'obviously' intelligible - the position of the privileged discourse. Yet, because language provides the possibility of meaning and language is not static, then, what is inherent in the text is a range of possibilities of meaning. Hence, texts are plural, open to various interpretations, and meanings are not fixed or obvious, but are released in the process of reading (Belsey 1980:19-20).

Nevertheless, (post)Structuralism in practice operates, like New Criticism, on a principle *intrinsic* to the text. But, it locates meaning in the (sub-)text, or more precisely in the inscribed reader's futile attempt at 'mastering' an 'uncanny' text, 'manipulated' by it (Freund 1987:77, 89). This provides the basis for an objective rhetorical delineation of texts and also engenders the theory and methodology of an 'even closer kind of reading'.

(iii) *Correlation between New Criticism and (post)Structuralism*

(Post)Structuralist theory and practice has neither revolutionised literary theory nor literature teaching theory/practice but merely transposed Formalist/New Criticism principles into a new key. Culler (1981) admits that:

> whatever critical affiliations we may proclaim we are all New Critics, in that it requires a strenuous effort to escape notions of the autonomy of the literary work, the importance of demonstrating its unity, and the requirement of 'close reading' (p. 3).

Formalism was essentially the application of linguistics to the study of literature. The linguists (e.g. Shklovsky, Jakobson) were concerned with the structure of language rather than with what one might actually say, so they overlooked analysing 'content' for the study of literary 'form'. Hence, (literary) language was regarded as a self-enclosed system

in which parts are defined in relation to each other without reference to readers or contexts of communication. This attitude to the function of language underlies both Jakobson's theory, in whose work is the confluence of Saussure's (Structuralist) linguistics and Russian Formalism, and Culler's (post)Structuralist theory of reading (Freund 1987:73-4, 77). Culler believes literary language is ungrammatical and deviant, and manipulates the reader. Hence, the reader's role is one of restoring literary language to meaning or mastering the text's uncanny effects. This constitutes his 'theory of reading', of how meaning is constructed in literature through an 'even closer kind of reading'. Thus, like Formalism/New Criticism, there is in Culler's theory 'the priority of language over subjectivity' (Freund 1987:79). The reader is 'textualised', subjected to or 'inscribed' in the language of the text; therefore, a function of the text.

Perhaps the onset of 'Deconstruction' rendered reading and teaching literature potentially futile or anarchic (Freund 1987:88-9). But this appears unlikely considering New Criticism's predominance and (post)Structuralism's close kinship. Pedagogically (post)Structuralism appears related to Formalism/New Criticism: text-centred and language-based. The perennial ESL/EFL views that literature teaching should foster English language acquisition/learning or that language receives scant attention compared with that given to sociological-historical-cultural aspects of literature, may explain why the language-based approach seems to go down relatively well in ESL/EFL literature teaching compared with its 'contemporary' approach: reader-response (Benton & Brumfit 1993:4). Accordingly, literature teachers tend to view their role as primarily helping the learners understand what they read, giving them some insight into literary forms and leading them toward a measure of critical discrimination buttressed with the history of literature. Consequently, the learners tend to sit on the sidelines watching the teacher react to the text and usually learn to suspend response to texts (Rosenblatt 1970:59-60; Benton & Fox 1985:104).

Therefore, grammar is indeed 'the natural geometry of language' and background information may prepare the way for a text. Both, for instance, may furnish learners with

ready-made tools and thus rescue them from the difficulty of reading. However, a descriptive terminology alone appears not to read a text. Psycho-social or linguistic details of a text alone seem not to yield meaning or the literariness of texts (Riffaterre 1980:31-6). As Thompson (see Rosenblatt 1970:v) observes:

> 'any general competence in "useful" English comes as a by-product of more important activities. These include the *reading* of literature ...[which] has always been the *core* of the best teaching of English ....'.

3.4 The rationale of a reader-response approach

3.4.1 **Introduction**

Reader-response criticism is arguably the most recent theory relevant to literature teaching and is now the mainstream (Benton & Brumfit 1993:2-3). There has been a spate of publications on the methodology of literature teaching all of which stress classroom practices that *develop* and *extend/refine* readers' responses (Protherough 1983; Benton & Fox 1985; Benton *et al* 1988; Dias & Hayhoe 1988; Hirvela 1996:237-52). It emerged in the Anglo-American context in the 1970s as a reaction against New Criticism and (post)Structuralism. The point of departure of the reader-oriented arguments of both Fish (1980a) and Holland (1968, 1975) is the New Criticism dictum issued by Wimsatt and Beardsley in *'The affective fallacy'* (1949) and the disaffection with the anti-humanist threat of Lacan and Derrida (Tompkins 1980:ix; Freund 1987:92-3, 118, 126). But reader-response criticism may also be traced in phenomenological and hermeneutic criticism, and reception theory (Eagleton 1983). Theoretically, phenomenological criticism appears to have established the centrality of the reader by seeming to pledge 'nothing less than a science of subjectivity itself'. The subject was seen as the source of all meaning (Eagleton 1983:58). However, phenomenological criticism posits the author as the subject of his text and the world as the object. Instead, the reader is an 'unbiased', 'exact', 'disinterested', objective, passive or intuitive receiver of the text, seen as a symptom of 'the deep structures' of the author's mind (Eagleton 1983:59). Gadamer's hermeneutic criticism in

principle pioneers the centrality of the reader in the *production* of meaning of texts. For, readers are seen as 'cultural'/'historical' temporal beings whose acts of reading *past* texts entails listening with (Heidegger's) passivity to their unfamiliar voice, allowing them to question their present concerns. But what texts 'say' to them will also depend on the questions which they address to them from their own vantage-points in history. Thus, reading past works is 'productive' or interactive. However, hermeneutics tends to concentrate on works of the *past* and the theoretical questions it asks arise mainly from this perspective (Eagleton 1983:71-4). Reception theory is the most recent development of (Gadamer's) hermeneutics in Germany. It marks a shift of attention in the history of modern literary theory from text-and-author to text-and-reader as it examines the reader's role in literature (Eagleton 1983:74; Freund 1987:135). Although in many respects Iser (1978) is perhaps more indebted to (Ingarden) phenomenology, reception theory underlies his theory of response. For, central to Iser's theory is the dialectical view that reading consists of an *interaction* between the structure of the literary work and its recipient (Jefferson & Robey 1986:130; Freund 1987:141).

Reader-response is not a conceptually unified critical position. New Criticism, (post)Structuralism, phenomenology, hermeneutics, psychoanalysis, etc. shape their definitions of the reader, the reading process (interpretation) and the text (Rosenblatt 1970:31-2; Tompkins 1980:ix, 201; Maclean 1986:142; Freund 1987:6-7). It is a term associated with the work of critics, for example Rosenblatt, Fish, Holland, Iser, who are best known for their interest in the *reader, the reading process* and *response.* It is associated with the displacement of the notion of an autonomous text from the centre of critical discussion and substituting the reader's recreation of that text (Freund 1987:2). Reader-response argues that a literary text cannot be understood apart from its "effects". The central issue is the status of the text in relation to the reader. Thus, their opposition to the belief that meaning inheres exclusively in the text (language) refocuses criticism on the reader and the *act of reading*. In so-doing, it challenges the concept of the objectivity of the text. This yields a theory of reading not based on the concept of the reader, but on a conception of texts and readers as *symbiotic* (Benton & Brumfit 1993:2-3). Therefore,

reader-response criticism in practice operates on a principle neither exclusively intrinsic nor extrinsic to the text. Instead, it has variously been described as a transaction, re-creation, performance, interplay, participation, construction, or an interaction or encounter (Protherough 1983:26). Reader-response never denies that the ultimate object of attention is the literary text. But it endows the process of reading the text, of receiving it and responding to it with significance.

This has potentially different and more valuable implications for classroom practice, for example in Uganda, because it relocates the centre of attention. For, if meaning is no longer a property of the text (language) but a product of the *reading* activity, then the question(s) for the (Ugandan) teacher to consider in class is not "what do *poems mean*?"/"how do (experienced/competent) readers *make* meaning" but "how do (incompetent) readers *learn* to make meaning?" (Tompkins 1980:xvii; Protherough 1983:53). Thus, the teachers' attention and role shifts away from both: briefly 'manipulating' the text before demonstrating or 'describing' at great length their own 'literary competence', namely 'practical criticism' or 'close reading' skills acquired eventually after a long time and, expecting or requiring the learners to act immediately as fellow critics, to literature teaching as a *progressive enabling process.* For example, facilitating the Ugandan learners' understanding of 'what makes for mature reading' through structured response-oriented individual/pair/group activities, respectively, reinforced later by the teacher's and critics' comments (Protherough 1983:137; Delanoy 1993:97).

3.4.2 **Some potential shortcomings of reader-response**

(a) The 'Formalist' slant

The heterogeneity of reader-response criticism is perhaps why its implications for classroom practice may *sometimes* be difficult to sustain. For example, Gibson, Prince, Riffaterre and Culler (see Tompkins 1980) are crucial for understanding reader-response criticism because of: the concepts of the 'mock', 'inscribed', 'super', 'ideal' and 'competent' reader, the notion of reading as a 'recuperative' or 'mastering' process, and

the text-centred view that literary meaning resides in the language of the text. All these ideas show how reader-response criticism began to evolve within the confines of a 'Formalist' position (Tompkins 1980:x). Poulet (1969:54) and Iser (1978:9-10) are both philosophically influenced by phenomenology. Phenomenological theory stresses the idea that the convergence of text and reader brings the literary work into existence. But this convergence can never be precisely pinpointed, and must always remain virtual (Tompkins 1980:50). Thus, Poulet (1969:59) sees the text-reader relationship as being one-way: within the reader the work lives its own life, 'in a certain sense, it thinks itself, and it even gives itself a meaning within me'. His assumptions are perhaps the forerunners of Iser's and Holland's transactive theories. But whereas Poulet's reader is *passive*, Iser's (and Holland's) is *actively* participating in the production of textual meaning. Therefore, Iser's approach is significantly different from Poulet's, possibly because of the influence of Ingarden's (Husserl's) phenomenology (Tompkins 1980:xv; Maclean1986:126-32; Freund 1987:139). However, by retaining Ingarden's emphasis on maintaining the text's independent existence, Iser's theory of reading also retains a strongly 'Formalist' slant. As Freund (1987) explains:

> 'For the New Critic, Ingarden's theory provided the license for promoting an 'intrinsic' approach to the artwork, whereas for Iser the same emphasis ... promotes a reader-response criticism which, however retains a strongly formalist slant. The common source probably explains to a certain extent the formalistic, classicist and totalising residue of Iser's interpretations despite his anti-formalist polemicising' (p. 140).

Therefore, phenomenology permits readers some freedom, but not license simply to interpret as they wish. For interpretation to be an interpretation of *this* text and not another, it must somehow be logically constrained by the text itself. Thus, works exercise a degree of determinacy over readers' responses (Eagleton 1983:85).

The implication of a strongly 'Formalist' inclination in reader-response criticisms may pose a potential problem for classroom practice. For example, the notions that texts exercise a virtual or vague measure of determinacy over responses to them or that meaning is somehow 'immanent' in the text's language awaiting its release by the readers' interpretations, imply reader-response criticism does not radically break with the literary theories whose critical ideology as noted above encourages teachers to obsessively analyse/transmit textual details (see, e.g., discussion of the 'personal response approach' as found in many published ESL/EFL materials in Lott (1986; 1988:1-13); in sub-Section 2.3.8 (a) above). The seemingly fair distribution of authority between the text and reader is, as Iser's critics have pointed out, difficult to maintain (Freund 1987:147). The compromise formation whereby the text instructs and the reader constructs may breakdown in the classroom. This runs the risk of closing out the learners' developing responses in their formative stage. This tendency is perhaps even more likely given the emphasis on passing examinations, the 'crudely misunderstood' "cultural heritage" view of English in the curriculum and the 'linguistic/stylistic analysis' approach which characterise the school environment (Rosenblatt 1970:vi, 57; Eagleton 1983:88; Protherough 1983:9-13; Gower 1986:127). In Uganda, for example, the situation described above could equally apply, following the manner in which English literature teaching in Britain was exported overseas and later evolved. Therefore, the extent to which 'Formalism' is entrenched in the institutions where literary criticism and literature teaching is practised, presents formidable obstacles to any critical-pedagogical approach which seeks to overturn its doctrines. In the classroom, an account of the pupils' *experience* of the text, though it differs in every substantive respect from a 'Formalist' analysis, may still take the text as the primary unit of meaning. That is, the text remains an object of study rather than an instrument for *learning* to read literature (Tompkins 1980:224-5).

(b) 'Interpretive communities'

On the other hand, the potential diversity of readers and texts may equally pose pedagogical difficulties. Fish (1972) initially claimed that it is solely readers who make meaning. And, Holland (1975a:131) explains the phenomenon of every reading/reader

being unique with the concept of 'personal style'. But the concept of different types of readers is potentially fraught with the theoretical danger of readers' idiosyncrasy, multiplicity and aberrant subjectivity as they arbitrarily make self-indulgent meanings out of texts (Rosenblatt 1970:31-2; Protherough 1983:26; Freund 1987:3). Hence, faced with accusations of advocating total anarchy in interpretation, Fish (1980b) amended his idea, introducing the notion of 'interpretive communities', who produce meanings rather than the text or the reader. Fundamentally, this notion states that since all sign systems are social constructs which individuals assimilate more or less automatically, individuals' perceptions and judgements are functions of the assumptions shared by the groups they belong to (Tompkins 1980:xxi). This concept, perhaps first developed by Richards (1929:34-5) and Rosenblatt (1970:94, 97, 103-4), plays a crucial role in many recent theories of reading (e.g. Culler, Fish and Bleich). Iser avoids the question of 'interpretive communities' by his own notion of the 'relative indeterminacy' of the text. However, unlike Iser, Fish argues that reading is not a matter of filling in gaps left by texts or extrapolating from their hints, but a process of experiencing what texts *do* to one, which is actually a matter of what one *does* to them. Reading becomes a matter of interpretation based upon 'interpretive strategies' which readers share, and which will govern their personal responses (Eagleton 1983:85). Culler (1975:114-16) equally believed that to perceive the structure of a literary work implies applying an internalised "grammar" of literature, or what he termed "literary competence". Thus, literary meaning is not the result of responding to an author's cues, but is an institutional matter, a function of conventions that are publicly agreed upon (Tompkins 1980:xviii). Similarly, Bleich (1978:97-133) distinguishes between individual's response to literature, which is purely subjective, and the process by which response becomes a form of *knowledge*, a procedure determined by the 'community of interpreters' to which the reader belongs. Hence, knowledge (meaning) is the product of *negotiation* among members of an 'interpretive community', a collective decision about what is desirable to know (Tompkins 1980:xxi).

One of the most significant moulding influences of readers' initial tentative assumptions is their *culture*. Children learn the modes of literature that operate in their society. Hence,

teachers are usually encouraged to consider this while introducing learners to texts, especially from a foreign or past culture (Rosenblatt 1970:15; Protherough 1983:42-3; Hackman & Shackleton 1998:1). In practice this implies preparing the way for texts to create a receptive context and 'building' into the learners an increasing ability to recognise and interpret conventional patterns or 'rules' of 'story grammars'. This process of 'naturalisation' (Chatman 1978:49) normally entails, especially in *L2* teaching, the use of *oral*/mother-tongue literature, 'sequencing' and/or 'clustering' simplified/graded readers and canonical texts, and teaching background information. However, a possible risk perhaps lies in the unquestioning adoption of the general attitudes toward society and texts that permeate one's environment. So in a classroom, for example of 'English' literature to non-native English speakers and vice versa, the teacher's attitude would be to transmit 'facts' or 'a clearly defined body of information' (Rosenblatt 1970:27). Thus, the notion of 'interpretive communities' may not encourage individual reader-response to literature before sharing and discussion. For, either the teacher merely reinforces shared assumptions through the idea of 'background information' or 'preparing the way', or forestalls the learners' tentative idiosyncratic responses which would later be developed/refined through 'negotiation'. Conversely, given the learners' shared cultural background and experience, their interpretations of texts may merely espouse commonly held views of those texts (see, e.g., Brumfit 1986a; Pettit 1986). So that, despite classroom procedures entailing class/ pair/group discussion, in the final analysis there would hardly be any alternative possibilities to share, discuss and perceive (Rosenblatt 1970:97; Benton & Fox 1985:35). For example, in Uganda Etuusa (1989) found that the most commonly used procedure ('A') in conducting reading lessons entailed, as one teacher described it:

> First, I read aloud to the whole class, then I pick on one student to read. Students read silently and I ask them a few questions. I discuss the answers with them and I give them homework (p. 43).

Since 'reading aloud ... was often used simultaneously with silent reading' (p. 53), then presumably equally frequently used was the procedure ('C') described as:

> Students read silently, then they make their groups to discuss the possible answers and they finally discuss their answers with the teacher (p. 43).

However as she concludes, the procedures:

> 'used in conducting reading were not effective, more especially ... C .... Although ... A was the most commonly used, it is not necessarily the most effective. In fact it is rather boring; it has been observed that it does not motivate students' interest to enjoy reading in the classroom as well as reading for pleasure (p. 51).

Hence, the impact of literary works is dulled when readers bring to texts a hoard of ready-made, strongly formed ideas and habits of response. Therefore, considering the pervasive approaches to literature teaching, for example in Uganda, which discourage the learners to initially define their response, the idea of 'interpretive communities' may licence classroom practices that are equally irrelevant and distracting.

3.4.3 **Some potential strengths of reader-response**

(a) 'Interpretive communities'

Still, the concept of "interpretive communities" has remarkably positive implications for literature classroom practice. It implies and partly provides a methodological framework for classroom teaching in which there is both space for the individual's response *and* for later collaborative work, intended to enhance appreciation (Tompkins 1980:xxi; Benton & Fox 1985:108-9). Rosenblatt (1970) clearly explains it thus:

> 'The process of interpretation is ... complex ....The reader must be faithful to the text .... But he does more than that: he seeks to organise or interpret such clues. His own assumptions will provide the tentative framework for such an interpretation. He may discover that this causes him to ignore elements in the

> work, or he may realise that he is imputing to the author views unjustified by the text. *He will then be led to revise or broaden his initial tentative assumptions.* Such a process surely would have been generated by an *interchange among students*....The challenge would be two-fold: to determine whether their interpretations were supported by the text, and ...to test the adequacy of the psychological assumptions guiding their responses to the text.... The reader will be less likely to impose irrelevant or unjustified interpretations if he has been led to scrutinise his... assumptions and to become aware of alternative possibilities' (pp. 11-2). *(emphasis mine)*

This notion clearly implies the teacher can implement classroom procedures which initially take into account the personal needs, experiences, assumptions and attitudes of the learners and which affect the way pupils respond to literature. It also fulfils the analytical aims of helping the students to understand what they read and to lead them toward a degree of critical appreciation by bringing the learners to modify their initial tentative responses through sharing and discussion. Thus, authorisation of interpretation is by negotiation rather than prescription, and the learners are *not hurried* into expressing (scholarly) responses to texts through, for example, initial teacher-led all-class discussions or writing formal essays.

(b) Implications of the 'experiential'/'transactional' view of reading

Rosenblatt (1970; 1978; 1985), Iser (1974; 1978) and Holland (1975; 1982:27-34) provide the fullest accounts of the act of reading both as an 'inter-subjective' reader-text creative and dynamic process, and a personal aesthetic experience of the reader. Rosenblatt (1978:24) distinguishes reading a literary work and ordinary reading by what she terms 'aesthetic' and 'efferent' reading, respectively. Whereas one can read a newspaper or a scientific work for another and summarise it acceptably, no one can read a poem for another. Readers of poems must have the *experience* themselves (1970:32-3). This view is echoed by Iser (1978) because central to Iser's theory is the notion of an interaction between the author's text and reader. The product of this interaction is 'the

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work' or meaning. Meaning is neither the reality of the text nor the subjectivity of the reader, but 'an image' that fills in the blanks, constrained by the patterns supplied in the text and experienced by the reader. Meaning is, thus, not an object to be defined but is an effect to be *experienced* (Iser 1978:9-10). Similarly, Holland (1975b) conceives human experience in creative or relational terms as 'an in-gathering and in-mixing of self and other' (Tompkins 1980:xix).

The 'transactional' view of reading (to use Rosenblatt's term) has wide-ranging and significant implications for pedagogical practice in relation to the definition of literature and its role in the curriculum; to how learners and texts and, therefore, classroom objective(s) and book selection criteria are comprehended; *and* in terms of suggesting a model of literature teaching which simultaneously develops *literary* and *linguistic* competence. In both areas reader-response to literature appears to be of particular relevance to Uganda, as illustrated below.

(i) *The definition of literature and its role in the curriculum*

If reading is not 'recuperative' but a creative process, then meaning is what happens to readers as they negotiate literary texts and not something that was already in place before the readers experienced it (Tompkins 1980:xxii, 172-9). Thus, the meanings of literary works largely depend upon the peculiar contributions of the texts to what readers bring to them. This implies that meaning is the product of the uniqueness of readers and texts and therefore, potentially idiosyncratic and plural (Rosenblatt 1970:30-1). Such redefinition of literary meaning implies a redefinition of literature as well. If meaning is neither historical-cultural-sociological facts nor textual-linguistic form but an *experience* during reading, then literature is not a fixed 'essence' and object of attention somewhere outside or inside the text, but a sequence of events that unfold within the reading mind (Eagleton 1983:9). Pedagogically, this implies shifting attention away from theorising about what literature *is* to what literature *does*. That is, to look at the process of readers reading texts and responding to them and how this informs classroom learning strategies (Protherough 1983:18).

To define literature in experiential terms involves a different understanding of the nature of readers and texts. It is plain that because readers actively participate in the production of meaning, they cannot be 'passive' or 'textualised' but are instead active . Since they come to texts from *life*, then they are human and bring personal traits to texts. This seems to suggest that readers are essentially not generic but individuals, and are not distinguished from or underprivileged by comparison with the critic (Rosenblatt 1970:25, 30-8; Tompkins 1980:xv, xvii, xix, 203-4, 222-3). Similarly, texts in reader-response criticism are indeterminate structures which influence the readers' production of meaning by calling upon them to supply the missing links (Iser 1978:166-7). This is a different emphasis from the conventional views of texts and therefore, of literature: either as expressions of the authors' personal intended meanings/messages to be retrieved or as self-enclosed linguistic constructs with meaning that eternally inheres in their language. Given the indeterminate structure of texts, every text is capable of many different realisations and no reading can exhaust the text's full potential (Freund 1987:146). This, coupled with the great diversity of readers, makes literature teaching highly variable. Contrary to suggestions of conventional critical-pedagogical approaches seen above, it seems therefore that there can be no single formula for teaching texts (Rosenblatt 1970:4), more especially perhaps 'canonical' texts in *L2* situations like Uganda. The 'best' approach may be dictated by the uniqueness of the text itself and the distinctive nature of each class of literature learners (Benton & Fox 1985:108). For the teacher this requires knowing and using a wide variety of teaching strategies and activities, and varying and matching classroom teaching activities according to the nature of the text and pupils. This makes reader-response theory particularly appealing in literature teacher education in *L2* contexts.

In Uganda, for example, there is a tendency to prefer the term 'literature in English' as opposed to 'English literature'. The reason for this preference (discussed in sub-Section 1.1.3 (d) above) is that to teach 'English literature' would be merely to reduce literature teaching to a cultural-historical-sociological study of literary texts. Yet, 'literature in English' in Uganda is taken to include the considerable diversity of literature in the English

language. This shift of emphasis has as much to do with a redefinition of literary meaning as it has to do with a redefinition of literature and its role. Meaning is no longer historical-cultural-sociological facts but textual-linguistic form. Thus it implies a *stylistic*-based approach. This, for example, may also imply that in 'literature in English' in Uganda emphasis can be upon learning English language. This seemingly suits some aims of learning literature in Uganda outlined in sub-Section 1.1.3 (c) above. The first aim of UACE/A' level literature is that of 'teaching' learners the 'rudiments of literary criticism'. And it goes on:

> The course will demand *not* more than a beginner's ability to criticise Literature (UNEB 1987:54). (*emphasis mine*)

This implies that literature in English assessment in Uganda demands no more than teaching which seeks to develop simply *critical* readers and not literary critics. This seems to make a reader-response approach particularly relevant (see discussion in sub-Sections 3.4.1 above and 3.4.4 (b), (i) below). But the redefinition of literary meaning and of literature in Uganda seen above clearly does not go far enough in providing a well-grounded basis for, for example, enabling 'a *beginner* ... to criticise literature'. This is because of the attitudes and the pedagogical practices it implies. However, if meaning is an *experience* during reading and literature is a sequence of events that unfold within the reading mind, then facilitating *beginning* learners' understanding of 'what makes for mature reading' through, for example, various ordered *response*-oriented individual, pair, group activities, respectively, reinforced later by teacher's and critics' comments is made possible.

Therefore, the appeal of reader-response criticism is that it enables us to understand that conventional attitudes and the pedagogical practices they imply are perhaps based upon an erroneous or incomplete definition of literature's role in the curriculum. By shifting attention to the learner-reader who experiences the literature, reader-response criticism compels teachers to regard as one of their cardinal tasks the role and special aim of

contributing to the 'personal growth' of learners as imaginative and aesthetic social human beings. This thinking may partly explain the emphasis that was given to reader-response to literature in the National Curriculum in Britain in the late 1980s (see Cox Report 1989:15, 52-3).

(ii) *Classroom activities' objective(s) and book selection criteria*

Accordingly, a "personal growth" view suggests that teachers re-examine both their classroom teaching objective(s) and text selection criteria because literature teaching can only serve the role of fostering 'personal growth' when it is of some value to the learner (Rosenblatt 1970). Thus, it appears that the fundamental purpose of classroom activities should be to enable the learners develop both an enthusiastic and committed, and subtle and discerning response to literature through *enjoyment* and *pleasure* (Benton, *et al* 1988:ix). A reader-response approach postulates that personal pleasure is central in acquiring and enhancing individual response-oriented 'literary competence'. When learners first indulge in the pleasure of using personal prior-knowledge, they achieve a positive attitude towards further learning stages (Delanoy 1993:101). This implies that reader-response to literature is of special relevance to Uganda, for example, where interest and performance in the subject has declined. Moreover, according to the stated objectives of the UNEB syllabus (1987:20), the study of literature in Uganda plays a significant role to:

> "develop and maintain the habit of reading for *pleasure*, thus promoting fluency in reading, an important requirement for further studies through the medium of English" (also cited in Ndeezo 1991:7). *(emphasis mine)*

Since the appeal of literature for individuals is found in the *experience* the literature presents, then a key to success in using literature in class seems to rest in initially selecting literary texts whose themes and style the learners can identify with. In effect, this coincides with long-standing views, for example in ESL/EFL, challenging the institutionalised English 'canonical' texts approach to literature teaching and advocating greater use of mother-tongue literature and/or national/regional literature in English as the *L2* learners'

starting point (see Press 1963:161-8; Wali 1963; Brumfit 1986a:237-8; Achebe 1975:55, 60-2; Kachru 1986:141-2; Chinweizu *et al* 1985:296, 299; Mckay 1986:194; Ngugi 1994:442, 448-9, 452; Soyinka 1993:93; Tiffin 1996:143-5). This also strikes a chord with the stated aim of UCE/O' level literature teaching in Uganda of providing 'an introduction to African and world literature through the study of works *which are likely to be appreciated by students in East Africa*' (see sub-Section 1.1.3 (c) above). This is in a situation whereby the 'syllabus ... offers inadequate African and ... Ugandan literature' (Abalata 1991:5). However, the attractiveness of a reader-response approach seems to reside in the fact that it goes a step further beyond simply postulating text selection criteria, into theorising an equally important issue of how to deal with such duly chosen texts in the classroom (see, e.g., Rosenblatt 1970:11-2; 1985:39; Benton & Fox 1985:108-10; Benton 1995:335; Kruck 1997; detailed discussion in Section 3.4.4 below). Overall, this implies that reader-response theory is likely to be of especial interest in Uganda considering the remarkable decline in interest and performance in literature.

(iii) *A literature teaching model which simultaneously develops literary and linguistic ability.*

Given a methodology which concentrates on the *creative* act of reading, teachers must therefore shift the emphasis from teaching which stresses linguistic analysis/use to teaching which *initially* honours the expression of *individual* responses, since this is where *delight* in literature begins (Benton & Fox 1985:18). But in *L2* English teaching, for example, the basis of orthodox approaches to language and literature teaching is developing both the ability to effectively communicate through language in the cultural context of the target language (Brumfit 1985:3-5) and the necessary 'literary competence' to be sensitive and responsive to the Western-English-medium literary tradition conventions. This presumes certain pre-set linguistic and interpretive standards to which *L2* learners should from the outset strive for conformity. Hence, (set-)texts are 'closely read' as standards of good language-*use* or imaginary substitutes for the actual experience of the cultural-socio-linguistic context of the target language (Brumfit & Carter 1986a:15, 18). What is being learned in the interaction between learner and text through this approach is perhaps

linguistic competence, practical criticism and the meaning of individual texts and not individual *response*-oriented 'literary competence'. The products of this approach are likely not to be 'keen readers' of literature (Benton *et al* 1988:ix). Thus, it is common that few may have formed the habit of turning to literature for *pleasure* and insight (Rosenblatt 1970:59; Protherough 1983:139-41; Akidiva 1993:66). Yet, such a custom in the long-term is vital for sustaining the learners' 'adult-life' linguistic competence presupposed by the utilitarian views of English in the curriculum.

However, a reader-response approach potentially can achieve both literary engagement and linguistic development. For, reader-response encourages learners to see themselves as readers *learning* to make meaning. This, as Protherough (1983:185-198) and Benton & Fox (1985: 115-149) illustrate, entails employing a wide variety of classroom strategies with *delight* as both the criterion for judging the suitability of particular activities and the basis for learners to subsequently become 'sensitive' readers. For example, instead of response to poems taking the conventional form of teacher-led oral interpretation, dramatisation and/or (written) practical criticism, it would involve (depending on the stage in the framework of a lesson plan) several ways of providing room for 'finding, holding and refining' *individual* responses. These include: 'personal jotting', 'picturing', 'discussion', 'cloze', 'sequence', 'changing the form', 'parody', etc. (see, e.g., Benton & Fox 1985:135-149; detailed discussion in sub-Section 3.4.4 (a) below). Without the potential danger associated with conventional approaches of leading the learners to consider literature either as highly academic, remote and irrelevant (Rosenblatt 1970:59), or as involving the 'breaking up of texts into fragments' to stimulate the learners' response and to be immediately subjected to detailed linguistic-stylistic analysis, the sequence of individual, pair, group activities would enable the learners to initially formulate and express and later extend-refine their personal sense of texts in *their entirety* both orally and in writing in ways that integrate both language and literature skills. This is because reader-response approaches stress the importance of making literature accessible to the learners by giving them the 'tools' for initially producing their own readings, for instance, by choosing texts which appeal to the learners' experiences or by creating mental space

through the use of devices such as the reading 'log'/'journal' to enable the learners bridge the cultural divide of canonical foreign texts (Carter & Long 1991:4; Benton & Brumfit 1993:3; Rizzo 1993:38; De Castro 1993:52-3, 55; Kruck 1997:1-14).

Essentially, this echoes ESL/EFL views advocating the application of tried and tested 'process'-oriented language teaching techniques to literary text study prior to more systematic stylistic analysis (see, e.g., Long 1986:42-59; Nash 1986:70-88; Carter 1986:110-32; Elliot 1990:191-2). The participants at the Cambridge Conference (1962) also had long ago deplored some of the influences of examinations on the teaching of literature, especially with regard to second-hand responses, and had consequently recommended 'activities and dramatic methods in connection with reading' (Press 1963:165). However, these views tend to concentrate on language-activities and the theoretical-pedagogical questions they ask arise mainly from this perspective. Thus, the appeal of a reader-response approach appears to be that there is a clear basis for language work, as in conventional ESL/EFL methodology, yet divested of the notions first of 'manipulation' of texts in order to activate student response or the detailed linguistic study of language-use as a *'way-in'* to texts. Both of these get in the way of genuine reading and responding to literature and perhaps disfigure the 'language-based' and 'personal response' approaches. This is noteworthy for Uganda where there is already a remarkable decline in performance and interest in literature. Reader-response, first and foremost, helps the learners to define their tentative *literary-critical* response. Rather than initially responding to texts by simply sitting and memorising them and the teachers' remarks until required to write formal (exam) essays or by the extension of the learners' interest into 'remotely related issues' (e.g. through improvisation/dramatisation), a reader-response centred methodology encourages individual learners first to develop a thoughtful response to literature. Typically, this is achieved through informal *writing* to help to crystallise their responses, and through *talking* about what they have read in order to verbalise their personal experiences (Protherough 1983:100, 117; Benton & Fox 1985:106-7, 121). Therefore, by integrating literature and language work, the *basic* literature and language skills of reading-responding, listening, speaking and writing are all *'communicatively'*

developed and refined in the *literature* lesson. Thus, reader-response appears in effect to be an approach to the teaching of literature, especially with *L2* learners, in which *literary* and language study could be more closely integrated and harmonised than was commonly the case (Brumfit & Carter 1986a:10). This theme is explored in more detail below.

3.4.4 **Reader-response to Literature and ELT in ESL/EFL**

(a) Classroom reader-response oriented principles and practices relevant in ESL/EFL

Some reader-response oriented principles and practices relevant in *L2* classroom situations are that the activities should be simple in that they 'use a limited range of technical terms', are 'exploratory' and hence 'unstructured' and, are 'text-based', that is deal with texts in *their entirety*. Reader-response pedagogy posits that 'students are responsible for preparing most of the explanations' because this implies that the literary ability that will be enhanced will comprise the learners' capacity to 'respond imaginatively' to, and attempt to 'appreciate what they read' 'on their own' as a starting point. The teachers' role ideally is not to try to impose their own interpretations but simply to ensure interpretations produced by the learners are validated through the pedagogical process. This can involve interactions between the learners and the text, between learners and fellow learners and between learners and informed interpretations - all of which the teacher should encourage. These principles apply in an ESL/EFL classroom without diminishing the importance of the teachers' role because their role is made even more important if the literary text is less directly relevant to the learners, for example 'canonical' English texts. For, it is the responsibility of teachers to find ways of blending the *L2* learners' experiences and the experiences portrayed in literary works, without simply resorting to flawed conventional classroom practices discussed above (see Carter & Long 1991:7-9,12,27; Icoz 1993:136,141; Hackmann & Shackleton 1998: Ch.2, 3).

Thence, ESL/EFL reader-response oriented approaches can entail, for example, using 'jottings' around the text to hold and develop initial responses while reading a text, or 'copying out' a short text (e.g. poem) prior to reading it or as one reads it. It can involve,

for example, reading prepared readings silently and/or aloud to peers, or using 'paintings' and/or 'picture-books' to engage the *L2* literature learners 'more readily' in 'talk and note making' and to 'provide a way into the accompanying poem'. After reading a 'passage' learners might be asked if anything similar has ever happened to them because readers often relate their world of experience to texts. Alternatively, during reading learners may keep a reading 'log'/'journal'. Assuming the chosen texts are relatively accessible to the learners, through this device students can express their initial tentative responses to texts based upon their personal shared experiences with the texts. Or, if learners do not understand the assumptions on which the events in a text are based, it may involve asking the learners after reading to indicate (from a list with cross-cultural implications provided by either the teacher and/or the learners themselves) the things which they find typical or unusual to themselves and their expectations of the context of the text. Especially early in the ESL/EFL literature curriculum, it might perhaps demand, for example, that the learners start off with sequenced oral/local/regional short stories written/translated in English so that they quickly experience the satisfaction both of using what they are already familiar with and of finishing a text. For, the feeling of success is likely to motivate them to start another text and 'success will possibly build on success' (see, e.g., Mckay 1986:197-98; Short 1989:2-3; Rizzo 1993:38; Benton 1995:336-7; Kruck 1997:3-4).

(b) Arguments for reader-response oriented procedures in ESL/EFL

Reader-response oriented procedures in ESL/EFL literature classrooms are perhaps time-consuming (Kruck 1997:12). Also, reader-response notions of, for example, 'interpretive communities' might echo 'traditional' socio-linguistic assumptions of practical criticism/ stylistic analysis. This perhaps makes it potentially untenable in some ESL/EFL situations (see discussion in sub-Section 3.4.2 (b) above). However, a reader-response oriented model seems to have the following principal reasons for its appeal in ESL/EFL literature teaching.

(i) The process, practical and informal nature of its procedures:

1. *- facilitates critical reader-text interaction*

The process and practical nature of its procedures, for example, using reading logs/journals or copying out texts, invites *L2* learners to formulate and develop their own responses and sensitivities. For example in Uganda, this eventually is likely to have positive effects on performance and interest (see Chapters Five & Six below). Using reader-response journals slows down the reading process which may facilitate critical reader-text interaction, because writing down thoughts, feelings, questions, etc. causes 'reflective, attentive, critical, constructive and procedural response towards a text' (Kruck 1997:3-4). Copying out texts slows down the reading speed almost to that of writing which creates the mental space to reflect upon texts as the pen reproduces them. This forces down the speed of perception and thus perhaps makes learners more aware of the language (e.g. spelling, syntax, vocabulary). For ESL/EFL literature learners, who normally are expected both to experience greater linguistic difficulties and to utilise every opportunity including literature teaching/learning to improve their language abilities, the process of copying out enables them to critically reflect upon the language and the form/style of texts relatively better (Benton 1995:336-7, 339). Hence, this might lead learners to make their own judgements and to develop and refine their techniques for 'meaning creation' so that they can apply them to a wider range of texts. Therefore, reader-response oriented approaches appear to have the 'big difference' that notwithstanding a curriculum which might equally reject a 'set books' approach, the learners make the judgements in the first place instead of merely accepting the judgements of the teacher (Brumfit & Carter 1986b:24; Carter & Long 1991:24-5; Kjeldsen 1993:19; Delanoy 1993:96,101; Kelliny 1993:123).

2. *- is helpful in teaching canonical English literary texts*

A reader-response oriented literature model is helpful in teaching canonical English texts predominant in ESL/EFL syllabuses of countries such as Uganda. For example, using a reading log/journal may provide space for learners to establish relations to dissimilar 'worlds'/'cultures' and to experiment at negotiating cultural conflicts. Thus, it encourages the learners to respond immediately to texts without the initial mediation of teachers and discourages lengthy lectures on background information and/or students being taken

through the texts (Carter & Long 1991:12, 24-5; Kruck 1997:4). This implies that it would necessitate training in 'appropriate' literature teaching methods/skills in order for ESL/EFL teachers, for example in Uganda, not to feel the desire to hide their 'ignorance' behind a better acquaintance with the English language or the social background of canonical texts.

3. *-provides opportunity for authentic L2 use*

The informality of reader-response oriented procedures, such as 'jottings' or 'reading log/journal' used to hold and develop initial tentative responses, may provide opportunity for authentic *L2* language use. Keeping reading logs presupposes that the learners verbalise their own ideas about or conception of texts. This entails *L2* learners utilising their existing linguistic knowledge informally without being hurried into expressing responses in formal essays as may often be the case (Kruck 1997:4). Thus, jottings/logs/journals may subsequently empower *L2* literature learners to submit their individual and collective judgements for discussion to their peers and later to the teacher and to write more formal pieces of work, having used 'writing to think with' and 'to make purposeful comments on the text' (Carter & Long 1991:25; Benton 1995:337, 339).

Overall, this implies that reader-response to literature is of noteworthy relevance to Uganda, for example, since two of the stated objectives of literature teaching are to extend and promote 'active and effective command' and 'use' 'of English through exposure to' 'various kinds' of 'writing'.

(ii) A 'flexible teaching model':

1. *- convenient for getting texts read*

A reader-response classroom practice model is 'flexible' and therefore, a good basis for a learner activity-centred approach to ESL/EFL literature teaching. ESL/EFL literature learners generally have widely differing career interests, English learning needs and literary competencies. This might not motivate some to read literature. The general lack of reading culture is exacerbated by chronic shortages of teaching materials/aids, including the (set-

)texts themselves. Consequently, a familiar problem in ESL/EFL literature teaching is the difficulty of getting texts read both inside and outside the classroom. For example, Ndeezo (1991) describes the Ugandan situation thus:

> In literature, many students view the subject as ... difficult, overtaxing. One in which a lot of time is needed ... to read all the books .... The researcher's experience ... was that ... very many ... (*students*) instinctively opted to offer literature ... but quickly ... after being exposed to the bulk of work ... left literature ... for Fine Art .... (pp. 11-2).

As argued below, the flexible nature of the activities of reader-response oriented classroom practices appears to be a possible solution to the question of how to help in the process of reading texts (i.e. getting texts read) both in advance and in the classroom, and may also help to open up Ugandan learners to the nature of literature and the identities and differences of its various literary genres.

When learners are made responsible for preparing most of the explanations ESL/EFL teachers can be fairly certain that a significant proportion of the class comes prepared in advance for each text (see Brumfit 1986b:256-61). Traditionally the strategies employed in ESL/EFL situations in order to get a text read in class include, reading the whole text in advance followed by teacher discussion in class, successive reading in class extract by extract interspersed with teacher comments, reading an annotated edition of a full-length (set-)text in class, etc.. For example, this researcher observed that in one school in Uganda 'the typical method of teaching was ... mainly ... reading the text and discussing orally in class' (Okuni 1997). The approaches which these strategies imply have been fundamentally challenged by recent developments in reader-response theory and practice (see, e.g., Bardgett 1983:75-87; Benton & Fox 1985:111-4). A kind of 'compromise' between the 'reading-the-whole-in-advance' method and the 'successive-reading' strategy may entail a flexible approach involving the use of a reading log/journal, prediction activities, pair/group and whole-class oral discussion in the classroom, etc. For example,

students may be required to read a bit of the text and to make notes in advance before discussions in class start, then start working with the text (e.g. novel) in class while they go on reading and making predictions at appropriate points in the text, etc. The appeal of such learner activity-centred, response-oriented strategies, especially in Uganda where the situation described above obtains, is that it seems easier to hold the students' interest and enhance their cognitive development. Hence, a possible solution to getting texts read both in advance and in the classroom. It can lead to more effective learning because several activities can be exploited, and it enables working in a thorough and organised way on shorter sections of a longer text as part of the whole, rather than to have to cope with the text in its totality or unity or vice versa (see Maley 1989:11; Ross 1993:31-2; Rizzo 1993:38-9; Icoz 1993:141).

2. *- suitable for enhancing awareness of the real nature of literature and of its varied genres*

The flexible nature of the activities of a reader-response oriented classroom practice also permits an awareness of the true nature of literature and of the identities and differences of the various literary genres. For example, reading a literary text is an experience which demands an 'aesthetic' response different from the experience one gets when reading a factual text for information. Also, whereas in reading a novel one experiences questions of chronology or 'time and linearity', in reading poetry one experiences 'spatial qualities'. This difference implies different reading strategies. But until the advent of reader-response theory and practice this had remained relatively un-theorised (see, e.g., discussion in Rosenblatt 1978:24; Benton & Fox 1985:Ch. 1, 2; Benton 1995:336). In Uganda, for example, there is an overall tendency to emphasise 'creativity using Orature as a stimulus' and 'extended activities/drama' to achieve the twin aims of enabling learners communicate effectively through English and stimulating students' response 'to the Language Arts, as in prose and poetry'. It is possible such emphasis only benefits the learners in their encounter with the dramatic and perhaps poetic forms, as Mpiima (1991) explains:

> Unlike the dramatic and poetic form which should ideally be experienced through listening and speaking, the students' access to the prose form is initially through reading (p. 1).

Given that the nature of literature and the different literary genres each demand different reading strategies implies that developing individual response-oriented 'literary competence' in Uganda could be an important step in recognising this fact, and therefore in improving the learners' achievement in literature. For, a good pass in literature in Uganda is unfeasible without passing *all* the three papers (see also Chapters Five & Six).

(iii) Nurtures 'keen readers' right from the formative and earliest possible stage and throughout the school literature curriculum

A reader-response based methodology aims to nurture committed and enthusiastic and intellectually acute and critically aware readers. This entails propagating the form of literary understanding 'which underlies our ability to perform adequately in response to "literature"' (Brumfit 1989:26). Such knowledge involves an enjoyment of reading and interpreting for oneself, a reasonable knowledge of the language employed in given texts, an awareness of the various literary styles and conventions, a recognition that language can deliberately be used imaginatively to create metaphorical meanings, a lasting ability to negotiate and validate an individual interpretation of texts, etc.

Conventional practice has normally been to emphasise wider exposure to varied texts and thus, implicitly, to the numerous literary conventions embodied in the literature, plus detailed discussion and analysis of canonical (set-)books. Thus, it is implied that by encouraging 'fluent' and 'accurate' reading and synthesising 'in-breadth and in-depth approaches to reading literature' ESL/EFL learners will somehow eventually acquire the necessary 'literary competence' from the process, especially only after they have progressed through the complete school curriculum cycle. The necessary 'literary competence' in such cases entails, for example, cultural-relativity knowledge, linguistic analysis and inter-textual and social-textual generalisations. Given some potential

'difficulties' likely to traditionally confront less able ESL/EFL literature learners, it might be that such an ESL/EFL literature curriculum design and classroom methodology lays a good foundation for both lasting serious reading in life and academic literary criticism. However, the edge of a reader-response oriented model seems to be that it theorises an approach to literature curriculum design and classroom methodology in which there is room to *synthesise* 'in-breadth' and 'in-depth' approaches to reading literature *and* the 'individual's response and later collaborative work intended to enhance appreciation'. This is possible *both* within individual or series of lessons at particular stages of the school curriculum, *and* spanning the complete curriculum cycle beginning from the earliest possible up to the most advanced stage in the school system (see, e.g., Atkinson 1983:88-100; Town 1983:113-26; Protherough 1983:169-98; Benton & Fox 1985:109-10). This implies that a reader-response oriented curriculum design could be especially interesting in Uganda where both literature is seldom taught in lower secondary and the status quo urgently needs strategies to stem the relentless decline and rekindle the study of ESL/EFL literature.

(iv) Addresses the concerns of ELT

Altogether, then, the main appeal of a reader-response centred ESL/EFL model is that, unlike the post-Leavis model which also stems from a literary tradition but implies a book/teacher-centred methodology, it seems to address the *contemporary* concerns of ELT and thus, implicitly, of 'integrated' language and literature ESL/EFL teacher education (see Carter & Long 1991:10). It meets the following concerns of ESL/EFL teachers, for example in Uganda. It is student-centred, activity/process-based teaching. It integrates language learning in reader-response oriented classroom activities and thus, enhances linguistic as well as 'literary competence'. It abets the teaching of canonical English texts traditionally considered the means of induction of learners into a serious view of the world and an 'understanding of the human condition' (Brumfit 1989:26). All this is because a reader-response oriented approach acknowledges that language is crucial to acquiring 'literary competence' in the target language, but also presupposes that individual response-oriented literary competence results from factors beyond basic

understanding of the language of the text. Furthermore, it assumes that texts have value for given people in particular contexts. This does not presume certain pre-set linguistic and interpretive standards to which *L2* learners should from the outset strive for conformity. Therefore, it 'integrates textual analysis with response-oriented criticism'. That is, it 'honours both the integrity of the text and of the reader' (Benton & Brumfit 1993:3-4; Benton 1995:335, 341). This implies that even in its present form literature in English education in Uganda, for example, would be less likely to be dismissed as remote from the learners and irrelevant to the country's overall needs.

3.5 Conclusion

3.5.1 Summary

Literary theory, especially reader-response, indeed has a place in the literature education curriculum. But the reciprocity between literary theory/criticism and classroom practice, especially under the influence of reader-response thinking, has changed from its traditional relationship. Furthermore, there has been a tendency in literature teaching and teacher education to ignore literary theory even as it addresses itself to the issue of reading. Reasons for this seem to coincide with the dominance of New Criticism ideology this century, which paradoxically may be traced to Richards' (and Leavis') 'professed' scepticism about the reciprocity of theory and practice and, in turn, to the limitations of critical theory to indisputably theorise how control over meaning is distributed between text and reader. New Criticism's subsequent 'ontological/ objective' definition of literature has had wide-ranging implications for classroom practice. Text-centred and objective-oriented, it privileged the critic/teacher above the ordinary reader/learner in the authorisation of textual meaning. Consequently, *criticism* and *teaching* of literature became interchangeable, and classroom practice in colleges/universities and in schools became indistinguishable. This is partly the cause and effect of major weaknesses of conventional literature classroom practices world-wide.

It appears that the explanatory value of literary theory of literature classroom behaviours is far more complex than is apparent in the study/criticism of literature. Abrams' 'map' inspires Freund's three 'theories of reading': Romanticism, Post-Structuralism and Reader-response, which appear to represent three approaches to classroom practice corresponding to the terms: *author-reality focused*, *language-based* and *reader-response*. Expressive-realism in practice operates on a principle *extrinsic* to the text, while (post)Structuralism like New Criticism both of which inform the language-based approach in practice operates on a principle *intrinsic* to the text. A reader-response approach steers a middle course between the other two established approaches, for it is founded on the belief that the reader is central in the *production* of meaning. Hence, it operates on a principle neither exclusively extrinsic nor intrinsic to the text. This is largely the source of its appeal, but also of its potential difficulties. For example, its residual strongly 'formalist' slant and its notion of "interpretive communities" may perhaps not engender individual response-oriented and learner-centred practice in the literature classroom given the emphasis on passing examinations and the 'linguistic/stylistic analysis' approach which colour the school environment world-wide. Nevertheless, the following three reasons seem to help to partly explain its universal attractiveness to literature teachers:

> (i) The idea of "interpretive communities" implies and partly provides a methodological framework for classroom teaching in which there is both initially space for individuals' responses *and* for later collaborative work, intended to enhance appreciation. This concept partly implies that authorisation of interpretation is by negotiation rather than prescription, and the learners are not hurried into expressing (scholarly) responses to texts.
>
> (ii) It redefines the question of (literary) meaning. This in turn implies redefining literature, its role(s) in the curriculum, the classroom objective(s) and activities and text selection criteria. Meaning is not a fixed 'essence' but an *experience* during reading. Hence, literature is not what it *is* but what it *does*. The definition of value in transitive terms is 'in tune with contemporary thinking' (Benton 1995:335) and

suggests that traditional attitudes and the pedagogical practices they imply are perhaps based upon an erroneous or incomplete definition of literature's role in the curriculum. By shifting attention to the reader who experiences the literature, reader-response criticism compels teachers to pay more regard than hitherto to the "personal growth" view of literature in the curriculum, and to the fact that a key to success in using literature in class seems to rest initially in enjoyment and pleasure and in selecting literary texts whose themes and style the learners can identify with.

(iii) It can achieve both literary engagement and linguistic development. A reader-response approach appears to have a clear focus, as in conventional ESL/EFL methodology, for 'communicative' language work, yet divested of the notions first of the detailed stylistic analysis and manipulation (e.g. through breaking-up or improvisation/dramatisation) of texts to activate the learners' responses as a 'way-in' to texts that both colours the 'language-based' and 'personal response' approaches and perhaps gets in the way of genuine individual reading-responding to literature. Thus, it reflects the contemporary concern for process as well as product and for integration of literary and language study.

3.5.2 **A reader-response oriented ESL/EFL literature curriculum design**

It seems that enhancing individual response-oriented 'literary competence', especially early in the secondary school system, presupposes an ESL/EFL literature curriculum design which emphasises a combination of the following, within individual literature lessons/classrooms and particular stages of the curriculum *and* throughout the school system:

(i) drawing first upon the strong individual resources of thinking and feeling within *L2* readers;

(ii) ensuring initial interpretations of accessible texts produced by *L2* learners are appropriately validated in the literature lesson/classroom pedagogical processes via

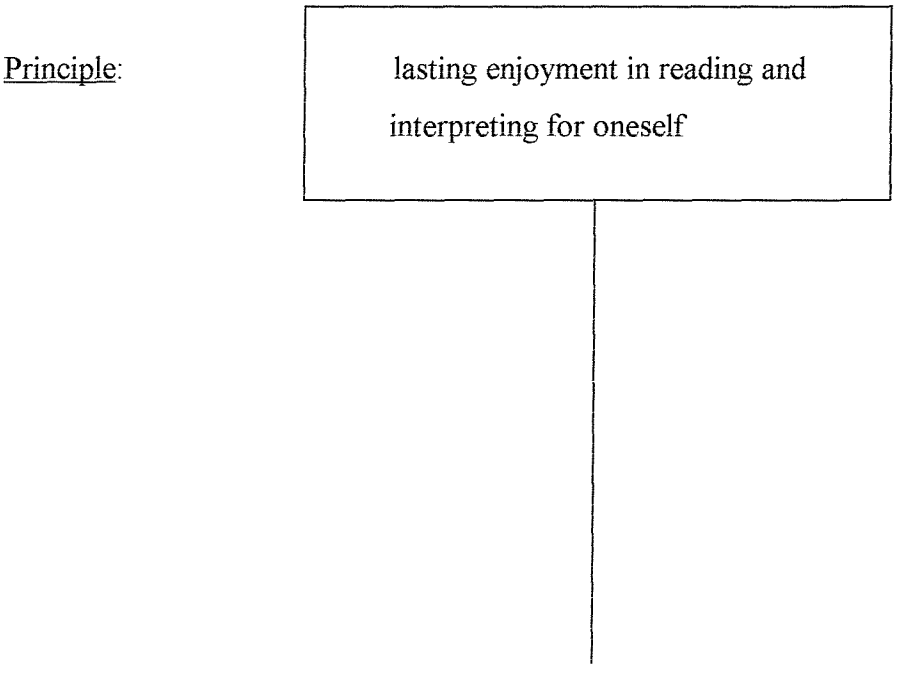
sequenced interactions between the learners on the one hand and, on the other hand: fellow learners, informed criticism/teachers' comments, etc.;

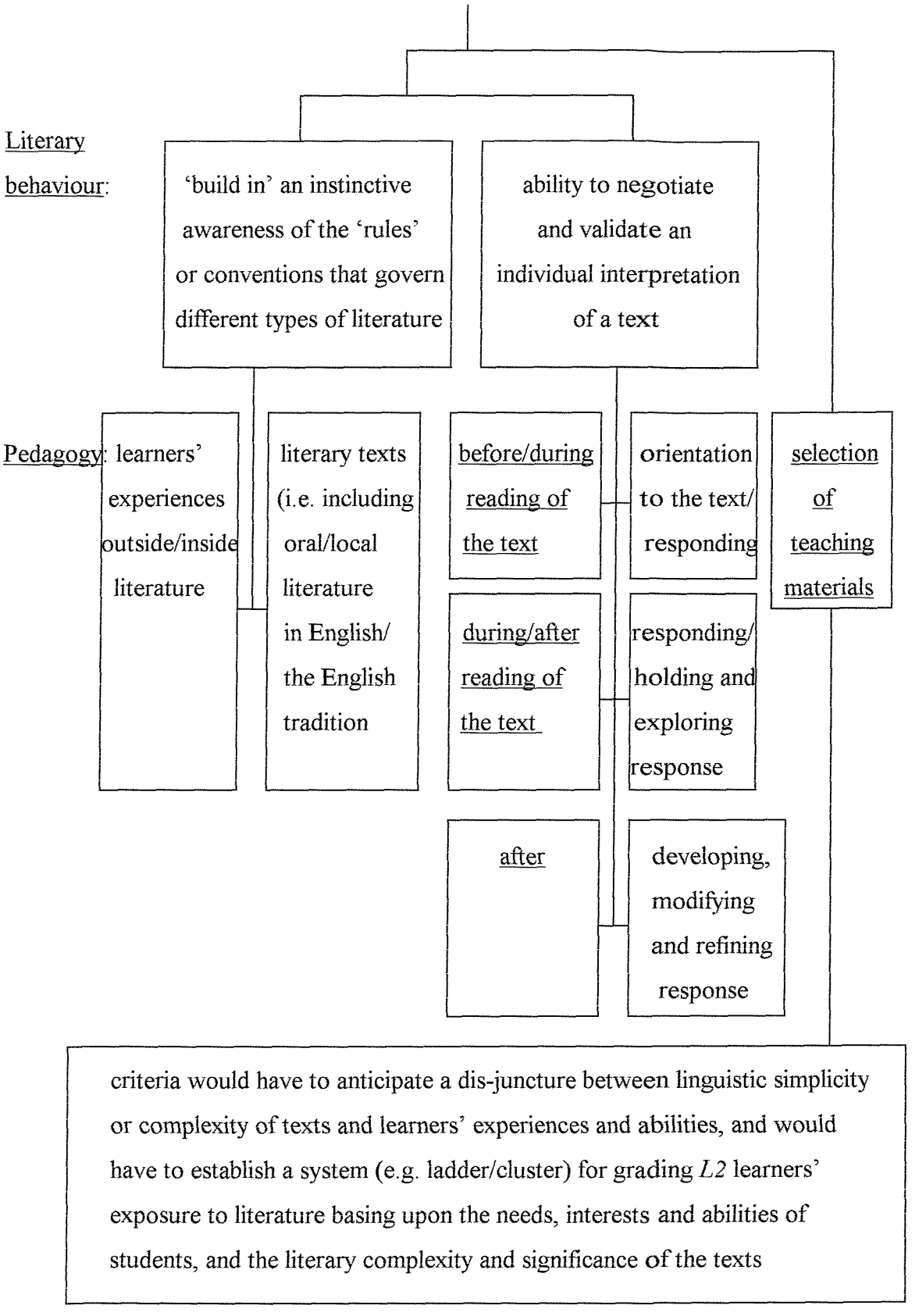
(iii) general wide reading of several texts alongside intensive and detailed linguistic analysis of set-books (see, e.g., Figure 3.1 below).

Thus, it seems possible to avoid conventional practice, for example in Uganda, which has normally been to simply include reading, discussion and analysis of literary texts in class, and to assume *L2* learners will in the *long-run* somehow 'catch' the ability to read appropriately from this process by osmosis (see Chapters Five & Six below). A reader-response oriented ESL/EFL literature curriculum design theorises concrete procedures for enhancing the learners' acquisition of individual response-oriented 'literary competence' from the classroom processes of reading, discussion and analysis of texts commencing in the *short-run*.

Figure 3.1 (below): A simple 'contemporary' design of an ESL/EFL literature curriculum (*adapted from Benton & Fox 1985:108-10 and Protherough 1983*).

Work in teaching ESL/EFL literature within individual lessons and particular stages throughout the curriculum starting from the earliest possible phase




Literary behaviour:
'build in' an instinctive awareness of the 'rules' or conventions that govern different types of literature
ability to negotiate and validate an individual interpretation of a text
Pedagogy:
learners' experiences outside/inside literature
literary texts (i.e. including oral/local literature in English/ the English tradition
before/during reading of the text
orientation to the text/ responding
selection of teaching materials
during/after reading of the text
responding/ holding and exploring response
after
developing, modifying and refining response
criteria would have to anticipate a dis-juncture between linguistic simplicity or complexity of texts and learners' experiences and abilities, and would have to establish a system (e.g. ladder/cluster) for grading *L2* learners' exposure to literature basing upon the needs, interests and abilities of students, and the literary complexity and significance of the texts

Overall, the arguments in Chapters Two and Three above have significant implications for the implementation of literature aims/purposes, text selection criteria, classroom procedures, testing, etc. in Uganda, especially at the lower secondary and formative level. This in turn has consequential implications for the performance and interest in, and therefore learning of, literature in English in Uganda. What literature teaching approach is adopted and taught in initial teacher education to date appears to have serious consequences for the teaching and learning of literature in English in Uganda - hence the research questions posed in Section 1.3 and sub-Section 1.2.5 and the preceding discussion in sub-Sections 1.2.3 and 1.2.4 above.

The following chapter attempts to break down the research questions into specific items and to relate these to the fieldwork and analytical procedures that were adopted in order to assess the Ugandan situation and propose a relevant curriculum for effective literature teacher training.

CHAPTER FOUR: RESEARCH METHODOLOGY and the FIELDWORK

4.1 Research design

4.1.1 Introduction

Theoretical discussion of the research design is considered necessary, perhaps 'so that false expectations from differing perspectives are not raised unnecessarily' (Vulliamy 1990d:173-4). Besides, arguably it is the failure to examine these assumptions which leads to research normally being understood as simply a set of methods and procedures applied to a defined research problem (see Usher 1996a:9; Scott 1996a:59-64). Furthermore, awareness of one's theoretical base helps to collect and analyse data purposely, systematically and coherently (Bogdan & Biklen 1982:30). In this section, we briefly examine the theoretical underpinnings of this study.

4.1.2 A framework for conducting research on the effects of teacher training

The study was designed to establish the effect on the teaching of and likely implications for the learners' performance and interest in literature in English in Uganda of the content and methodology of initial training of ESL/EFL literature teachers. Therefore, it was necessary to find significant answers to the following research questions:

1. What and how are ESL/EFL teachers in initial training in Uganda taught about teaching literature in secondary schools, and why?

2. What is the effect of the training on the student-teachers' teaching of literature in English in secondary schools in Uganda?

3. What are the implications of the training and its effect on teaching practice for learners' interest and performance in literature in English in secondary schools in Uganda?

4. What are the conclusions of this study and therefore what are the general implications for future content and methodology in literature in English teacher education in Uganda which can be drawn from the potential relationship between current literature teacher training, student-teacher performance and the resultant performance and interest in the subject in schools?

A descriptive-interpretive research model was considered the most appropriate for this study's purpose because it facilitated a link between descriptive research and interventionist theory on which basis an assessment of the Ugandan situation and changes in the ESL/EFL literature teacher education curriculum in Uganda could be developed and suggested (see discussion of data analysis below). Practically, it took the form of a *'process', qualitative-ethnographic-case* study. For a full account of the relevant interventionist theory see Chapters Two and Three above which trace and examine the theoretical debates in literature in English teaching, attempting to relate them closely to current Ugandan needs and probable conventional practices.

Following a discussion of the principles and rationale for this model in the context of this study, the practical and analytical procedures implicit within it will be set out (see discussion of sampling, data collection and analysis below).

(a) A qualitative-ethnographic-case study design

There are many theoretical differences and debates concerning these research strategies (see, e.g., Vulliamy 1990a:7-10; Lewin 1990b:213-4; Strauss & Corbin 1990:20-2; Hitchcock & Hughes 1995: 26-7, 118-9, 319-22; Scott 1996b:143-4, 151). However, there are significant commonly shared aspects which make it possible to describe in a generic sense a qualitative-ethnographic-case study research design. Qualitatively-oriented researchers, for example, share the following convictions: the *participatory* nature of the researcher's role, the need to be *reflexive* during the investigation (see Scott 1996b:144-5), the requirement to describe *social reality which takes into account subjective* views and perceptions of social actors (Bromley 1986:23; Hitchcock & Hughes 1995:319, 321),

the placement of *individual actors at its centre* and *focus upon context, meaning, culture*, etc. (Hitchcock & Hughes 1995:25), the stress on studying interaction in *natural settings* (Denzin 1971:166-82; Vulliamy 1990a:11), the *on-going* collection of data, and the desire unlike experiments and surveys to '*generate hypotheses and theories* from the data that emerge'. This implies that the processes of *data analysis and collection occur simultaneously* (Hitchcock & Hughes 1995:121-2). Consequently, research into, for example in this study, the effects of an educational programme is likely to be *more concerned with the processes of implementation than with educational outcomes* (see Vulliamy 1990a:11; Kyriacou 1997:11-9). Inevitably, concern with the processes of social interaction has wide-ranging implications, especially for the object which is to be explored and the scope of the inquiry, the variety of data and range of sources, and the process of analysis (see discussion of sampling, data collection and analysis below).

Therefore, 'a qualitative-ethnographic-case study design', adopted for this study, is an 'interpretive' paradigm (see Vulliamy 1990a:8; Usher 1996a:18-22). 'This methodological approach stands in contrast to the so-called objective approach' once so dominant (Blumer 1971:21). It argues that in social research, knowledge is concerned not with generalisation, prediction and control but with interpretation, meaning and illumination (Usher 1996a:18). The phenomenological doctrine of "*verstehen*" (i.e. "understanding") underpins much of qualitative inquiry (Patton 1990:56). This requires researchers to observe and interact with the subjects of their research. Hence, in educational research, for example in this study, this methodology generally combines an interpretive theoretical framework with the use of qualitative data collection and analysis techniques in focusing on 'teachers'' and 'students'' perspectives and on the processes of 'classroom' or 'school' interaction (Vulliamy 1990a:8).

(b) Potential limitations of the research design

Both advocates (e.g. Evans 1983:180) and critics (e.g. McIntyre & Macleod 1978) acknowledge that qualitative research strategies have important potential limitations, such as problems of generalisability and ambiguity of data and the difficulties of relating micro

and macro theory, researcher bias, the reliability and validity of data collection techniques, and ethical considerations (Vulliamy 1990a, d:21, 173-4). For example, especially when a researcher is a familiar participant in the setting, as Whyte (1955) observed, s/he could begin as a participant observer and end up as a non-observing participator. Bias, prejudice and lack of rigour are vices from which quantitative research methods are supposed not to suffer (Lewin 1990b:213). This is a questionable stance but not one to be pursued here.

Ethnographers (see Strauss & Corbin 1990:249-50; Hammersley 1992:57; Hitchcock & Hughes 1995:145-146, 323) have developed various methods to enhance the possibility of bringing qualitative research more into line with quantitative research in areas such as generalisation, validity and reliability, and of theory-building relating to their subject-matter. Denzin (1970; 1978:192) refers to four different types of triangulation: data, researcher, theory and methodological triangulation. However, two problems seem apparent. Researchers do not and cannot triangulate at the same moment, so the comparison that is made is between perceptions, conceptions and descriptions of evolving structures at different times. Besides, judgements made by participants, for example during respondent validation, are always partial and positioned and, therefore, may still not be applicable to other settings (see Scott 1996b:150-1).

Furthermore, qualitative studies are not explicitly about the verification of existing theories and hypotheses, but rather are concerned with discovery and to explore situations. Therefore, this could imply that non-statistical investigations and analyses might not subsequently be suitable for looking for correlation, for example as this study attempted to do (Hitchcock & Hughes 1995:297, 301). This suggests that this study was not definitive proof that initial literature teacher education in Uganda accounts for the weak performance and interest in the subject in secondary schools. This is because to do so would have required much longer time than was available for completing this study. Therefore, further investigations are recommended (see Chapter Six).

(c) Rationale for the research design

The relative appropriateness of a research design depends crucially both upon the nature of the research questions being asked (see Warwick 1983; Patton 1988; Vulliamy 1990a:14-5), and the epistemological arguments concerning the most appropriate manner in which to research human subjects (see Spradley 1980:26; Merriam 1988:167; Vulliamy 1990c:159-61; Hitchcock & Hughes 1995:16-9, 324).

Until the utilisation of qualitative research techniques in educational settings over the past two decades, there was relatively little research into actual educational interactions. By focusing on qualitative research strategies in this study, it is suggested that educational research in Uganda has much to gain by broadening its scope. For, educational research in Uganda, and probably the Third World, is still largely 'quantitative', characterised by the use of 'a variety of statistical methods' (see, e.g., Shaeffer 1986:5; Fuller & Heyneman 1989:17; Vulliamy 1990a:16, 18; Okuni & Tembe, 1997). Consequently, there have been educational research questions in Uganda to which a quantitative research strategy has been applied when either a qualitative one, or a combination of the two, would have been more appropriate. For example, Ngogah (1991:16-8) dismisses a 'process-based' approach to evaluation of teacher performance by arguing that 'it is often a very subjective affair' and that 'since process based approaches ... are inherently subjective, standardising such approaches is difficult'.

Furthermore, some research questions have seldom been addressed at all despite their potential relevance to both the theory and practice of education and to policy-making. The subject of this study is a case in point (see sub-Sections 1.1.4 (b) & 1.2.1 above). Therefore, a qualitatively oriented research design was suitable for eliciting and providing concrete descriptions of how teacher-educators/trainees interact with student-teachers/pupils and what forms of knowledge are communicated. In short, we know very little about how ESL/EFL literature teacher-educators in Uganda try to motivate student-teachers and what influence it has on literature teaching/learning in schools. By attempting to see things from the teacher-educators'/trainees' points of view, paying close attention to everyday processes and making fewer demands on the respondents' time by reliance

more on observation as the research progressed, this research design 'provide(d) more textured portraits of life' in teacher education in Uganda (Fuller & Heyneman 1989:17; Vulliamy 1990a, b:18, 111). These were eventually linked to interventionist theory.

The main rationale for this approach in this study was its suitability for 'illuminative evaluation' (see Parlett & Hamilton 1977:10; Parlett 1981; Vulliamy 1990a:18-9). 'Illuminative evaluation' is an alternative approach to the appraisal of educational programmes, relative to the traditional in-put-out-put model of curriculum evaluation by objectives or the pre-test-treatment-post-test (experimental) design. Its primary concern is with *description* and *interpretation* rather than measurement and prediction (see discussion in 4.1.2 (d) below). For, unlike more traditional research methods, such as questionnaire surveys or experiments, qualitative research methods can penetrate the gap between "words and deeds". This was especially important in the assessment of the effect of educational processes, for example in this study, because qualitative strategies were relatively less 'prone to the reproduction of rhetoric' (see Deutscher 1966:233-54; Vulliamy 1990a:12).

The purpose of this study was to establish the effect on the teaching of and likely implications for performance and interest in literature in English in Uganda of the content and methodology of initial training of ESL/EFL literature teachers. Fundamental descriptive research made possible precise detailed accounts of the content and methodology of teacher preparation and the perceptions of those involved. This eventually enabled an assessment to be made of the points at which practice and theory converge and diverge. Consequently, the link between descriptive research and interventionist theory, facilitated by the descriptive-interpretive research model, was made and changes in the ESL/EFL literature teacher education curriculum in Uganda could be developed and suggested (see discussion of data analysis below).

It was also hoped that by providing a deeper understanding of the characteristics of the totality of this single 'case', the ensuing conclusions or theoretical ideas generated from

this study might illuminate the processes and effects of literature teacher education elsewhere, especially other ESL/EFL situations which have not yet carried out major educational reforms, 'but *not* with the intention that any specific findings should be generalisable' (see, e.g., Atkinson & Delamont 1985:249; Vulliamy 1990a:12-3; Hitchcock & Hughes 1995:326-7). These are likely to be contexts where, as in Uganda, the selection of texts and teaching of literature in English is still nearly in the *L1* (i.e. pre-independence) situation. This has also been termed 'maximisation of "ecological validity"' (see, e.g., Bracht & Glass 1968:437-74; Vulliamy 1990a, c:12, 161). 'Ecological validity' concerns the extent to which behaviour observed in one context can be related to or conceptualised to "fit" another (Schofield 1990:226).

(d) A 'process' study

It is within the context of the above principles and rationale that the fieldwork had a 'process' orientation. For a discussion of the two main research strategies which characterise the bulk of research on the effects of educational programmes see Kyriacou (1997:11-4). '*Process studies*' are relatively more recent and concerned with the *process* which facilitates learning, for example the content and methodology of its implementation, than with educational outcomes. They include two main approaches. The first is similar to process-product studies. The second, and arguably the most appealing in teacher education and therefore to this study, relies primarily on the views and perceptions of those involved, namely observer(s), teacher-trainers and teacher-trainees regarding the effects of the content and methodology of the learning task(s) and activities (see, e.g., Brooks *et al* 1992:8-9; Wragg 1994:56-9; Cooper & McIntyre 1996:24-49; Kyriacou 1997:13-4). This model has emerged largely from the perspective of thinking about the effects of teaching, and implicitly the effects of teacher training in subject-specific areas of learning, used by teacher-educators during initial training and in-service courses (Kyriacou 1997:17-8). This is partly because of problems which face process-product studies (see discussion in sub-Section 1.2.2 and Section 1.5 above). Therefore, this approach is suitable because this model is based largely on the ways teacher-educators in subject-specific teaching knowledge would themselves research the effects of each other teaching

and the ways in which they would appraise and offer advice to student-teachers during teaching practice (see discussion of sampling, data collection and analysis below).

4.2 Sampling

The field-work was conducted during the months of March to July 1999. It mainly involved one university and three secondary schools. The subjects were 3 teacher-educators and 11 student-teachers within a secondary PGDE ESL/EFL literature teacher education course. These were all purposefully selected. Purposeful sampling is where the selection of a 'case' is 'for what it can tell the researcher in terms of the research questions posed and the questions which will emerge during the course of the research' (Hitchcock & Hughes 1995:320). The underlying purpose to sampling in this study was mainly to ensure that issues concerning the content and methodology of initial literature teacher preparation in Uganda and their actual and likely effect on literature teaching and learning in secondary schools, respectively, are reflected. For example, the timing of the fieldwork and the choice of focus on PGDE teacher education courses enabled the observation and discussion of both the university-based and school-based sessions of the teacher-education course. Thus, it was possible to monitor a complete cycle of work and the changes that may occur for the student-teachers (see Ball 1983:82; Vulliamy 1990b:114). This partly explains how the three schools were selected (see also discussion of the difficulties encountered during field-work below). The choice of university enabled the researcher to circumvent 'the problem of ... the all-too-familiar setting (which could have been) ... taken for granted' (Bell 1993:42-7; Hitchcock & Hughes 1995:124, 128, 130). Besides, there were pragmatic concerns taken into consideration, too, in particular its size and status in Uganda, and the fact that it is the only institution whose initial secondary PGDE courses encompasses ESL/EFL literature teacher preparation. It is the oldest, largest and main national teacher training institution. Furthermore, it enabled the researcher to pilot data collection instruments amongst relevant teacher-educators and student-teachers in his own institution located in an up-country town a long way from the selected university (see, e.g., Stephens 1990:153-4).

4.3 Data collection

4.3.1 Introduction

In order to answer research questions 1 and 2 stated above, the following specific data collection procedures were adopted, respectively (see Appendices B to H for actual designs of instruments and raw data). Necessary instruments were designed and piloted before being applied in the field.

(a) Research question 1 above:

University-based observation, Teacher-educator interview, Teacher-educator questionnaire and Document analysis.

(b) Research question 2 above:

School-based observation, Student-teacher interview 1, Student-teacher interview 2, Student-teacher 'profiles' and Document analysis.

Clearly, combinations of data sources and techniques of collecting data were a main feature of this study in that a variety of data were collected from observation, relevant documents, teacher-educators and student-teachers using five complementary methods. These are discussed in detail below. They entailed some degree of 'triangulation'. '"Triangulation" refers to the use of more than one method of data collection within a single study' (Hitchcock & Hughes 1995:180). Triangulation encouraged flexibility, added depth to the analysis, and increased the degree of 'internal' validity and reliability of the data and the subsequent analyses made of them (see, e.g., discussion of 'validity checks' in Lewin 1990a:116-7; Vulliamy 1990b, c:106, 159-61; Hitchcock & Hughes 1995:106, 180, 324).

4.3.2 Observation

Observation gave insight into what people actually said and did. It was two-fold: university-based and school-based. University-based observations enabled the researcher to establish the content and methodology of initial training of ESL/EFL literature teachers. School-based observations helped the researcher to determine the effect of the training on the student-teachers' teaching of literature in English in secondary schools during teaching practice. Teaching practice supervision normally entails both appraisal and instruction within the context of actual classroom conditions. Therefore student-teachers strive to implement what they have learned and where necessary teacher-educators underscore what should have been learned. This was especially useful for determining the correlation between the training and the teaching practices. An observation schedule for the university-based sessions and the relevant institutional teaching practice supervision scheme adapted for the school-based observation were used to collect data largely as planned. In both cases, the two key guiding issues were what the teacher-educator/ student-teacher, respectively, said in the lecture-/class-room and what their activities entailed illustrative of the content of the specific topic and of how that topic was taught.

The role of 'observer-as-participant', that is a more detached stance, was adopted (see Gold 1958:217-23). The aim was to make close and detailed observations more than to attempt to experience the activities of the people involved. Hence, for example, no attempt was made to teach. However, throughout the sessions contact was maintained with the observed. Thus, the researcher normally sat at the back of the lecture-/class-room and made notes. Besides being less intrusive, this role was suitable because of the relatively unfamiliar settings in which observations were made. It was also appropriate for the overall observation strategy employed in this study which entailed observing sessions and talking to the teacher-educators and student-teachers to explore their views of the sessions. Observation *and* interviews allowed for a more powerful analysis of the effects of the training than would have been possible from reliance on observation data alone (Wragg 1994:52).

Observation was used throughout the fieldwork. Altogether 35 university-based and 21 school-based sessions were observed. This enabled the teaching/learning situations to settle down to being 'normal' and therefore made observation less likely to impinge on the data that were collected. Vulliamy (1990b:105) points out that: 'if there is to be any potential conflict between validity of responses/actions and full and accurate recording (using electronic recorders), then it is validity that is the most important'. Thus, field-notes were indispensable because this method is adaptable to circumstances and, therefore, offers a substantive account. This account comprised verbatim accounts, records of observations and experiences, inferences from the observations, hunches, insights, hypotheses and theories developed as well as their illustrations, and the rationale for the procedures adopted in the field. A note-book/diary was used to enhance collecting and recording data accurately. Nevertheless, in the absence of electronic recording (see discussion of the difficulties encountered during field-work below) written field-notes may suffer from limited reliability. This implied the need for triangulation.

4.3.3 **Interviews**

Interviewing was suitable for determining the actual and likely effect of the training on the teaching and learning of literature in schools, respectively, because it relied primarily on the views and perceptions of the teacher-educators, student-teachers and the researcher-observer. Their perceptions of the learning activities were crucial to understanding why the programme had the observed effect on the teaching of literature and the likely effect on performance and interest in the subject.

Interviews were used in two main contexts: individually with each teacher-educator relatively early in the fieldwork; and, individually with the student-teachers at the start and end of the university-based sessions (i.e. student-teacher interview 1 and 2, respectively). Altogether 3 teacher-educator and 14 student-teacher interviews were conducted (i.e. 6 and 8 student-teacher interviews 1 and 2, respectively). Not all student-teachers were interviewed twice for lack of time because of a congested curriculum and the unwillingness of some to co-operate for fear that they were being assessed. The teacher-

educator interview enabled the content of specific topics, rationale for and the expected outcomes of the training programme to emerge. Generally, the student-teacher interview 1 served the purpose of encouraging rapport as quickly as possible. Specifically, it allowed student-teachers to express their attitudes towards how they were themselves taught literature at secondary school and on university subject-knowledge courses and their views on the current literature education crisis in Uganda. This enabled them to elaborate their expectations/tentative evaluation of the teacher training programme. Student-teacher interview 2 allowed them to describe what they had learned about literature teaching from their experiences on the course and to express how they plan to teach literature during teaching practice throughout lessons in the secondary curriculum. Dovetailing these two sets of interviews enabled the researcher to infer and understand any changes in attitudes of the student-teachers towards literature teaching. Thus, interviews served to circumvent the researcher's residual potential biases (Merriam 1988:169-70; Hitchcock & Hughes 1995:325; Usher 1996b:48-50).

The original plan was to interview after each session observed throughout the fieldwork. This was intended to allow respondents to express their reasons for actions/activities performed, especially their pedagogical implications, in order to minimise misconceptions by the researcher-observer. However, this strategy was abandoned as the research progressed because the teacher-educators and student-teachers often stated their rationale for the activities within the sessions themselves and during debriefing sessions with supervisors after lessons, respectively.

A 'semi-structured' approach to interviews was used throughout. That is, much more latitude was allowed to respondents, although this was within a carefully planned overall framework of questions (see Patton 1980:200-5). Interview schedules, not to be filled-in but checklists of a range of key alterable questions to be discussed, allowed depth to be achieved by enabling the respondents to expand their responses. It was also helpful to overcome a common tendency for respondents, especially where there are several of them as was the case in this study, to anticipate questions. However, allowing the respondents

too much latitude to expand their responses partly explains their tendency to be long-winded and verbose and, sometimes, to digress. Recording of interview data involved both written notes and audio-tape recording. This enabled the researcher-interviewer to make less detailed notes and thus, had relatively more time to reflect, probe and infer appropriately. Therefore, overall the strategies for conducting interviews adopted for this study met most of the researcher's needs because they helped reduce bias and led to easier simultaneous analysis of data within a realistic time-schedule.

4.3.4 **'Profiles'**

These were originally designed to be completed in writing by all student-teachers after each university-based session throughout the fieldwork. They were meant to parallel the teacher-educator interviews after each university-based session observed, which were later abandoned (see discussion of interviews above). 'Profiles' were intended to establish, on a session by session basis, the student-teachers' perceptions of the content and methodology of the training in order for the researcher to anticipate and determine the probable effects of the programme on the teaching of literature in schools. Student-teacher 'profiles' were preferred to oral interviews after observation because they seemed to offer a greater opportunity to accurately document the individual views of relatively more respondents than would have been possible given time constraints. As Cooper & McIntyre (1996:29-30) point out 'the group interview inevitably produces a group response....'. Hence, these were ruled out as an alternative.

However, this strategy was abandoned as the research progressed because its implementation was problematical. Within the first 7 weeks of its execution only 29 profiles out of a possible 242 were returned completed. This was for several reasons, including lack of time to complete them because of a congested curriculum, unwillingness to co-operate because of fear that they were being appraised, misplacement of 'profiles' and frequent absenteeism. Furthermore, recording one's learning during the course of the year and planning the priorities for future learning in conjunction with a mentor may be characteristic features of initial teacher education programmes in UK but not in Uganda

(see, e.g., Benton 1990:59-60; *'English PGCE Handbook 1997/98', University of Oxford, Westminster College*). Therefore, the perspectives of student-teachers on the effect of a preparatory session sometimes lacked descriptive depth.

4.3.5 **Questionnaire**

This was a complementary instrument to the teacher-educator interview. Therefore it was administered individually to all 3 teacher-educators sometime after the interviews of whom 2 returned their completed questionnaire.

Traditionally questionnaires have been placed in the 'quantitative camp' (Scott 1996a:61). The device in this study was used in a different way. In this study it provided a valuable source of baseline factual data on *what* and *how* student-teachers are taught about teaching literature in schools, and *why*? The questionnaire was useful for obtaining, the written *considered opinions* of the teacher-educators about the course content and methodology and rationale for the training programme. This enriched the insights derived from university-based observation and enabled relevant data from interviews and observation to be analysed for consistency and contradictions.

4.3.6 **Document analysis**

The kind of data sought determined what document was studied, when and how. For example, the current course syllabus-outline and book-lists were obtained from 2 teacher-educators at the start of fieldwork. The former was analysed for both factual information about what happens on the course and the rationale behind the course design. The latter was analysed in order to understand the literature teaching 'model' and approach emphasised in the content and methodology of the learning activities taught and used on the course. During school-based observation, for example, the student-teachers' lesson plans and schemes of work and the teacher-educators' relevant teaching practice supervision feedback-records were obtained. This was because of the widely held assumption, particularly in the training phase, that pre-planning is an important part of successful teaching. Thus, the effects of what student-teachers had been taught about

teaching and learning literature could sometimes be judged more on the artefacts than the lesson, whether or not their aspirations were translated into action (see Wragg 1994:57-8). The teaching practice supervision feedback-record gave insight into the teacher-educator's judgement of the student-teacher's practice in relation to the topic. This offered the researcher more reliable evidence of the valuable feedback provided by the teacher-educator about what knowledge and skills of teaching literature the student-teachers should possess. This was especially useful for determining the correlation between the training and the teaching practices.

Altogether, the documents analysed and interpreted were the current course syllabus-outline, 2 core/recommended book-lists, 3 student-teachers' lesson plans and schemes of work and 2 teacher-educators' relevant teaching practice supervision feedback-records (see discussion of the difficulties encountered during fieldwork below). In addition, relevant course materials handed-out during sessions, like '*Integrated English syllabus and Teacher's Guide: SI-SIV*' (1983), were analysed for the literature teaching approach they implied, and the relevant library searches were used to verify the content and availability of the core/recommended and other pertinent texts. These documents were valuable sources of what has been termed "unwitting testimony". That is, they revealed information not always directly intended in the document about things such as 'attitudes' towards ESL/EFL literature teaching and learning in Uganda (see Marwick 1977:63, 67; Scott 1990:13; Bell 1993:54). This facilitated the researcher in identifying any limitations which the references and book-lists imposed on the training course.

4.4. Difficulties encountered during fieldwork

(a) Funding:

The researcher never received funds for fieldwork, especially travel and equipment. Besides, for security reasons it would have been risky to travel to some up-country regions, for example Western and West Nile, where some student-teachers had opted to go for teaching practice. Therefore, school-based observation had to be limited to just the

3 student-teachers posted in the few mentioned schools close to the university. Furthermore, it would have been expensive and risky to use any video-recording equipment.

(b) Fieldwork atmosphere:

For administrative reasons, the teacher-educators operated within strictly defined zones. Under no circumstances could they supervise student-teachers in their subject area unless they happened to be posted in schools that fall within their zone of operation. Furthermore, teaching practice supervision normally gets off to a slow start. Hence, only 2 student-teachers were observed, once each, receiving feedback from the relevant teacher-educators during teaching practice.

4.5 Data analysis

In order to answer research questions 3 and 4 stated above, the researcher looked at the empirical outcomes of research questions 1 and 2 above as a whole and related them to the theoretical bases of the study. Thus, the review of related literature in Chapters Two and Three above provided a framework within which to explore the findings. This implies an extensive use of existing theory against which all findings were viewed (Ely *et al* 1997:245-8). The following specific analytical procedures were adopted (see Parahoo 1997).

The first task of analysis was two-fold: first to clarify the researcher's preconceptions of the probable effect on the learners' performance and interest in literature in English in Uganda, implied by the possible range of content and methodology of initial training in ESL/EFL literature teaching knowledge and their effect on the teaching of the subject in secondary schools (see discussion in Chapters Two & Three above); and second, to ensure the practical and analytical procedures implicit within this research design assisted access to the 'essence' of the phenomenon studied (see discussion of research design, sampling and data collection above). This helped the researcher to suspend personal beliefs during

and after fieldwork. This is termed 'bracketing' (Clarke 1999:532). This enabled the researcher to analyse data without trying to confirm his own presuppositions.

After leaving the field, all the data from the various sources were first, thoroughly read so that the researcher became familiar with them. Second, significant statements and phrases directly relating to the phenomenon under study were identified and extracted. Then the researcher attempted to spell out the meaning of each significant statement. Significant statements were then collected and organised into clusters of themes. The themes were used to provide a full description of research questions 1 and 2 above. Once the description was complete, then the researcher examined the findings in the light of literature teaching theoretical 'models' both to interpret the essence of literature teaching approach(es) they reflect and, hence, their actual and likely effect on the teaching and learning of literature in Ugandan schools, respectively. Thus, conclusions about the probable effect on the learners' performance and interest in the subject were drawn. Explanation of the way content and methodology of initial training in ESL/EFL literature teaching knowledge in Uganda affects performance and interest in the subject in schools was thus developed and, therefore, changes in the ESL/EFL literature teacher education curriculum in Uganda were suggested (see Anderson 1990:154; Ely *et al* 1997:232-3).

Given the mass of data collected the researcher constructed a 'note-card system' of indexing to group together references on particular themes in the field notes (see Vulliamy 1990d:173). Essentially, this entailed devoting separate cards to different significant statements/themes. Each respective card indicated the page numbers of relevant sections/passages of the field notes with a brief description of the entry. Thus, it was possible, when using quotations to illustrate a perspective, to indicate how widely held a particular view was or to juxtapose a minority view quotation. Thus, a series of note cards for research questions 1 and 2 were be built up. Besides facilitating the synthesis of research findings and offering an overview of all the different issues, this process assisted in sharpening the analysis of findings by juxtaposing views from contrary sources and seeking out negative instances.

The following chapter presents the relevant empirical data and analytical discussion of the findings to highlight the content and methodology of initial training of ESL/EFL literature teachers in Uganda, and their actual and likely effect on the teaching and learning of literature in English in secondary schools, respectively.

CHAPTER FIVE: PRESENTATION AND DISCUSSION OF FINDINGS

5.1 Introduction

This chapter describes and interprets the study's main findings. The results are reported according to the emerging themes. These themes have been grouped under the following three research questions/issues. These are: ESL/EFL literature teacher education content and methodology and their rationale, the effect of the training on the student-teachers' teaching of literature in secondary schools, and the implications of the training and its effect on teaching practice for the learners' performance and interest in literature (see Sections 5.2, 5.3 and 5.4 below, respectively).

5.2 ESL/EFL literature teacher education content and methodology and their rationale

In Chapter One we observed that literature in English teaching/learning in Uganda is in a predicament. This situation demands approaches to check the decline and rekindle the study of the subject. We noted that there is a reasonable suspicion that the people currently teaching the subject are not properly trained. This has implications for what literature teaching approach is being taught in initial teacher education currently, relative to future practice. The lack of proper training could be because the content of teacher education tends to emphasise ELT methods/skills and practical literary criticism and to neglect literature teaching methods (Brumfit 1986c; Delanoy 1993; Okuni 1997). Or, it could be because some people believe that knowing the subject-matter is all you need to teach and therefore focus greater attention in initial teacher education on subject knowledge (Ngugi 1986; Kajubi 1989). Perhaps, it could be due to lack of attention paid, especially in university *subject*-knowledge literature courses, to 'educational *processes* as compared with the content of what is taught' and thus the emphasis that teaching methods courses employ 'interactive' approaches (Maley 1989; Carter & Long 1991; Durant 1993). It follows that discussions centring on appropriate training in literature teaching in

ESL/EFL contexts have tended to rest on three assumptions. The first is that the content of ESL/EFL teacher education neglects literature teaching and therefore the necessity to advocate equal emphasis on language and literature, such that the role of literature could still be no more than a reinforcement of ELT methods/skills (see, e.g., discussion in Section 2.3 below). The second is that the content of what is taught in teaching methods education prepares teachers for teaching (literature) effectively in schools and therefore the need is merely to focus attention in initial teacher education on subject-knowledge. The third assumption is that the teacher-educators' methodology on courses in subject-knowledge does not effectively prepare teachers professionally in teaching methods and thus there is the demand that teaching methods courses practice less emphasis on 'transmissive' approaches in favour of simply employing 'interactive' approaches. The latter two assumptions, which in effect are that the *content* of what is taught in teaching methods education prepares teachers for teaching literature effectively in schools, perhaps explain the inclination to pay relatively more attention in teacher education simply to subject-knowledge acquisition and the teacher-educators' methodology, respectively. All three assumptions are untested in Uganda. But it is imperative to do so especially because appropriate literature teaching knowledge and skills in a second-language context are problematic when one considers the approaches and/or their criticisms as found in many ESL/EFL teacher education courses and published materials (see, e.g., discussion in Chapters Two and Three above). Therefore, this study set out to explore what and how ESL/EFL teachers in initial training in Uganda are taught about teaching literature in secondary schools, and why.

Below is a description and discussion of the findings, the effect and implications of which are discussed in detail in the subsequent sections 5.3 and 5.4 of this chapter. Section 5.3 below discusses the effect of the training on the student-teachers' teaching of literature in secondary schools, and subsequently section 5.4 interprets the implications of the training and its effect on teaching practice for the learners' performance and interest in literature.

5.2.1 **The context of the present literature education crisis**

An attempt was made to ascertain the previous teacher education practice relevant to the literature education crisis in Uganda. Teacher-educator interviews indicated that at present literature in schools is characterised by low interest in the subject partly because of the possible negative effect on classroom teaching of earlier teacher education practices. The following comments from two teacher-educators are evidence of the crisis facing literature teaching attributed to an inappropriate past teacher education curriculum (Appendix B).

> My niece is in Senior Two. Think of an exam paper that she brings home on literature which says: 'what is literature?', question number one. Question number two, 'name different types of literature and ... the differences between them'.... I mean, that is a *real* case.... I think there is something there that is not simply teaching for the examinations.... That is a case of teaching something that ... people cannot understand, actually. But, in the other cases, in fact, you don't have literature being murdered, you have literature not being done at all (T-E 1, p. A28).

> My training as a teacher ... of literature was ... very poor ... in Makerere ... simply because by then someone came and gave us *notes* on how to teach a novel, ... a poem and ... a play. And that was all.... The way I was taught here, I think, is the way the people who taught me had been taught. And, is the way, probably, (*that*) people who finished this university about ... before 1985 ... are teaching.... I tend to think this is what is causing us trouble now.... We're having few numbers of students because of the way we impart this knowledge to them.... You see, the way I was taught here was to go out and give notes to pupils.... But what do we have with people who give notes? You give notes (*but*) you can't afford to exemplify every bit ... and (*yet*) the learners would like to reproduce *exactly* what you gave. In the end, learners can't ... perform very well and ... get disappointed and discouraged, and so they drop literature.... That is why ... I am saying ... we need to change the ways of doing things (T-E 2, pp. A42-A44).

Document analysis and university-based observation supported the teacher-educators' perception that the present literature education predicament was related to former teacher education practices and there was need for change. Analysis of the current teacher education syllabus (Appendix D.1, p. A63) reveals that one of the stated 'course objectives/aims' is that: 'the student-teachers should ... be able to develop interest in and appreciate the "difficult" aspects of ... literature in English teaching'. Realisation of this course objective was confirmed through observation. It was observed that 'problems of teaching literature in schools' and their 'solutions' was an introductory topic taught on the 'Basics in understanding literature and its teaching process' course unit, and that 'poor' and 'untrained teachers' and 'training in teaching literature' were cited among the problems and solutions, respectively.

Current literature teacher education is conceptually different. The difference is most evident in the teacher-educators' methodology (see Section 5.2.4 below). However, as the rest of the discussion under this research question/issue below reveals, the teacher-educators' methodology also largely serves to reflect the curriculum content. All the teacher-educators are content that their pedagogical approaches prepare teachers for teaching effectively in schools, but argue that time constraints on the course and examination and economic pressures which dominate the school environment inhibit their effectiveness (see Appendix B). As one teacher-educator interviewed said:

> I am convinced that the people that have gone through the new approaches ... are doing a different job and ... better.... They tend to have slightly a number (*of students*) which is bigger and ... which is more interested ... because of the way they're ... handling this subject (T-E 2, p. A43).

The teacher-educators' attitude is to be expected, especially because it echoes reasons frequently cited in teacher education theory as to why initial training may not have a more evident effect on learning (see, e.g., McGinn & Borden 1995). However, these routine explanations do not seem entirely relevant when subjected to closer scrutiny. For example,

socio-economic hardships are frequently cited but these affect most teachers in Uganda and are not exclusive to literature teaching. It was observed throughout the university-based sessions that the teacher-educator who advanced the argument that student-teachers 'never get enough time ... for professional help while still at the university' tended often to miss his scheduled classes! Of the three teacher-educators observed only one commenced teaching in the first week of the semester. The other two commenced in weeks two and five, respectively. To blame insufficient time and the school environment alone in such circumstances is unreasonable. The claim that the ubiquitous examination-system does not test the aims of teaching literature pursued by teachers in the classroom owing to their professional training, looks untenable even before one examines the conventional question-types. Earlier in the interview the same teacher-educator had pointed out that it is the very teachers who are the examiners, thereby implicating teacher education practice in the literature education crisis. This teacher-educator had stated that:

> The teachers say: 'I *teach*'. The teacher blames UNEB.... But who sets? (*laughing*) It is us teachers who set the exams.... The teachers have a responsibility. They are also the examiners. I mean, UNEB co-ordinates (*but*) the examiners are actually teachers: they set, they mark.... So something is going wrong somewhere, if teachers point at UNEB (T-E 1, p. A26).

Still, the fact that the training may be too short or that there may be a poor fit between the content of training and actual conditions in schools implies that it is necessary to investigate the contents of current literature teacher education. This investigation is imperative especially because it was observed during university-based sessions that there were critical issues which, though they generated heated debate between student-teachers and teacher-educators on three different occasions, appear not to have been adequately resolved by current teacher education practice, as the discussion below will reveal. These are the questions of: how to handle different interpretations by learners of a given poem while using drama and teacher-led class discussion? Whether the criteria for selecting prose texts should emphasise the story content or the language experience offered by the

text? And, how to teach learners about the stylistic features of a poem while using drama or interactive approaches to teach literature? The failure to resolve these issues may partly explain why (student-)teachers routinely tend to impose albeit subtly their own interpretations of texts on the learners both in the classroom even when using participatory learner-centred approaches, and in the examinations as examiners despite teacher-educators and student-teachers alike advocating tolerance of a diversity of interpretations (see, e.g., sub-Sections 5.3.4 & 5.3.5 below). Also, this may partly explain why (student-)teachers still tend to perceive integrating language and literature teaching at, for example, lower secondary level as merely entailing using literary texts in the language classroom simply for the purpose of teaching English language or improving the learners' language competence (see, e.g., sub-Sections 5.2.7 & 5.3.2 below). Furthermore, this may partly explain why student-teachers in their approach to pedagogy during teaching practice tended to resort to orthodox 'transmissive' classroom practices, for example dictating notes and taking the learners through the text, in order to develop advanced level learners' ability to "appreciate" 'the role of punctuation in' or 'the use of metaphor and simile to give special meaning in' prose and poetry (see, e.g., sub-Section 5.3.6 below & Appendix G, pp. A181-A183; A192-A194).

The following discussion reports the current curriculum content and methodology and their rationale according to the emerging themes. These themes are: classroom techniques and procedures, "genric identity", teacher-educator's methodology, text selection, 'orature', integration of literature and language teaching, testing literature learning, "reader-response" to literature, and literary competence to be developed.

5.2.2 **Classroom techniques and procedures**

Observation, discussions and analysis of documents and questionnaires all revealed that a variety of classroom techniques and procedures were taught on the course in order to enable the student-teachers to avoid monotony and boredom, and thereby help learners to discover more about, improve their comprehension of and internalise the text, and achieve pleasure and satisfaction. Three techniques were especially discernible: the "discovery"

method or teacher-led pair, group and class discussions; the lecture-method or teacher-centred transmission of background information and reading of texts in class 'bit by bit' with learners; and dramatisation of texts or simulation and improvisation method. For example, it was observed three times that giving learners the background and overview of the text and reading through and discussing the meaning line by line was the recommended procedure for teaching set-plays at O' and A' level. This is because this approach was considered ideal for putting the play into its historical context, getting across the feeling of the play as "theatre" and achieving a close understanding of every aspect of the text. The same teacher-educator when interviewed indicated that a similar procedure would also be perfect for introducing texts to younger, less able learners. This attitude was shared by another teacher-educator. The following remarks evidence this trend (Appendix B):

> Assume it is (*the*) first time and they are introducing ... *Treasure Island* .... the (*student*-)teacher would have to give a background .... to the story..., its *setting* .... This is ... given by the teacher in story form .... He picks out some ... extracts which he reads to the students just to motivate them ... (*and*) arouse their interest in the story. And, he might even talk about the *author*.... And then ... thereafter, ... he would ... may be go (*i.e. read*) ... bit by bit with them (*i.e. the learners*) in class (T-E 3, p. A48).

> The student-teacher ... who has gone through this course should avail the text to ... the learners (*and*) ask them to read the text by *themselves*.... Then, the teacher should go ahead and give them an overview of the text and relate that overview with their (*i.e. learners'*) own lives within the circumstances where they're.... That helps them (*i.e. learners*) to see how they're related to the text.... But there's an alternative to that which I have also used and I think it is very ... helpful.... If a student-teacher picked a text and read it *effectively*.... and ... (*s/he*) picked on certain episodes that ... are captivating, went to the classroom (*and*) read those ... episodes and discussed ... (*them*) with the learners - it is one way to motivate the

> learners to read the text *very well* and ... to relate it to what they're doing (T-E 2, pp. A35-A36).

Notwithstanding these views, learner-centred and process-based classroom methodology tended to be the principle of the teacher education course much as the teacher-educators at the same time conceded that this approach they advocated would be 'most suited to adult or young adult learners from the intermediate levels onwards, including the upper years at secondary school' (Collie & Slater 1987:2), and that it would not be suitable for developing the individual literary response abilities of learners. As one teacher-educator interviewed explained about the appropriateness of her so-called 'learning-centred approaches' for learners of different ages and abilities (Appendix B):

> It is difficult to be able to reach each learner in their own way so that each one of them benefits.... We cannot say *everyone* of them will be satisfactorily reached (T-E 1, pp. A24-A25).

This appears to underline the limitation of conventional process-oriented but language-based approaches in so far as developing individual learners' abilities of 'aesthetic' literary reading and response right from the pre-intermediate level is concerned. Still, it was observed that using 'a lot of dialogue.... especially stimulated by the teacher but dominated by the students' was deemed the ideal classroom approach because such participatory activities marked a significant departure from traditional practice to which the failure to achieve the stated aims of teaching literature in schools was attributed. Two traditional practices which the researcher saw being discouraged by teacher-educators included: teachers examining the learners even before they have taught them whenever they come to class, for example, by simply asking the learners to read a text and answer the questions that follow, and teaching about literature by 'defining' terms. Conversely, the advantage of using learner-centred activities observed by the researcher being frequently emphasised was that 'individuals reinforce each other through discussion and/or

interaction before doing work individually' and the learners did not have to 'depend' solely 'on the teacher'.

The potential benefit to learners, often as a group, discovering knowledge or meaning by and for themselves was also reiterated in the documents analysed and in teacher-educators' interviews and questionnaires. For example, all teacher-educators interviewed said they encouraged 'group' work, 'discussion' and 'hands-on methods', which methods they also "modelled" with their students (see sub-Section 5.2.4 below). The following assertions confirm these views (Appendix B):

> Specifically, what I tell these student(-*teachers*) is that ... (*they should*) not *impose* themselves on students but only guide them to discover for themselves.... That is the *major* method.... And, of course, this they do either by *group* work, in *pairs* and as a class as a *whole* through *discussions* (T-E 3, p. A52).

> I encourage in one blanket statement *hands-on methods* .... Discussion in *pairs* ... in *groups* ... and probably in *class* ... because this is what gives the learners that wonderful opportunity.... The other method that I do encourage ever ... is to try and make literature *practical*.... To use *drama* to teach, ... use debate ... because these are vital methods.... Plus, all other innovative methods.... This is what people should be using to teach literature (T-E 2, pp. A41-A42).

This stance was also echoed in the teacher-educators' responses to the questionnaire. As one teacher-educator wrote indicating which of the given 'methods of teaching ... ESL/EFL literature' s/he considered 'most appropriate' in the Ugandan situation (Appendix C):

> All these approaches are suitable for the benefits they lend to the learning situation. However .... ('practical criticism/stylistic analysis approach') should be handled with care at the lower levels in schools because some average students will think

> on their seats and not explore the text further than have been led. I therefore prefer giving it a less prominent place on the training course so that (*student-*)teachers do not go and reproduce content for learners (* we have an obsession for content and rote in schools that should be discouraged). For the same reason, I advocate reader-response approaches so that I 'train' the (*student-*)teachers to take a sort of back seat and place their learners in the front seat for their maximum participation (T-E 1, p. A57).

The Teaching Practice supervision feedback-records analysed disclosed similar feelings. The feedback provided by the two teacher-educators seen supervising tended, for example, to concentrate on how to use learner-centred methodology effectively. The following feedback about 'points arising during the lesson' and 'agreed approach for improvement', respectively, offered by one teacher-educator attest to this inclination (Appendix D.3):

- Must you really give the students notes in that form?
- He does not move around the class
- There is little encouragement to pupils to think creatively
- Why don't you work on the sitting arrangement of your class?

- Work on the sitting arrangement
- Improve on the student activities in class (T-E 2, p. A68).

All the views expressed above were supported by a critical search of the library catalogue. The search revealed that *Literature in the Language Classroom: A resource book of ideas and activities* (1987) by J. Collie and S. Slater was the only readily available text out of the book-lists of core/recommended references provided by the teacher-educators (Appendix D.2, p. A67). And, when analysed the authors had the following to say:

> 'We have found that role play, improvisation, creative writing, discussions ... and many other activities ... use(*d*) successfully to vary ... language classes can serve a similar purpose when ... teach(*ing*) literature.... Our activities try to help students to acquire the confidence to develop, express and value their own response. Through this process.... often as a shared activity in groups, (*learners*) may come to be more personally familiar with the text' (pp. 8-9).

Further document analysis augmented Collie and Slater's (1987) views that dramatic 'simulation' and 'improvisation' enhanced the learners' understanding of the text and developed their communicative skills. It was found that Burgess and Gaudry (1986) and Wessels (1987), for example, though not readily available were both core/recommended references on the book-lists provided by the teacher-educators and both emphasised the value of using drama to teach literature. The following excerpts express their typical attitudes:

> 'Historically, much of what occurred in drama was play reading. The value of acting out scenes was clear, students enhanced their understanding of the text and ... developed self-confidence and skills in expressive communication' (Burgess & Gaudry 1986:10-11).

> 'Too much time is spent by teachers on critical analysis of literature.... Students are rarely allowed to view a text as anything but an abstract, flat piece of printed matter, isolated from and irrelevant to their lives.... The task of the teacher will be greatly simplified if students can be allowed to identify with the characters in the book.... In other words, the teacher needs to make the text "stand up and walk about".... This is where drama comes in ....' (Wessels 1987:93).

Thus, it is unsurprising that 'dramatisation' was the most conspicuous classroom technique taught on the entire course, especially because it was believed to engender

language development as well as literary competence. One teacher-educator questionnaire (Appendix C.2, pp. A58-A61) specifically indicated that the drama method was one significant recent innovation in the course content in order to cope with the literature education crisis. Drama was observed to be emphasised throughout the course because it was 'practical' and, therefore, perceived to maintain interest and involvement, supplement the printed page, tap the knowledge and creative resources within the group context, facilitate texts to be understood "as they should", and enable using the target language. The following comments by two teacher-educators interviewed reflect their perception of drama's relative importance (Appendix B):

> As a whole, I think ... the student-teachers need to know basic(*ally*) how they can use drama to teach *everything*. Drama to teach poetry, ... prose, ... orature, ... English language.... They need to understand their roles because a teacher who uses drama to teach ... has a different role to play from the *traditional* teacher.... But also they need to understand that drama is a *method that cuts across*.... This is the knowledge I think they need very, *very* badly (T-E 2, pp. A36-A37).

> Considering the ... Ugandan situation whereby teaching materials are scarce, ... I try to see that ... once they (i.e. *student-teachers*) have become teachers (*they*) can be in position to do what's required of ... them without saying (*i.e. giving excuses*) that they don't have teaching materials.... They themselves can ... try to *improvise* and have materials.... I consider ...(*this*) essential because ... ours is mainly (*a*) language ... area and we think that through drama students can improve on their language proficiency (T-E 3, p. A45).

Using the drama method could indeed improve on the learners' communicative language proficiency. However, this approach runs the risk of degenerating into the "springboard" approach to literature teaching in the sense that sequencing or combining of the participatory classroom activities precludes commencing with individuals reading and responding to texts before requiring that they share and discuss their responses with fellow

learners in groups or pairs and with the teacher in the plenary. The essential weakness of this approach, as Benton and Fox (1985) point out, is that the class's reading and interpretation is hurried, shaped and limited by the teachers' activities and covert interpretation of the text in question, thus, inhibiting young learners' development of a sense of themselves as readers capable of making meaning on their own as individuals. The failure to acquire this type of literary competence by learners especially from an early age may partly explain why it was said by the student-teachers interviewed (see, e.g., Appendix E.1, pp. A72-A78) that one of the characteristics of the current literature education crisis in Uganda is that learners tend to fail examination questions which demand the expression of personal opinion. However, both the teacher-educators and student-teachers attributed the learners' lack of individuality and originality in their approach to examination questions simply to the traditional teacher-centred approaches which relatively dominate the school environment.

Therefore, we can conclude that the principle of the teacher education course is to advocate less emphasis on orthodox teacher-centred 'transmissive' classroom approaches in favour of the relatively more recent learner-centred and process-oriented but language-based classroom methodology. In particular, the teacher-educators emphasise the value of using drama to teach literature because it is believed to engender language development as well as "literary competence": that is, the learners' detailed understanding of the particular (set-)texts in question. However, the teacher-educators concede that this approach they advocate would be least suited to younger, less able learners at the lower secondary level downwards, and to developing their *individual* reader-response to literature abilities. Thus, there remains a high degree of uncertainty about the effectiveness of the approach advocated on the course in coping with the literature education crisis in Uganda (see the rest of the discussion under this research question/issue and under Sections 5.3 & 5.4 below).

5.2.3 **"Genric identity"**

According to the current teacher education syllabus (Appendix D.1, pp. A63-A66) the course is 'compulsory' and is 'organised into eleven units' covering equally 'the teaching of English Language and Literature in English'. The 'teaching of Literature in English' course comprises the following units: 'Basics in the understanding of Literature and its Teaching process', 'Orature', 'Poetry Teaching', 'Drama-in-(Literature)Education', 'Plays Teaching' and 'Prose Teaching'. The teaching load is shared between three teacher-educators, with two of them each teaching one of the latter two units. The fact that, compared with language, there are distinct and an equal number of units focusing exclusively on literature teaching implies a deliberate attempt by the teacher education course to avoid the tendency to neglect literature teaching methods, and to develop the student-teachers' awareness of the different genres of literature and the teaching skills they each demand. The notion of "genric identity" was apparent both from the teacher-educator interviews and university-based observation. For example, it was observed that "teaching creative writing according to or based on the modules: ... novels, plays, poems ... separately" was advocated on the 'Basics ...' course unit. When interviewed about what knowledge concerning the teaching of the genres which they considered exclusively necessary, the other two teacher-educators each supported this idea (Appendix B):

> I think it is important that they (*i.e. student-teachers*) learn .... what makes it prose rather than poetry or ... drama (T-E 1, p. A21).

> I think (*student-teachers*) should have ... knowledge of ... being able to *act* (*i.e. perform on stage*) ... (*and*) to use ... students to act out certain parts.... We're training these (*student-*)teachers in teaching plays and a play ... is not specifically meant for ... reading but for *acting* (T-E 3, p. A49).

However, further probing revealed the tendency to encourage the use of drama to teach 'everything' noted earlier (see sub-Section 5.2.2 above), thereby either suggesting some confusion in the teacher-educators' minds about teaching plays and using drama as a

technique to approach other texts in fiction and poetry, or perhaps denying the notion of genric identity. For example, when probed one teacher-educator interviewed said:

> Maybe (*i.e. assuming*) ... you're teaching *Things Fall Apart* and you want to demonstrate Okonkwo and you want your students to have ... a lasting memory of ...(*him*), then you would act out ... certain parts where Okonkwo's character is prominently brought out.... (*This*) could also apply to a poem.... (T-E 3, p. A49).

This view was supported by the observation that the 'Poetry Teaching' course unit curriculum tended to emphasise simply enabling the student-teachers to develop learners' 'practical' rather than 'spatial' notion of poems. This observation appears to differ from Benton and Fox's (1985:25) suggested nature of and, therefore, approach to poems.

The three major genres of literature - poetry, plays and prose - are each taught by a different teacher-educator. Such differentiation of genres superficially appears to suggest the essential need for a certain measure of pedagogical differentiation as well. This, however, is not the case. The tendency of the teacher-educators to encourage the use of drama to teach 'everything' noted earlier and also above appears to negate the notion of genric identity. This implies that rather than resort to orthodox 'transmissive' classroom practices, the student-teachers' approach to pedagogy would appropriately be process-oriented in the sense that they would use drama as "a method that cuts across" to teach "everything". However, the risk of such an approach to teaching literature is that besides the learners acquiring a lasting memory of particular classroom or examination set-texts, the only real "literature reading" skills which may be developed in the learners are theatre performance and oral communicative language skills. All three "literary competencies" may in the short run have a negligible effect on improving the learners' examination performance. Yet, exam performance is the main precursor of the learners' interest in the subject in schools in Uganda because of the exam-oriented education system which pervades. For example, as Mpiima (1991) explains, unlike 'Plays' which should ideally be experienced by readers through dramatisation, the learners' access to stories especially is

initially through reading. Thus, it is possible that such emphasis on using drama to teach 'everything' only fully benefits the learners in their encounter with 'Plays' and yet, as she goes on to argue, a good pass in A' level literature in Uganda is unfeasible without passing *all* the three examination papers (i.e. 'Prose & Poetry', 'Plays' & 'Novels'). The negation of the notion of genric identity through the use of drama to teach everything, though learner-centred and process oriented, could therefore still translate into poor examination performance by the learners.

Besides, if, in relation to the traditional role of teachers as the transmitters of knowledge, the literary aim of the drama activity is perceived by student-teachers as merely to enhance the learners' lasting memory of the particular set-texts in question, then there is a possibility that student-teachers will not see any urgency to develop the learners' lasting memory of class-readers because they are not examination set-books. This implies that at the lower secondary level the student-teachers would tend to emphasise using literary texts (e.g. class-readers or oral folklore texts) simply to develop the learners' language competence, and to neglect developing their literature reading and responding skills expecting that the learners will acquire these by osmosis (see, e.g., sub-Sections 5.3.2 & 5.3.3 below). Consequently, there is a chance that many learners could still find studying exam set-texts for literature from the intermediate level onwards a new and tedious experience which perhaps drives them to depend relatively more on the teacher and memorisation even when exams may now tend to demand individuality and originality of opinion in addition to expressing textual facts.

5.2.4 **Teacher-educator's methodology**

Observation, teacher-educator interviews and questionnaires showed that basically two approaches to teacher education were employed. These are: (i) cycles that integrate student-teacher-centred direct personal experience, reflection and discussion, opportunities for experiment, and access to pedagogical theory by reading and teacher-educator instruction; and (ii) sessions involving simply teacher-educator-centred transmission. The former was the typical methodology of teacher learning observed on the

course because it was 'practical' and it entailed 'hands-on experience'. As one teacher-educator explained (Appendix B):

> I think this is the best way of helping them (*i.e. student-teachers*) because in the end they will exactly know how to do it when they go to a secondary school.... When you continue lecturing to them, they have the theory but can never have the practice.... In this country, most of our teachers of literature are not innovative .... basically because of the system we have gone through where people come and *tell* you: 'you teach a novel like this', 'you teach a poem like this' and that's the end of it (T-E 2, pp. A30-A31).

Thus, the 'inductive' approach was used across the university-based sessions by all the teacher-educators observed. Out of a total of 35 sessions observed, those in which lecture-room procedures involved at least some class, pair or group discussions, drama and improvisation, etc. numbered 30. In the others lecture-room practice entailed the teacher-educator dictating or distributing typed notes to student-teachers.

These observations were confirmed in teacher-educators' interviews and questionnaires. The following are characteristic interview and questionnaire responses, respectively (Appendices B & C):

> I usually try to ... achieve this (*i.e. student-teacher learning*) through inductive teaching.... One possible way is to tell them ... let them know, as it were. I try ... as much as ... possible to get them involved in actually doing ... and then getting them to conclude themselves ... what has been happening to them.... I ... would say summarily ... by inductive mode: involving a lot of *use* of prose ... so that they actually experience it (T-E 1, pp. A16-A17).

> I try to see that I show them how to do things ... so that once they are out they do as I have shown them.... One way ... if it's not me ... (*is*) to have peer or micro-

> teaching lessons .... When there are problems we can try to correct each other before one goes ... in the field on his own (T-E 3, pp. A45-A46).
>
> All these (*i.e. course*) units have been made practical. Students design materials for use in ... schools; design activities which are appropriate for different classes. Also use drama as a method to teach orature, poetry, plays and prose. Assessment of suitable materials is done ... via selection and grading for different classes. On SP (*i.e. school/teaching practice*) students are followed up ... to check on whether they apply the knowledge (T-E 2, p. A58).

Altogether these attitudes appear to mirror 'experiential learning' theories whose principles have been widely adopted in effective approaches to ESL/EFL literature teacher education (see Maley 1989; Carter & Long 1991; Durant 1993). The fact that, compared with earlier teacher education practices, there is an effort by the teacher-educators to 'model' the learner-centred and process-oriented methodology with the student-teachers implies a deliberate attempt by the teacher education course to avoid the said tendency of the teacher-educators' methodology on courses in subject-knowledge which allegedly does not effectively prepare literature teachers professionally in learner-centred teaching methods. However, it also implies an inclination to pay relatively more attention in teacher education simply to the teacher-educators' process-oriented methodology probably because the *content* of what is taught in teaching methods education, and which is also largely reflected in the teacher-educators' methodology, is presumed to prepare teachers for teaching literature effectively in schools. These assumptions, however, are debatable (see, e.g., sub-Section 5.3.1 below and the rest of the discussion in this chapter).

5.2.5 **Text selection**

All the teacher-educators interviewed emphasised two selection criteria: the appropriateness of the story content and of the language of a text to the learners' educational and linguistic level and needs. There were some variations, as illustrated below. For example, the inclination towards the potential of selected texts to facilitate

learners' 'reader-response' to literature, learners' use of oral language in the classroom, and learners' reading comprehension. However, the overall priority was the language experience offered by the texts (Appendix B).

> First of all, (*select texts*) which are suitable to the ages and (*educational*) levels of our students.... We've got ... to consider ... the *language* of the texts because this goes hand in hand with their level of education.... We have got also to consider ... (*the*) students' *tastes*.... Do these texts we're selecting have stories that are likely to ... *interest* the students? Otherwise ... we shall not be motivating the students (T-E 3, pp. A47-A48).

> I would say something that is ... *provocative* .... in that it should cause ... the learner to respond to it.... When a learner is exposed to ... a material .... it should provoke them to think ..., talk ..., judge. So, ... basically I ... tie it down to provocation ...: getting the students to *see*, ... *talk about*, ... *condemn*, ... *appraise* ... (*and*) *recommend* something (T-E 1, p. A20).

> I think ... the text itself should have a bearing to the culture of the learner.... That's a vital component (*since*) .... it is even much easier for them to understand a text of the sort because they ... see the connection between ... their own culture and that other culture. But by that I am not saying that texts from other cultures are not....understandable to the learner. (*Nevertheless*) we should not pick a text that has language the learner cannot understand.... I think that's detrimental to the teaching of literature (T-E 2, p. A34).

These views were supported by document analysis. It was found that Wessels (1987) and Collie and Slater (1987), for example, both core/recommended references on the course book-lists (Appendix D.2, p. A67), emphasised the linguistic benefits of teaching literary texts, especially using drama. The following excerpts express their typical attitudes:

> At elementary and pre-intermediate levels, the teacher needs to rely on simplified literature to help learners with their reading.... Simplified works can be exploited to good effect in class. Here are a few suggestions: Dramatised reading:.... Improvisation before and after reading the story.... Improvisation that precedes the reading.... elicits the students' existing language before teaching the new language of the text.... (Wessels 1987:103).

> Keeping literature off the syllabus ... has produced ... unease.... Many learners want and love literary texts.... They often wish to become more familiar with patterns of social interaction in the country which uses the target language. The created world of fiction portrays these in contextualised situations .... (Collie & Slater 1987:2).

The stress on language through literature teaching explains why a teacher-educator said that one of the 'specific ways' that the teacher 'course' content had 'changed in response' to the literature education 'crisis' in Uganda was, showing the 'weaknesses of limiting selection of texts' to set-books. As the teacher-educator wrote in response to the questionnaire (Appendix C):

> There has been an effort to reflect the importance of a wide range of materials, especially to show the weaknesses of limiting selection to prescribed texts. This should help develop insights into widening the scope of language exposure and thereby enabling the learners' rich use of language (T-E 1, p. A57).

Observation and documentary evidence confirmed that using a wide range of extracts and oral literature was encouraged partly for the sake of widening the scope of language exposure, notwithstanding the possible risk of the learners losing or missing 'the impression of ... (a text) as a whole' associated with the use of extracts. For example, Collie and Slater (1987:11-2) argue and counsel that 'there is no doubt that the sheer length of some works is daunting. Reading ... a work in class ... can be ... a dreary

experience.... Extracts provide one type of solution....'. All teacher-educators implemented this advice across most university-based sessions observed, including some 'Poetry Teaching' course unit sessions subsequent to the one in which the dangers of not dramatising poems in their entirety were pinpointed. In one session, for example, the teacher-educator 'cut-up' one poem, 'Song of the Worker' by E. Songoyi, and asked student-teachers in three pairs and one group of three to dramatise the stanzas, respectively, and later sing two prescribed songs "related to the theme of the poem" accompanied by their improvised actions or movements. On the 'Prose Teaching' course unit, for example, an extract from *The Stone Country* by Alex La Guma, was observed being used because the teacher-educator said it would be 'exotic' and 'unfamiliar to the learners', which is 'essential' for 'motivating ...(them) to recognise language-use and ... to use their own language resources to express their response'. Therefore, the teacher-educator argued that 'extracts' would be 'offering learners experiences that are new' and, hence, stylistically 'significant and memorable'. The use of complete full-length literary works, apart from short poems, was not observed throughout the teacher course. The essential weakness of using 'brief extracts' or presenting poems in a 'fragmented form', as Benton and Fox (1985:105-6) point out, is that the experience of 'anticipating and retrospecting or an enjoyment of shape and pattern which lie at the heart of literary pleasure' and of young learners becoming better 'aesthetic' readers and developing the 'reading culture', are virtually lost.

Overall the text selection practice emphasised on the course suggests a tendency to favour 'simply the use of literary texts' in the classroom 'as an integral extension of language usage' and something 'to hang questions on', and which appears to imply either that intuitive reader-responses to literature result simply from linguistic ability and the basic understanding of the language of the text, or that teaching literature should serve only the sole purpose of enhancing language acquisition and learning. This attitude seems to coincide with views expressed by, for example, Maley (1989:10-3) and Durant (1993:155). However, as Carter and Walker (1989:6) point out, such an attitude raises the question 'why teach literature at all?'. In Uganda 'English Language' not only enjoys

already a lion's share of the crowded secondary school timetable especially at the lower and intermediate levels, but "literature" is "taught" during English Language lessons at lower secondary. The stress on language teaching through literature implies that student-teachers having completed this course will not see the urgent need to select and use full-length literary works especially at the lower secondary level, considering also that the school environment in Uganda is generally characterised by the perennial scarcity of published canonical works. Therefore, the student-teachers' approach to pedagogy at lower secondary will tend, for example, to rely merely on using extracts such as those included in the English syllabus books currently in use in schools to "integrate" language and literature skills development in the learners (see, e.g., sub-Section 5.3.2 below). Consequently, the learners could miss the opportunity to develop from the lowest level possible their abilities to read and respond individually to whole literary works. There is a possibility that many learners would thus still find studying exam set-books from the intermediate level onwards an uninspiring experience despite having acquired through the numerous extracts encountered at lower secondary the ability to recognise language-use and to use their own language resources to express a given response. This could result into few opting to study the subject from the intermediate level onwards and into failure for those that would study it. However, both the teacher-educators and student-teachers attributed the learners' tendency to lack interest and to perform poorly in literature generally to the traditional teacher-centred approaches which relatively dominate the school environment (see Appendices B & E).

5.2.6 **'Orature'**

The teacher-educator questionnaire (Appendix C.2, p. A60) revealed that the introduction of new course units including 'Orature' is one of the specific ways that the teacher course content had changed in response to the literature education crisis. As discussed below, the use of oral literature was encouraged partly for the reasons discussed above. But the fundamental grounds were because of the perception that it was part of the *L2* learners' fast disappearing but living culture. Therefore oral texts were potential readily available literary materials for classroom use, especially given the perennial scarcity of published

canonical English texts. This attitude explains why the 'Orature' course unit content emphasised developing the student-teachers' knowledge of the subject-matter of 'oral literature' in order to enable them to cultivate similar knowledge in the learners.

Observation evidence indicated a preoccupation with preservation and transmission of traditional moral and linguistic values contained in 'orature', and emphasis on using oral literary texts in the classroom as a stimulus for dramatic improvisation or physical and oral (linguistic) creative expression. For example, the problems in teaching orature in schools which the researcher observed being noted on the course included: Western cultural and religious bias, and insufficient knowledge about 'orature' due to lack of transcribed folklore and trained teachers. And, the aims of teaching 'orature' in schools stressed rediscovery and appreciation of traditional culture, shaping moral conduct and promoting native languages, and helping learners translate correctly into English and develop creativity via reciting folklore effectively using gesture. Therefore, the approaches to teaching 'orature' taught on the teacher course comprised: conducting 'field trips' to collect oral literary materials, and classroom dramatisation and improvisation based on them.

These observations were confirmed in the interview. As the concerned teacher-educator explained (Appendix B.2):

> They need to understand the genres and sub-genres of orature because if they don't ... they will not be able to teach orature effectively.... I think the ... curriculum designers in this country have started to realise that oral literature is .... a vital instrument ... to understand oneself in the world as a whole.... People that have the basic knowledge of orature (*are*) probably ... dying away and then we'll stay without anything.... This is why ... on this course, in particular, the student(-*teachers*) have to present a research which they (*have*) do(*ne*) .... If we ever get money we may be able to ... publish some materials which can be used by other people .... But also ... look at the rest of the African countries and many of ...

> (*them*) actually teach orature as part of their oral (*language*) curriculum.... *We* thought, because I am part of the authors of *'Integrated English'*..., that minus orature we'll not be doing a good service to our learners.... The other bit that ... people need to understand ... (*is*) they must know the approaches to teaching orature because these are different.... One of those ... is to do *research*.... These student(*-teachers*) have been taught ... 'field trips' (T-E 2, pp. A37-A39).

The tendency to want to look like the rest of the African countries many of which actually simply use 'orature' in the classroom as part of their oral language curriculum disguised as integrating language and literature teaching coincides with Kamanda's (1999) argument that:

> By ... (*their*) very nature, oral narratives necessitate activity and pupil involvement in the teaching process.... In this vein therefore, oral narratives offer opportunities for dramatisation and other forms of meaningful classroom activity.... When used successfully, drama and improvisation can de-centre the teacher from his/her throne of 'knower'.... (*and*) help learners to achieve self-expression, imaginative development, movement, role-play and learning to listen.... The songs and dances which characterise oral narratives range among the aesthetic experiences which help learners at JSS (*i.e. Junior Secondary School*) to develop response to literature that cannot be given by a teacher (pp. 6-8).

This view implies that rather than resort to orthodox 'transmissive' classroom practices, the student-teachers' approach to pedagogy will appropriately be process-oriented in the sense that they will use oral literature texts which in turn offer opportunities for learner-centred dramatic and linguistic improvisation and self-expression (see, e.g., Appendices F & G). However, the risk of such an approach to teaching literature is that besides promoting language development, it does not specify concrete 'aesthetic' reading and response to literature related classroom strategies which could enhance the individual learners' creative reading and responding capabilities that would be transferable to written

literature materials. Thus, it could end-up suggesting to student-teachers that simply enabling the learners to collect and collectively enjoy oral folklore performances in the classroom is tantamount to them developing the learners' individual abilities to read and respond to written literature.

Therefore, we can conclude that the 'Orature' course unit content emphasises developing the student-teachers' knowledge of the subject-matter of oral literature in order to enable them to cultivate similar knowledge in the learners. This would ensure that there is readily available literary materials for classroom use as part of the learner-centred and process-oriented oral curriculum, and that the *L2* learners' fast disappearing but living culture is preserved and cherished. However, merely developing the student-teachers' knowledge of oral literature in order to enable them to cultivate similar knowledge in the learners, and to facilitate them to use language-oriented learner-centred and process-based methodology falls short of the immediate purpose of this (literature teaching methods) part of the teacher course concerned mainly about enabling the student-teachers to effectively develop in the classroom the learners' reader-response to literature competence using 'orature'. This may partly explain why there is some confusion in some student-teachers' minds about the relevance of the 'Orature' course unit, and about teaching oral literature and using oral literature as a technique to approach the development of literature knowledge and skills in learners (see Appendix F & Section 5.3.3 below).

5.2.7 **Integration of literature and language teaching**

Observation, document analysis, teacher-educator questionnaires and interviews all revealed an emphasis on the integration of literature and language teaching, especially the important role of literature in developing the learners' language competence. As discussed below, the teacher-educators' attitude was because of the potential for literature to support the learning of English language, for example at the lower secondary level, thereby developing competence in all subjects on the school curriculum and especially in literature from the intermediate level onwards. This outlook on the relationship between literature and language appears to echo the notion of English across the curriculum, and to

explain the teacher-educators' renewed attention 'to teaching literature in secondary schools right from Senior One' and to using the 'Integrated Approach'. For example, the current teacher education syllabus (Appendix D.1, p. A63) shows that two of the stated 'course objectives/aims' are that: 'the student-teachers should ... be able to prepare and teach English lessons up to S.6 (*i.e. Senior Six/A* ') level' and 'use the Integrated Approach at all levels'. Likewise, regarding what student-teachers are taught about combining different approaches, one teacher-educator wrote in the questionnaire (Appendix C.2, p. A59) that 'for teaching purposes, we mainly concentrate on the Integrated Approach'.

The teacher-educators' perception that the 'Integrated Approach' implies treating literature simply as 'an integral extension of language usage' was confirmed through observation, interviews and further documentary analysis. This stance is noteworthy because literature in Uganda is traditionally not time-tabled separately and is taught as a component of 'English Language' in the pre-intermediate secondary level. It was observed that the 'Integrated Approach' was a topic taught on the 'Basics...' course unit, and that the focus of the discussions during one session was: ""What is integrated' in, and 'how integrated (are)', the four prescribed lesson-'units' from Books 1-4, respectively, of the *'Integrated English'* school syllabus?" It was found that respective language skills and structures or aspects which were "integrated" were always very clearly spelled-out (e.g. "the four basic language skills of listening, speaking, reading and writing", "vocabulary", "grammar", etc.), while literary skills were not. Moreover, literary aspects which were regarded as "integrated" were normally perceived simply in terms of the nature of material selected (e.g. "extract from *The African Child*", or "poetry"), and discussions gave the impression that whenever one uses a literary text in the classroom literature would be learned by osmosis, notwithstanding that the literary texts cited in *'Integrated English'* are mainly extracts. Thus, there appeared to be an emphasis on student-teachers developing the learners' ability to use language effectively. This was the reason given for using the 'Integrated Approach' in a previously observed session. This implies that the status of

literature in the "integrated" curriculum is of a minor element being fitted into (and which is subject to) the major one - language.

These observations were supported by teacher-educator responses to the question which asked 'what knowledge and skills about teaching literature' they encouraged. As two teacher-educators interviewed explained (Appendix B):

> Basically, the ... objective is to train ... these *potential* teachers to develop students' abilities in drama.... start(*ing*) ... at an ... earlier age, say from S.1 (*i.e. Senior One*) ..., with ... (*an*) aim of helping students develop a reading culture (*and*) not only ... passing exams.... Of course, ... the ... general reasons for teaching literature ... imply helping students ... *better* their ... *English language* both *written* and *spoken*.... Through these ... literary texts ... one ... *advantage*... is development of language because there they ... see in action how the ... dramatist has gone about the craft of writing.... so they can copy the style.... We being language teachers - teachers of literature *are* language teachers - ...and knowing that language is ... at the *centre* of communication in education, we feel that students should be very proficient in the language (T-E 3, pp. A44-A46).

> We're paying emphasis this time to teaching literature in secondary schools right from Senior One so that the ... pupils they're going to teach can grow with an understanding of the culture of literature, which has not been part of the curriculum. But with the introduction of *'Integrated English'*, hopefully, it will be part and parcel .... The *integrated* skills ... are basic now because, as I said, our integrated ... curriculum is coming on and we would like them (*i.e. student-teachers*) to know how they *integrate* literature in the teaching of English (*language*) and ... also ... how to integrate English in their teaching of literature. And, how also ... they can ... integrat(*e*)... all the other subjects on the curriculum in their teaching of literature and how literature helps them to understand all the other subjects (T-E 2, pp. A29-A30).

These views are unsurprising considering that that Collie and Slater (1987) and *Integrated English Syllabus and Teacher's Guide: SI-IV* (1983), for example, both core/recommended reference texts, emphasised the linguistic benefits of teaching literary texts, especially in the language classroom. The following excerpts express their typical attitudes:

> 'In using the integrated approach, communication is explored ... through reading.... The reading programme ... covers both literary i.e. poetry, drama, prose narrative, and non-literary material and techniques, hence the marriage between language and literature.... This more general and comprehensive skill, reading, ... should be made to interact closely with the other skills, providing the material needed for listening, speech and writing skills. For this reason, reading is considered the most natural starting point for an integrated lesson' (*Integrated English Syllabus and Teacher's Guide: SI-IV* 1983:3-8).

> 'We have tried to devise ways of making literature a more significant part of a language teaching programme and of using it in such a way as to further the learners' mastery in the four basic areas of listening, speaking, reading and writing' (Collie & Slater 1987:2).

The teacher-educators' perception that integration of literature and language teaching implies treating literature simply as 'an integral extension of language usage' and something 'to hang questions on' could suggest to student-teachers that simply enabling the learners to develop competence in language especially at lower secondary is tantamount to the learners acquiring the so-called 'reading culture' and developing the set of abilities necessary to read and respond to literature individually. This may partly explain why student-teachers tend to perceive integrating language and literature teaching at, for example, lower secondary level as merely entailing using literary texts in the language classroom simply for the purpose of teaching English language or improving the learners'

language competence (see, e.g., sub-Sections 5.3.2 below). However, responses to literature result from a matrix of imaginative insight, cultural experience and inter-textual knowledge in addition to linguistic ability (Brumfit & Carter 1986a; Benton 1995).

5.2.8 **Testing literature learning**

All the teacher-educators interviewed discouraged the traditional practice of assessing learners' memorisation of pre-ordained factual answers, which one attributed to (student-)teachers' subject knowledge training in the 'Faculty of Arts'. Two blamed it for the teacher-centred, 'transmissive' classroom approaches and the subsequent poor learner performance and interest in literature in Uganda. There were some other tendencies. For example, the inclination towards widening the 'assessment base' to include oral and 'practical' examinations, and towards traditional critical linguistic analysis 'because (language) is what has been used to put that text together'. However, as illustrated below, the overall priority was on testing learners' sincerely personal and, therefore, potentially plural responses to literature (Appendix B).

> If it is an examination ... teachers tend to ... go in for ... *factual* questions .... which (*are*) not necessarily testing literary skills.... We should not treat literature like the other subjects ... where we've got *specific* answers.... (*Therefore*) they (*i.e. student-teachers*) should look at students' answers or responses and see whether ...(*they*) can be tested ... based on a text.... (*And*), if they're then such students shouldn't be marked down .... In literature ... we would be doing a dis-service to these students.... If ... student-teachers are not made aware of such a problem, they will think that the way their lecturers in the ... Faculty of Arts ... look at a text ... is the only interpretation. And so, when they go to school they will also try to impose themselves on the students, not allowing them to make their own interpretations (T-E 3, pp. A50-A52).

> Something to do with ... perhaps taking a *position*. I would like ... (*student-*) teachers to be able to assess how far students have got .... so that a (*student-*)

> teacher might give a question, like, ...: 'do *you think* so and so is right?' 'do *you think* that ... the system of apartheid ... should be ....? You know, something that gets them (*i.e. learners*) to .... show ... what their position ... (*and*) judgement of the situation is. The *"I"*. So that the 'I' is involved.... So, I would like assessment not to dwell on just what is in the text and how it has been done, i.e. language, but also ... what it does to the individual (T-E 1, pp. A23-A24).
>
> I think we should widen ... our assessment base. Give theory work for people to ... answer one or two questions. And, even get a different way of framing these questions. But always we have the same way of framing.... This point of theory that I was trying to talk about. You've seen people who read literature at O' level ... and someone gets a 'D.1' (*i.e. Distinction One*), (*but*) continues at A' level and ends-up getting a '9' (*i.e. Failure*). What is the cause of this? The cause ... is that at O' level the teachers have *spoon-fed* this student. They have not given this student the skills to be able to read the text by oneself, understand it, analyse it and evaluate ... (*it*). So, at A' level the fellow (*i.e. learner*) performs so badly.... (*This is*) because everything has been theory. But if students ... were assessed through the many ways I have outlined (*i.e. 'interview ... about the text ... done' and 'read the text, interpret it, get on stage and perform it')* ... I think they would ...gladly continue (*studying literature*) because they know this is literature they're living with' (T-E 2, pp. A39-A41).

Feelings against the traditional tendency to test literature dogmatically 'like the other subjects', by simply seeking specific answers and textual details or facts, especially from the intermediate level onwards, were not entirely supported by observation. This would suggest that it is untenable to solely attribute the practice of assessing the learners' memorisation of teacher-cum-critic ordained factual answers to (student-)teachers' subject knowledge training in the 'Faculty of Arts' (see also discussion in sub-Section 5.2.9 below). Perhaps one can also argue that *less* teacher-centred and product-based but *non*-'reader-response'-oriented classroom approaches, as much as teacher-centred,

'transmissive' ones, contribute to the tendency to test literature dogmatically. For example, it was observed that on only one session on the entire course was setting questions for tests or examinations a topic taught on the 'Poetry Teaching' course unit, and that testing using multiple-choice and structured free response type of questions was encouraged, while essay questions were discouraged as not appropriate in the lower secondary where the teacher-educator argued that teaching 'should aim at encouraging learners to enjoy poetry'. Also, the researcher observed that setting questions on poems that have been taught in class was discouraged in order to avoid tempting the learners to simply memorise the interpretation of such poems. However, encouraging enjoyment and discouraging memorisation by learners when testing literature was emphasised for only the lower secondary level and especially with regard to poetry. This leaning towards poetry at the pre-intermediate level was because traditionally in Uganda poetry is not taught at the lower secondary level due to the perception that poems are generally oblique, and therefore inaccessible to and easily disliked by young readers. No overt reference to the testing of set-books and the other literary genres was seen being made throughout the course, apart from the prescribed group task to discuss and design mark-guides for the "model question": 'Write a critical appreciation of the poem *'Fuelled'* by Marcie Hans', because the teacher-educator explained that 'such a question normally appears in A' level examinations'. And, as the class discussion subsequent to the task indicated, this was a standard question because it tests the candidates' comprehension and critical analysis of everything in the poem: 'themes, language, poetic devices, structure and other relevant aspects'.

This bent for simply assessing the learners' understanding and interpretation of textual details or facts seems to contradict the teacher-educators' sentiments expressed in the interviews, and to imply that the student-teachers' teaching methods training also encouraged testing rote learning, despite its discouragement of teacher-centred 'transmissive' approaches. This perhaps partly explains why student-teachers in their approach to pedagogy during teaching practice nevertheless tended to resort to orthodox 'transmissive' classroom practices such as dictating notes and taking learners through the

text in order, for example, to develop advanced learners' ability to "appreciate" 'the role of punctuation in' or 'the use of metaphor and simile to give special meaning in' prose and poetry (see, e.g., sub-Section 5.3.6 below & Appendix G, pp. A181-A183; A192-A194). And, as the teacher-educators also argue above, such 'transmissive' classroom practices could therefore still translate into poor examination performance by the learners in the sense that many learners would be driven to depend relatively more on the teacher and memorisation even when exams may now tend to demand individuality and originality of opinion in addition to expressing textual facts.

Overall, the inadequacy with which "testing literature learning" was handled on the teacher course explains why most student-teachers interviewed after the course said they are not sufficiently able or confident to deal with 'setting' questions and 'grading' the learners' performance in, for example, 'Plays' and 'Novels' (see sub-Section 5.3.5 below).

5.2.9 **"Reader-response" to literature**

Observation, document analysis and teacher-educator questionnaires all revealed the attention given on the course to the notion of "reader-response" to literature, especially the ability of learners to actively 'participate' in the process 'to bring out their perception of (a) text as a group'. Both teacher-educator questionnaires (Appendix C, pp. A57; A59) indicated that a reader-response centred approach was among the literature teaching methods considered appropriate and effective in the Ugandan situation. However, the idea of reader-response implied by them apparently echoes orthodox theorising of the practice of literary reading in ESL/EFL which is that 'response to literature' is still in effect simply readers responding in a pre-determined and objective way to the stimulus of the text (see, e.g., Benton 1995), except that currently such response is preferred to be via learner-centred and process-oriented classroom activities such as dramatisation (see, e.g., Elliot 1990). Hirvela (1996) has described such a notion of reader-response as 'creating reader-text transaction rather than reader-response' (see detailed discussion in sub-Section 2.3.8 above). The two teacher-educators' perceptions of this concept nevertheless differed slightly. Moreover, there were considerable differences between two core/recommended

reference texts: Collie and Slater (1987) and Frost and Ralph (1990) (Appendix D.2). Overall, three ideas of "reader-response" were discernible. These are "reader-response" as improvisation or creative physical response often as a group activity; as individuals formulating a response on their own initially helped by the teacher; and as the learners' collective 'response to events around them as well as to language-use in texts preferably via discussion or being able to use (oral) language in the classroom' (Appendix C).

The emphasis on enabling student-teachers to develop the learners' ability to use their collective "creativity" to express their interpretation of texts, explains why one teacher-educator wrote in the questionnaire that one way that the teacher course content had changed in response to the literature education crisis was its 'stronger emphasis on learner participation by use of reader-response techniques' (Appendix C.1, p. A57). '"Reader-response" techniques' were observed frequently to involve two things. One was using materials which motivate the learners to use the language potential they already have through what they say during discussion because the teacher-educator argued that, by doing so, the learners' sensitivity to language and to the world will be sharpened. This was the stance most frequently seen being propagated on the 'Prose Teaching' course unit. The other was using drama to teach literature because the teacher-educator argued that 'drama makes literature part of the learners' (collective) experience', and therefore, 'although learners write using different words, their interpretation will concur'. This was the attitude of T-E 2. For example, it was observed that during one session of the 'Drama in (literature-)Education' course unit, the prescribed task was for the student-teachers in two groups to discuss and rewrite the passage (pp. 75-80) from *Lord of the Flies*' by William Golding, into a dialogue reflecting "a more heated argument than ..." and "a less heated argument than is depicted in the text", respectively, and to improvise suitable actions accordingly. This is conventional "reader-response" practice, given that Frost and Ralph (1990) emphasised the notion of creative 'physical (and, implicitly, oral) response' to literature. The following excerpt expresses their typical attitude:

> 'Improvisation: the skill ... to generate a ... physical expression of an idea, ... situation, ... character (even, perhaps, a text).... Improvisation is physical response.... It is ... not just response, but .... may come close to pure "creativity"....' (pp. 1-3).

This attitude seems to concur with that of Amateshe (1992), for example, that improvisation through drama can facilitate spontaneous and enjoyable 'response to literature'. However, with the preoccupation with language teaching in *L2* contexts, the view that improvisation is 'not just response' might discourage the practice of literary reading which facilitates reflective contact in the classroom between individual readers and *real* texts, and instead encourage simply the contact between "viewers" and group improvised performances especially where canonical texts are unavailable. Such classroom practice is possible given one teacher-educator's comment cited above to the effect that drama's relative importance as a classroom technique in Uganda lies in its being helpful to (student-)teachers in improvising 'teaching materials' because of the perennial scarcity of published canonical texts (see sub-Section 5.2.2 above). This notion of "creativity" rather than imply the need to break away from behaviourist 'stimulus-response' thinking, could instead suggest to student-teachers to disregard facilitating the individual learners' initial imaginative response to texts during the reading process in the pursuit of simply their collective practical involvement in classroom processes (see sub-Section 5.3.4 below & Appendix G).

However, this view was not universal. Collie and Slater (1987), for example, tended towards less group-based "creativity" and "physical/(oral) response" and towards more individual-based but relatively unimaginative mental response. As they argue:

> '(*We*) encourage learners to feel that they can read and enjoy books on their own. We therefore ask them to read specified sections at home ... with the support of worksheets which provide ... particular help with points of difficulty (*and*) more general help in formulating a response to the passage they are reading' (pp. 11-12).

Therefore, we can conclude that notwithstanding the superficial differences outlined above, all parties seemed to subscribe to the view of "reader-response" to literature not as initially an individual readers' mental 'creative' process during the act of reading because they imply that 'meaning' can only be initially accessed, especially by young readers, via group practical/oral activity and the teachers' direct intervention. The notion of the learners' "creativity" or imaginative expression of their interpretation of texts propagated on the course seems limited to the orthodox view that 'although learners write using different words, their interpretation will concur' because they are expressing "objective" responses to the stimulus of a text since they were initially collectively formulated by the learners through drama or individually formulated by them but with the initial authoritative help of the teacher-cum-critic. This is tantamount to traditional "stylistics" notions of 'interpretive communities' and of 'meaning' which objectively and eternally inheres in the language of the text (see, e.g., Alderson & Short 1989; Short & Van Peer 1989). The teacher-educators' attitude precludes learners initially using their language resources to subjectively respond to a text as a precursor of eventually being able to express their individual interpretations of that text, including those interpretations (of theirs) which they discovered were universally held following group and class discussions. Therefore, this would suggest that the concept of literary reading or 'response to literature' by learners propagated on the teacher course is simply 'recuperative' (see Tompkins 1980: x). In the examination-oriented environment that pervades in Uganda such an attitude to 'response' simply as 'efferent' reading may license (student-)teachers-cum-critics/examiners to impose their views albeit subtly on learners in the classroom, and to sanction particular interpretations while rejecting others in the process of grading exam answers (see, e.g., sub-Section 5.2.8 above; sub-Sections 5.3.5 & 5.3.6 below). This means that despite (student-)teachers being encouraged to set exam questions which tend to demand individuality and originality of opinion in addition to expressing textual facts, individual 'reader-response' literary competence eventually so vital in exam situations, in effect, would not be adequately enhanced at any level of the secondary curriculum and candidates could 'be marked down' by the examiners. This could perhaps be part of the explanations

behind the poor exam performance and subsequent decline in the learners' interest in the subject in Uganda because of the widespread perception that it is not possible to study and pass literature as well as one can pass other subjects (see Appendix E).

5.2.10 **Literary competence to be developed**

Observation, teacher-educator interviews and document analysis all showed that three overlapping literary competencies to be developed in schools were taught on the course. The three aims of teaching literature are: developing learners' thorough knowledge of textual details or facts of the particular (set-)text in question, developing their linguistic competence and, developing their ability to make critical moral judgements or, implicitly, their (practical) literary criticism competence (see, e.g., Leavis 1978). The following response by one teacher-educator to the question which asked what knowledge and skills about teaching literature in schools s/he emphasised appears to describe all three aims in outline (Appendix B):

> Skills centre around ... getting students to appreciate, ... to interpret, ... erm ... even to share the author's position.... Getting students to understand language and even use it about ... prose itself.... So it ... will end up generally as using language to talk about life.... That ... erm ... is ... creativity with language, so that when people have been taken through appreciation, interpretation - there is a final .... something to reach out for: ... 'creativity'. When you ... are full of language, as it were, you ... are going to be encouraged to use that language ... to achieve something greater.... So we will end up with some creations in prose: could be a story (T-E 1, p. A16).

It was noted that recommended classroom procedures on the course included student-teachers using drama, discussing texts 'bit by bit', and clustering selected materials 'based on common themes'. The teacher-educators argued that this is because these techniques were considered sufficiently vivid to avoid 'a superficial glance (at textual aspects) which can mislead' learners, and to 'prepare students adequately for the examination ... (and)

make them independent of the teacher'. For example, it was observed that 'scheme of work' was a topic taught on the 'Basics...' course unit, and that 'thematic scheming' was one of the methods of planning literature work cited. And, that 'teaching (texts with) common themes' was especially encouraged because the teacher-educator argued that it 'offers wide exposure to various texts (including the set-book) which treat similar thematic content' and, therefore, 'reinforces learners' understanding of it', while also 'ensuring that the teacher avoids exam-oriented teaching which focuses only on set-books'. This tendency towards (student-)teachers enabling the learners to 'improve their comprehension of' particular texts was corroborated by another teacher-educator interviewed, as illustrated below. For, the so-called 'scientific method' of teaching literature he recommends seems tantamount to conducting the learners through the particular text in order to enable them simply to acquire a detailed understanding of it. The following remark attests to this assertion (Appendix B):

> It ... depends .... on what aspect ... of the play. For instance, if someone wanted to teach students ... to be in (*a*) position to identify ... themes in a play, that would be his objective.... (*And*), they might tell the students that one of the ways (*of thematic identification*) is the scientific method, whereby you've got to *test* ... the evidence ... (*you*) have against ... (*the text*).... What *evidence* is there in that particular *scene* (*i.e. in a play*) to *support* ... your argument that this is the theme? And then, they will not stop there (*because*) it must also be tested elsewhere (*within the play-text*) (T-E 3, p. A47).

Student-teachers enabling learners to improve their comprehension of particular texts using the so-called 'scientific method' runs the risk of degenerating into 'transmissive' classroom practices like the teacher taking learners through the text in order to teach the particular text but in the process not teach the learners the ability to read and interpret other texts for themselves. This implies that the student-teachers' approach to pedagogy especially at the lower secondary level would tend to neglect using, for example, class-readers to develop any form of literature knowledge and skills apart, of course, from

developing the learners' language competence, because they perhaps do not see the logic of developing the learners' detailed knowledge of the textual facts of class-readers which, in fact, are not examination set-texts. This perhaps partly explains why the student-teachers' "integration" of language and literature teaching at lower secondary during teaching practice simply entails, as Maley (1989) suggests, the use of texts to 'hang questions on' (see sub-Section 5.3.2 below).

Besides the aim of helping learners to discover more about and internalise every aspect of the particular text, developing their literary criticism competence generally was often seen being emphasised throughout the course. This is because of the widespread perception among the teacher-educators that through literature learning one acquires critical moral judgement and character. For example, it was observed that on the 'Prose Teaching' course unit, developing the learners' ability to understand and critically evaluate what they read was encouraged on the teacher course through selecting and using materials such as a passage entitled 'Sir Thomas More' and an extract from *The Stone Country* by Alex La Guma. The widely held argument among the teacher-educators was that such materials, *per se*, expose the learners to fictionally real experiences which compel them to make critical value judgements and, therefore, which eventually mould them into moral and responsible human beings with discrimination and analytical skills. The following interview evidence affirms their views (Appendix B):

> I think a very important point is the training of character ... in the sense that through this exposure .... this student is made to recognise, to appreciate certain values and to question their stand on certain issues in life. And so, they become reflective, they make certain judgements .... and assume certain positions on things *like* the character ... read about, especially through criticism. So, one (*major aim*) is building of character - especially aspects of judgement (*and*) ... of aspiration (T-E 1, p. A18).

> *Generally*, we can say that ... literature is being taught at secondary school partly

> because it is believed literature has some ... *moral value* which is imparted to the students (T-E 3, p. A46).
>
> Essentially we concentrate on reading as a skill with its sub-skills because it is part of what they (*i.e. student-teachers*) will be expected to teach.... In there (*are*): *comprehension* because we think that is the basic for understanding literature. Then we have *analysis*, ... (*and*) sometimes we deal with *evaluation* ... (*sub*-)skills (T-E 2, pp. A29, A30).

The teacher-educators' attitude is reminiscent of the particular form of literary criticism exemplified by Leavis (1978:211-22) whose primary appeal is to a mode of psychological and moral sensitivity in readers presumed to have derived from a particular life experience. This attitude that literature makes one a better moral being has been attacked by Eagleton (1983) and others. Moreover, the risk with this mode of criticism is that it tends to engender an approach to texts as 'cultural artefacts' (Carter & Long 1991). Frequently this implies "flight" from texts and/or teaching methods relying substantially on lectures. Sometimes it implies focusing 'on the text' and thus, teaching methods regarding *criticism* and *teaching* of literature as interchangeable. This happens to be the case because Leavis' cultural/moral imperative in ESL/EFL situations has traditionally led to the selection and use of canonical English texts, and (in relation to the traditional role of teachers as the transmitters of knowledge) this has often translated into teachers regarding their cardinal role in the classroom as being to transmit the necessary background information and interpret the texts' language (see, e.g. Ngugi 1986: 227-8). Whichever way one looks at it developing such critical moral judgement and character in the learners would result in the student-teachers resorting to 'transmissive' classroom practices such as initial teacher-centred class discussion as a means of relating the literary texts (which inevitably would have to be a part of the English canon) to the learners' own experience, or dictating notes and taking the learners through the text. For example, it was evident from interviews and during teaching practice that the student-teachers tended to favour teacher-centred class discussion of experiences related to a text even before the learners have had the

opportunity to read it and giving learners 'background information' or 'discussing' in class 'chapter by chapter' in order to facilitate the learners' orientation towards the text. (see Appendix F & G & Section 5.3.4 below).

However, the overall priority on the course was the learners' linguistic competence to be developed in schools. Both because, as stated above, language was considered essential to empowering learners to critically comprehend literary texts on their own, and because of the view that the major role of literature education is for students to improve on their (communicative) language ability. Moreover, improvement in linguistic competence was considered to engender and abet vocation-oriented skills such as creative writing and theatre. For example, it was observed that 'creative writing' was a topic taught during two sessions on the 'Basics...' course unit, and that the teacher's role encouraged in teaching learners creative writing 'is to act as catalyst'. Therefore, the teacher-educator argued that the student-teachers would be expected, for instance, to 'provide materials in which vocabulary is wide and accessible', 'conduct a lot of discussion to enable learners develop a wide vocabulary', and 'provide a conscious awareness of words and phrases in the classroom'. This attitude partly explains the emphasis on drama methods on the course, as the following interview remarks suggest (Appendix B):

> Ha! ... my perception may be different from many people.... My perception is *not* that people must read literature and pass exams.... If someone is teaching .... *Lord of the Flies* and probably ... turning that into some kind of dialogue and placing it on stage, you're helping this learner to see that texts are not meant to be read (*and*) that ... texts that ... are stories ... can be performed on stage.... You're helping the learner to be able ..., as the very basic skill, to know how to write a dialogue.... (*The*) dialogue can be turned into a short play (*and subsequently*) ...lengthened to make a longer play.... By ... act(*ing*) with other people, you're developing his oral skills: listening and speaking.... This is where, I think, all these skills are tied-up together (T-E 2, pp. A32-A34).

The other teacher-educators interviewed generally shared the concern about developing the learners' ability to use and 'read language successfully', as the following comments illustrate (Appendix B):

> I would think that ... one of the major roles (*of teaching literature*) is for the students to improve on their *language ability*. I think that is *basically* the ... major one (T-E 3, p. A46).

> There is ... the major point of ... ability to read language successfully, because in our ... literature classes there is no running away from language. I mean, you are exposed to a lot of language and a lot of language is *demanded* of you.... While you are criticising one's use of language, perhaps in a prose passage, ... you're using language yourself and you're being *reminded* about ... erm ... what is good ... (*and/or*) inadequate about your own use (T-E 1, p. A19).

These views concerning developing the learners' linguistic competence through teaching literature were supported by document analysis. It was found that Collie and Slater (1987), for example, the only readily available core/recommended reference text on the course (Appendix D.2, p. A67), emphasised the linguistic benefits of teaching literary texts especially using process-oriented, learner-centred activities. The following excerpt succinctly summarises the 'overall aim' of their proposed 'approach to the teaching of literature':

> The overall aim, then, of our approach to the teaching of literature is to let the student derive the benefits of communicative and other activities for language improvement' (p. 10).

Therefore, it is unsurprising that the Teaching Practice supervision feedback-records analysed disclosed similar feelings (Appendix D.3).

Overall, the aims of teaching literature in schools taught on the course suggest that the student-teachers' approach to pedagogy during teaching practice and, implicitly, after they graduate will tend not to develop from the lowest level possible the individual learners' 'reader-response' abilities to literary works. In the sense that, the aims imply the student-teachers having to resort to 'transmissive' classroom practices such as initial teacher-centred class discussion even before learners read the text, dictating notes and taking the learners through the text as a means of relating the literary texts to the learners' own experience and of enabling the learners to improve their comprehension of the particular (set-)texts. And, the aims imply emphasis on developing the learners' linguistic competence through teaching literature because language is considered essential to empowering the learners to critically comprehend literary texts on their own, notwithstanding the fact that responses to literature result from more than just a competence in the language. This is tantamount to simply developing *comprehension* and *criticism* literary skills right from the lower secondary level onwards rather than developing *reading* and *responding* skills which ought ideally to precede because the former pair are ends rather than means (Benton 1995). There is a possibility that many learners would thus still find studying set-books from the intermediate level onwards a boring experience, especially when required by (student-)teachers to act as fellow critics, for example, during class discussions as s/he takes them through the texts. Such could be the experience despite the learners having acquired through learner-centred and process-based activities at lower secondary the ability to recognise language-use and to use their own language resources to express a group response. This could result into failure in national exams for those that would study the subject and subsequently into few opting to study it from the intermediate level onwards. However, both the teacher-educators and student-teachers tended to attribute the learners' lack of interest and poor performance in literature simply to the traditional teacher-centred approaches which relatively dominate the school environment.

5.2.11 **Conclusion**

In summary, the main findings of this study regarding the content and methodology of the literature teacher education course in Uganda are the following.

(i) The course content does not neglect literature teaching methods because, compared with ELT methods, there are distinct and an equal number of course units focusing exclusively on literature teaching. This implies a deliberate attempt to develop the student-teachers' awareness of the "different" skills teaching literature demands and, therefore, it also implies that there is the assumption in Uganda that the content of what is taught in the literature teaching methods course prepares (student-)teachers for teaching effectively in schools.

(ii) The teacher-educators' methodology on the literature teaching methods course discourages teacher-centred 'transmissive' approaches in favour of employing learner-centred 'interactive' approaches because, compared with earlier teacher education practices, there is an effort by the teacher-educators to 'model' the learner-centred and process-oriented methodology with the student-teachers. This implies a deliberate attempt by the literature teaching methods course to avoid the said tendency of the teacher-educators' methodology on university courses in subject-knowledge which allegedly does not effectively prepare literature teachers professionally in learner-centred teaching methods. This also implies a tendency to pay relatively more attention in ESL/EFL teacher education in Uganda simply to the teacher-educators' process-oriented methodology probably because, as noted in (i) above, the *content* of what is taught in teaching methods education and which is also largely reflected in the teacher-educators' methodology, is presumed to prepare (student-)teachers for teaching literature effectively in schools.

The two findings above suggest that there is the *assumption* in Uganda that the content and methodology of the current literature teacher education course adequately prepare student-teachers for teaching literature effectively in schools. However, as the rest of the discussion under this research question/issue above and under sections 5.3 and 5.4 below

reveals, this assumption is untenable. The discussion above has shown that the principle of the teacher education course is to advocate less emphasis on orthodox teacher-centred 'transmissive' classroom approaches in favour of the relatively more recent learner-centred and process-oriented but language-based classroom methodology, particularly in the form of using drama to teach literature. However, it has also shown that there remains a high degree of uncertainty about the effectiveness of the approach(es) advocated on the course in coping with the literature education crisis in Uganda because of, among others, the following.

(a) The teacher-educators concede that the classroom approach they advocate would be least suited to younger, less able learners at lower secondary level and to developing their *individual* reader-response to literature abilities. It is worth observing that the lower secondary level is the stage where it would be most desirable in Uganda that response to literature skills are taught because literature is traditionally not emphasised at this stage in favour of language teaching (see, e.g., Appendices E & F).

(b) Exam performance is the main 'motivator' of learners' interest in the subject in schools in Uganda because of the exam-oriented education system which pervades. Yet it is possible that the emphasis on the course on using drama as "a method that cuts across" and, therefore, which should be used to teach "everything" only fully benefits learners in their encounter with 'Plays', whereas a good pass in, for example, A' level literature in Uganda is unfeasible without passing *all* the three examination papers (i.e. 'Prose & Poetry', 'Plays' & 'Novels'). Moreover, enabling the learners to improve their comprehension of particular set-books using the drama method runs the risk of degenerating into facilitating the student-teachers to teach the particular set-text but in the process not teach the learners the ability to read and interpret other texts for themselves.

(c) The text selection practice emphasised on the course, notably using extracts, is in line with the tendency throughout the course to favour the stress simply on language teaching through literature especially at lower secondary. This implies that student-teachers having completed this course will not see the urgent need to select and use

full-length literary works particularly at the lower secondary level, considering also that the school environment in Uganda is characterised by the perennial scarcity of published canonical English works. It is, however, worth pointing out that the scarcity of published canonical works in Uganda does not amount to the absence of, for example, local national literature in English or oral folk-narratives which could be utilised in the classroom to develop from the lowest level possible the individual learners' abilities to read and respond to *whole* literary works. Many learners could thus still find studying exam set-books from the intermediate level onwards an uninspiring experience despite having acquired through the numerous extracts encountered at lower secondary the linguistic ability to recognise language-use and with which to express a group or given response.

(d) Merely developing the student-teachers' knowledge of oral literature in order to enable them to cultivate similar knowledge in the learners and to facilitate them to use learner-centred and process-based but language-oriented methodology in the classroom, falls short of the immediate purpose of the literature teaching methods *part* of the ESL/EFL teacher course in Uganda concerned mainly about enabling student-teachers to effectively develop in the classroom the individual learners' reader-response to literature competence using 'orature'. This perhaps partly explains why there is some confusion in some student-teachers' minds about the relevance of the 'Orature' course unit, and about teaching oral literature and using oral literature as a technique to approach the development of literature knowledge and skills in learners (see sub-Section 5.3.3 below). It is worth noting that unlike Kenya, for example, the 'Oral Literature' genre is currently not taught and examined in the Ugandan education curriculum.

(e) The teacher-educators' perception of integration of literature and language teaching especially at lower secondary, notably using literature simply as 'an integral extension of language usage' and something 'to hang questions on', could suggest to student-teachers that simply enabling learners to develop competence in language at lower secondary is tantamount to the learners acquiring the so-called "reading culture" and developing the set of abilities necessary to 'aesthetically' read and respond to literature

individually (see Rosenblatt 1978:24). This perhaps partly explains why in interviews and during teaching practice the student-teachers tend to give the impression that whenever one uses a literary text in the classroom literature would be learned by osmosis and, therefore, perceive integrating language and literature teaching at lower secondary as merely entailing using literature texts in the language classroom simply for the purpose of improving the learners' English language (see Appendix F & sub-Section 5.3.2 below). However, responses to literature result from more than just a competence in the language (Brumfit & Carter 1986a; Benton 1995).

(f) Overall, there is inadequate attention on the course given to testing literature learning, which is why most student-teachers expressed lack of confidence to deal with 'setting' exam questions and 'grading' the learners' answers (see Appendix F & sub-Section 5.3.5 below). Yet, as noted in (b) above and in (g) below, the role of exam performance, viz the nature of exam questions set and the attitude of the examiners who mark, is so pivotal in determining interest in the subject in schools in Uganda. The only mode of "testing literature learning" which the researcher observed being encouraged on the course, notably the bent for simply assessing the learners' understanding and interpretation of textual details and facts, contradicts the teacher-educators' professed preference for testing the learners' sincerely personal and thus potentially plural responses to literature. This implies that, allegedly like courses in subject-knowledge, the literature teaching methods course also encourages testing rote learning and therefore, implicitly, it partly explains the student-teachers' tendency sometimes during teaching practice to resort to teacher-centred 'transmissive' classroom practices (see Appendices E, F & G). This is especially the case because frequently public examinations impose an undue influence not only on what is taught in schools but also on the methods of teaching used. Many learners could thus still perform poorly in the exams in the sense that they would be driven to depend relatively more on the teacher and memorisation even when, judging by the sentiments of the teacher-educators (Appendix B), exam questions may now perhaps unwittingly tend to demand individuality and originality of opinion in addition to expressing textual facts.

(g) The teacher-educators' view of "reader-response" to literature is not of literary reading as initially an *individual* reader's mental 'creative' process during the act of reading because they imply that 'meaning' can only be initially accessed, especially by young readers, via group practical/oral activity and the teachers' direct intervention. This is tantamount to the traditional "stylistics" notions of 'interpretive communities' and of 'meaning' which objectively and eternally inheres in the language of the text (see, e.g., Alderson & Short 1989; Short & Van Peer 1989). Therefore, this would suggest that the concept of "response" to literature by learners propagated on the teacher course is simply 'recuperative' (see Tompkins 1980). In the exam-oriented environment which pervades in Uganda the attitude to "response" by the learners as simply 'efferent' reading may license (student-)teachers-cum-critics/examiners to impose their views albeit subtly on the learners in the classroom, and to sanction particular interpretations while rejecting others in the process of marking and grading the learners' answers. This means that individual reader-response literary competence eventually so vital to candidates in examination situations would not, in effect, be adequately enhanced in the classroom and that candidates could 'be marked down' by the examiners.

(h) The aims of teaching literature in schools taught on the course, notably developing learners' linguistic competence is in line with the tendency throughout the course to favour, for example, using extracts, oral literature texts and drama to teach literature especially at lower secondary. The preoccupation with language teaching through literature, for example, is considered essential to empowering the learners to critically comprehend literary texts on their own, notwithstanding that responses to literature result from more than just a competence in language and in reading comprehension. Overall, the 'aims' taught on the course imply that the student-teachers' approach to pedagogy during teaching practice and, implicitly, after they graduate will tend not to develop from the lowest level possible the learners' *'aesthetic'* literary reading and response abilities. This is tantamount to developing *comprehension* and *criticism* literary skills right from the lower secondary level onwards rather than developing *reading* and *responding* literary skills which ought ideally to precede because the

former pair are ends rather than means (Benton 1995). Many learners could thus still find studying set-books from the intermediate level onwards a boring experience, for example when required by student-teachers to act as fellow critics as s/he takes them through the texts, despite having acquired perhaps through learner-centred and process-based activities at lower secondary the linguistic ability to recognise language-use and with which to express response. Eventually the learners' would be increasingly compelled to depend on the teacher and on memorisation.

5.3 The effect of the training on the student-teachers' teaching of literature in secondary schools

In Chapter One we observed that there was evidence to suggest that the secondary ESL/EFL teacher training in Uganda, and elsewhere, was ineffective (see, e.g., Ngugi 1986; Ochiengh-Ogola 1987; Ngogah 1991; Delanoy 1993; Okuni 1997). The discussion of the findings of this study, so far, in sub-Sections 5.2.1-5.2.11 of this chapter above appears to reinforce this view. The range of fieldwork and interview data the researcher has collected regarding what actually takes place in initial literature teacher education in Uganda suggest that the teacher-educators presume that the content and methodology of the current course adequately prepares student-teachers for teaching literature effectively in schools. However, the discussion of these findings implies that this assumption is untenable. Looked at both individually and together the two sets of studies on Uganda mentioned above are inconclusive with regard to the potential relationship between *initial* teacher training and teacher performance and its resultant influence on learning, because the former dealt with 'experienced' teachers while this study's findings, so far, discussed above only deal with the content and methodology of the initial teacher education course and do not include the empirical correlation between the student-teachers' preparation and their effects. There has thus been no *direct* study yet in Uganda which has explored the effects on 'new' teachers' approach to pedagogy and its resultant influence on literature learning of what actually takes place in the initial teacher training process. This has been the case despite the significant decline in interest and performance in the subject. Direct

research about the effect of initial teacher training practices on literature teaching in Uganda, as discussed in sub-Section 1.2.2 above, has received relatively little attention perhaps partly due to conceptual and research problems (see, e.g., Ngogah 1991; Brooks, *et al* 1992; McGinn & Borden 1995; Kyriacou 1997). But, unlike with the more traditional (statistical) research designs which also made "scientific" research into literature classroom processes seem difficult to undertake (see discussion in sub-Section 1.1.4 (b) above), with a qualitative research design (as is, for example, attempted in this study) the said conceptual and research problems are not entirely insurmountable (see Chapter Four above). Besides, such conceptual and research problems could be seized upon to explain why initial training may not have a more evident effect on learning even when such routine explanations do not seem entirely relevant when subjected to closer scrutiny. For example, we observed above (see sub-Section 5.2.1) that it was unreasonable for teacher-educators to argue that the content and methodology of the teaching methods course is appropriate because it provides the required knowledge and skills but because of the training being too short and socio-economic hardships the (student-)teachers could persist in their approach to pedagogy to use teacher-centred 'transmissive' classroom practices acquired from university courses in subject-knowledge. Overall, this implies that it is necessary for an empirical study to attempt a relatively direct measure of initial teacher training and its effect on the teaching and learning of literature in Uganda. Therefore, this study set out to explore the effect of the training on student-teachers' teaching of literature in secondary schools.

Below is a description and discussion of the findings, the implications of which for the learners' performance and interest in literature are discussed in detail in the subsequent section 5.4 of this chapter. Section 5.4 interprets the implications of the training and its effect on teaching practice for the learners' performance and interest in literature in Uganda.

5.3.1 **Background to student-teachers' current literature classroom practice**

An attempt was made to ascertain how the student-teachers were themselves taught literature on university courses in subject-knowledge relative to their own earlier experience of being taught literature at secondary school. This investigation was imperative especially because of the possible negative effect on the student-teachers' classroom practice of the said tendency of the teacher-educators' methodology on university courses in subject-knowledge which allegedly does not effectively prepare literature teachers professionally in learner-centred teaching methods. The teacher-educators' belief in this study is that the student-teachers could in their approach to pedagogy try 'to impose themselves' on the learners rather than allow the learners 'to make their own interpretations' because of the way they had been taught on the subject-knowledge course rather than as a consequence of inadequate literature teaching methods training. This attitude rests on the teacher-educators' belief that their process-oriented methodology on the literature teaching methods course which also largely serves to reflect the curriculum content discourages 'transmissive' approaches in favour of employing 'interactive' ones (see, e.g., sub-Sections 5.2.4 & 5.2.8 above). This reflects a widely shared view in ESL/EFL literature teacher education that traditional teacher-centred 'transmissive' classroom practices would be a likely consequence of the way the literature teachers had been taught on the subject-knowledge course because of lack of attention paid to 'educational *processes*' by teacher-educators especially in university *subject*-knowledge literature courses (see, e.g., Maley 1989; Carter & Long 1991; Durant 1993; Delanoy 1993). However, student-teachers' interviews indicated that their own earlier experience of being taught literature on university courses in subject-knowledge entailed learners doing 'most of the work.... on ... (their) own', and 'surprisingly, although ... (lecturers) are supposed to lecture, they never lectured. They would (instead) open questions for discussion'. The following comments from four student-teachers are evidence of how the student-teachers were themselves taught literature on university courses in subject-knowledge relative to their own earlier experience of being taught literature at secondary school (see Appendix E):

I did my literature at ... Dar-es-Salaam University.... At university, surprisingly,

although they are supposed to lecture, they never lectured. They would open questions for discussion.... You (*i.e. students*) discuss and he (*i.e. lecturer*) lets you struggle over a point and he keeps in the background. He doesn't come to ... either dictate or to show his opinion. And, in the end ... he makes a kind of a judgement although he doesn't want to impose his views on you. This is what I discovered. He doesn't want to impose his views on you. You are entitled to your views. Whereas at ... secondary school he (*i.e. the teacher*) ... is almost a dictator and ... much as you (*i.e. the learner*) have your own opinion of the book, your own interpretation, you ... are tempted to abandon yours and follow that of the teacher.... Even after the discussion you would take the ... final ruling of the teacher. You are not so independent as to take your own line. You would fear risking to deviate from the views of the teacher.... or ... to oppose what some critics have said. You feel you are risking and you will fail the examinations.... But at ... university you would venture.... (S-T 2, pp. A80, A81-A82).

Literature in ... S.1 to S.2 (*i.e. lower secondary level*) was quite interesting because we had ... simple readers.... But later ... as the years progress you find that ... that's when it (*i.e. literature teaching*) actually becomes exam-oriented.... Like around S.3 (*i.e. intermediate level*) they (*i.e. teachers*) start asking you (*i.e. learners*) standard questions.... For example, ... they will ask you characterisation, ... theme, ...erm... style, all that. And yet there are other things which if brought out suit the situation better.... And, the thing is that actually students' ... input is ... not required. It is the teachers' input and the Commentaries (*i.e. critical texts*).... But, why not ask a student to comment from what they've ... discovered?... From that time (*i.e. when the student-teacher was still at secondary school*) up to now it is still same thing: students' input is not really required.... And, that's how the teacher is going to *teach*.... So now, in fact, you find that at the end ... you've been given all these things (*i.e. the elements of poetry*) ... (*and*) instead of applying these to the poem, you (*i.e. learners*) apply the poem to these. For example, ... even where there is no metaphor you try to *fix* it in because you know (*i.e. you've*

been made to believe) it is supposed to be there somewhere.... (*At*) secondary school you ... would use the (*set*-)book itself and its enough.... With university you'd have to use the (*set*-)book (*and*) other sources.... And, here (*i.e. at university*) really you (*i.e. learners*) do more on your own.... because although they try to encourage students doing work on their own in secondary (*school*) ... I mean its not ... so much (S-T 3, pp. A90-A91, A92-A93).

At secondary school we would take a lot of time to study a (*single*) text - probably ... a month and a half or two.... But at university I found a text was covered in a week - you (*i.e. learners*) (*would*) meet the teacher (*i.e. lecturer*) once and do ... the rest of the study yourself.... So, ...at university it required a lot of ... input ... from the student in terms of reading the text ... and study.... The method was also *different* because, since ... it (*i.e. university teaching*) required more from the student, much of the ... work was done in (*i.e. by*) discussion .... at university ... by students especially (*i.e. on their own*). While, in secondary school most of the work was ... between the student and the teacher.... At secondary our teachers gave us (*i.e. learners*) much more. They could really take time to discuss the text with you and try to make sure that you internalise it. But at university you (*i.e. learners*) are given a little bit of content, so that you can go and get the rest on your own (S-T 4, pp. A97-A98).

I must say that at university I enjoyed ... being taught literature ... than I did at my A' level because at my A' level I was being given things ... which I would take for gospel truth.... Whereas at university, as an undergraduate, I was given the freedom to read a book on my own, internalise it, ... appreciate it on my own .... then the lecturer would come in to facilitate my perceptions, ... opinions, ... interpretations.... I was so much of a participant, so much of ... a contributor than the teacher (*i.e. lecturer*).... At 'Ordinary' level the method was so much of *note-taking*. I was taking notes from the teacher. It was so much teacher-centred.... Whereas here at university, it ... was me.... I was the main centre of ... ideas....

> because here (*i.e. at university*) it was discussion almost at an equal level (S-T 1, pp. A74-A76).

The similarity of the views outlined above is interesting to note considering also that they include one student-teacher's experience of learning literature at a different university from the rest. Overall, they suggest that contrary to conventional belief in ESL/EFL literature teacher education, teacher-educators' methodology on some university courses in subject-knowledge pay attention to 'educational *processes*' and thus could contribute effectively to preparing literature teachers professionally in learner-centred teaching methods. This implies that to only blame the student-teachers' own earlier experience of being taught literature at university for any negative effect on the way the student-teachers in this study teach literature in schools during teaching practice would be unreasonable. One could thus argue that from the evidence above it is probable that the way the student-teachers in this study were taught at secondary school may not be a reflection of classroom practices which accrue from how their secondary teachers had been taught on university courses in subject-knowledge but rather are a reflection perhaps of how their secondary teachers had themselves been taught literature while at secondary school. The tendency for teachers to teach the way they were themselves taught at school has been noted in contemporary literature teaching theory and, given for example that teaching methods may change, it often suggests that (initial) teacher education was potentially ineffective (see, e.g., Atkinson 1983:99; Benton & Fox 1985:103; Okuni 1997:305). Altogether, this therefore means that any negative effect on the way the student-teachers in this study teach literature in schools during teaching practice is perhaps partly because of how they had themselves been taught literature at secondary school, which in effect implies that the initial teacher education course was not entirely effective in countering this tendency.

The following discussion reports the effect of the training on the student-teachers' teaching of literature in secondary schools according to the emerging themes listed below, and reveals that whereas time and other constraints on the course and examination and

other unfavourable conditions in schools may contribute to inhibit the effectiveness of the teacher course, there could also be a poor fit between the content of training and actual literature teaching/learning requirements in schools (see Appendices E & F). The emerging themes are: integration of language and literature teaching, oral literature, creative response to literature, assessing the learners' knowledge/skills of literature acquired and classroom practice.

5.3.2 **Integration of language and literature teaching**

The student-teachers interviewed generally felt that literature in Uganda had a problem of poor performance in exams and low interest because in most schools literature is not taught right from pre-intermediate level and as a result many potential learners feel that literature is something "boring, new, foreign, remote" or "very difficult" when they encounter it for the first time from the intermediate level onwards. Typical responses included (Appendices E & F):

> Students are not encouraged to do literature. I don't know ... what discourages them but .... others say its boring, ... its too hard (*i.e. difficult*), ... (*or*) there is too much work. And, some people don't have ...erm... the interest in reading. So, I don't think.... people are really interested in doing literature.... In fact, the literature classes are one of the smallest ... in schools.... Personally ...erm... I started literature in S.1 (*i.e. lower secondary level*), so by the time I got to S.3 (*i.e. intermediate level*) - that's when normally they (*i.e. learners*) start choosing literature (*for O' level national examination purposes*) - it wasn't something *new*, something foreign. That's why I could do literature. And, ... I think we should establish a reading culture of encouraging people to read.... (S-T 3, pp. A89-A90).

> One thing is ... the opinion students have of it (*i.e. literature*). There is a *scare*. They regard it as *remote*.... They are afraid of it.... It is stigmatised: 'what is the point of studying a subject which I am going to fail, anyway? Or, if I pass, I pass *poorly*!'.... It is a very interesting subject and yet people are scared (*and*) ... afraid

> of it.... I think there is a need to do some adjustment and *popularise* it ... (*in order to*) remove that other stigma I talked about (S-T 2, pp. A78-A79).
>
> I would say ... there is a problem as far as teaching literature in Uganda is concerned because *what* should be taught is not made clear to teachers of literature.... In the end students fail, (*and*) because students fail year in, year out they (*i.e. the learners*) think the ... subject is very difficult. And, for that matter many students do not opt to do (*i.e. study*) it.... You will find students will read ... only the set-books.... If ... they say a student (*i.e. candidate*) is expected to answer five questions on five books (*in the national exams*), a student will read (*only the*) five (*set-*)books. So, in most schools the culture ... of reading is not ... developed.... Students are not to blame because a student.... in a good school ... and ... (*who*) has a teacher who is resourceful and will encourage students to read, ... will get a good *background* which will help them to do the (*set-*)books well (S-T 4, p. A95).
>
> Given the general poor performance of literature ... in Uganda compared to ... (*for example*) Divinity (*i.e. Religious Studies*), Economics, ... History and all that, I think that ... we need to do something ... about the ... teaching of literature.... Like I was saying ... it would be good to introduce some of these ... simple ideas early enough (*i.e. at lower secondary*).... (S-T 5, p. A150).
>
> I think there is need to ... encourage literature as a subject - it is not yet popular like I said before - ... through developing ... (*a*) reading culture, generally, in schools by providing texts - especially beginning ... right from the lower level and using simplified ... (*class*) readers (S-T 6, p. A163).

Literature in most schools in Uganda is not time-tabled as a separate subject from lower secondary level. Moreover, the importance of integrating language and literature teaching *throughout* the secondary curriculum is emphasised in the content of the teacher course.

This means that in order to establish the "reading culture" and the "good background" which will subsequently help the learners "to do the set-books well" and thus remove the "stigma" attached to literature in Uganda, one would have to teach literature in the language classroom at lower secondary. Therefore, it is unsurprising that all student-teachers interviewed said they planned to integrate language and literature learning in lower secondary during teaching practice and, implicitly, after graduation. However, when asked a straightforward question about what subjects they will be responsible for teaching during teaching practice and to what class-levels or age-range of learners, the interviews revealed that student-teachers would at first say they did not actually plan to teach literature lessons at the pre-intermediate level citing the "culture" or "policy" in "most schools" which according to them is that "literature is not taught at Senior One and Two", "it is started seriously at Senior Three". These responses are noteworthy because they echo conventional practice which, as we have seen above, the student-teachers feel is partly to blame for the literature education crisis in Uganda. For example, three student-teachers said that (Appendix F):

> I intend to go in for (*i.e. to teach*) English Language and Literature in English.... English Language is Senior One and Two (*i.e. pre-intermediate secondary level*), then literature could be Senior Three and Senior Five (*i.e. intermediate and advanced levels*).... I am guided by the school policy. From experience.... literature is not taught at Senior One and Two, it (*i.e. the teaching of literature*) starts at Senior Three level. That is what is prescribed.... in all schools. The syllabus for literature (*i.e. the exam set-books curriculum*) starts in S.3. In S.1 and (*S.*)2 there is general reading (*of*) simplified (*class*) readers. But the *actual* syllabus starts in S.3 (*i.e. at the intermediate level*). So, the reading done in Senior One and Two is preparatory to (*i.e. for*) ... handling the set-texts in S.3 and S.4 (S-T 2, pp. A116-A117).

> Normally on Teaching Practice we expect to teach ... lower secondary level - that is S.1 (*and*) S.2. Or, Senior Five (*i.e. the non-exam year A' level class*).... Senior

> One and Senior Two, I expect to teach English Language. And then Senior Three (*i.e. the non-exam intermediate level class*) (*and*) Senior Five, I expect to teach literature.... The reason is most schools - I haven't known the culture of Mengo (*Secondary School*) ... - tend to think that literature and English (*Language*) at S.1 and S.2 ... go hand in hand.... And (*that*) it (*i.e. literature*) is started *seriously* at Senior Three (S-T 1, pp. A102-A103).

> I will be taking (*i.e. teaching*).... for literature it will be S.3 to S.6 (*i.e. intermediate to advanced level*), for English Language it will be S.1 to S.4 (*i.e. lower to intermediate level*).... They (*i.e. the secondary school*) probably don't have literature (*i.e. time-tabled*) in Senior One and Senior Two.... They don't do literature as a subject at Senior One and Senior Two (*i.e. lower secondary level*). They (*i.e. the learners*) pick it up in S.3 (S-T 3, p. A128).

This tendency has serious implications regarding the effectiveness of the content of the teacher course, for despite their training this implies that the student-teachers would in effect not normally integrate language and literature teaching at lower secondary. The student-teachers' unwitting attitude betrayed by such responses seems to imply that without literature being time-tabled as a separate subject at lower secondary level literature knowledge and skills cannot be adequately taught and developed. For example, one student-teacher suggests that literature learners at one of the best performing secondary schools in Uganda achieve relatively better grades in national examinations because the school time-tables and teaches literature separately right from lower secondary. As he argues (Appendix F):

> When you go to schools like Gayaza (*High School*) (*i.e one of the best secondary schools in Uganda*) (*in*) Senior One they teach literature - they timetable it (*separately*) - .... because for them.... they want to develop these (*i.e. literature*) skills right from (*lower secondary level*). And, I think that's why they (*i.e. Gayaza students*) get A's at A' level.... In my school when I actually sit (*i.e. settle*) down

> to teach - ... because (*during*) Teaching Practice I can't influence much of the (*school's*) policy - ... I think I *will* have to press for a lesson ... at ... Senior One. So that, students know *specifically*: 'this is literature'.... So that, they (*i.e. the learners*) grow up knowing this is literature: appreciate it ... (*and*) understand it as literature and - as a (*substantive*) subject - *not* a language. I actually hold the view that literature *teaching*, though it can be integrated in language (*lessons*), ... it is ... not a language. Literature is a *humanity*: concerning social issues (*and*) ... human relationships. So, it cannot be a language (S-T 1, pp. A115-A116).

The student-teachers are justified in arguing that during Teaching Practice they can not influence much of the school's policy. And considering that tradition is strong and needs to be assaulted by relatively drastic action, it may perhaps be desirable that in addition to "teaching" literature in the language classroom the subject should be time-tabled separately in the lower secondary curriculum. However, developing the learners' literary competence adequately right from the lower secondary level should not mean removing literature from the language classroom and it cannot only be tantamount to the subject being time-tabled separately as the student-teachers seem to imply by their attitude, unless of course the concept of "integration" propagated on the course is problematic. For example, Benton (1995) and Kruck (1997) employing classroom techniques and procedures based on reader-response theory such as learners using a reading log/journal and copying out a 'poem', annotating their initial responses, "mapping" their reading and later commenting on their reading strategy, etc., have demonstrated that developing language and individual reader-response literary skills can be successfully integrated in the *L2* English classroom. This implies that to only blame the school culture or policy for the student-teachers' unwitting attitude to integration of language and literature at lower secondary betrayed above would be unreasonable. One could thus argue that from the evidence above it is probable that it is a poor fit between the content of training with regard to "integration" of language and literature teaching and actual literature teaching/learning requirements in schools which is to blame.

The student-teachers' attitude that in fact it would be necessary to teach literature separately in order to develop the requisite literary competence in the Ugandan learners is the result of the dubious course content because to the question which specifically asked how they planned to integrate literature and language learning in the lower secondary classroom during teaching practice, the interviews revealed that the way the student-teachers would go about it would merely entail using literature texts in the classroom for the purpose of simply teaching English language or improving the learners' language competence (Appendix F). Such an approach to "teaching" literature in the language classroom at lower secondary was confirmed through observation of teaching practice sessions and analysis of the student-teachers' lesson plans/schemes of work (Appendix G). The student-teachers argued that from the way the basic O' level English syllabus books available in schools (e.g. *'Integrated English'* and *'English in Use'*) are designed they are actually already integrated, simply because they contain passages from literature works. Therefore, they said they would find it "very hard" not to use literature texts at lower secondary for "naturally the literature comes in" and "at the same time getting learners into language". To this end they said they would also use simplified or abridged class readers and oral narratives because these were better than the conventional practice of teaching English language using "a one page comprehension passage", and because the language (e.g. vocabulary and reading comprehension) skills developed thus in the learners would then be useful for facilitating their transition into reading and appreciating the longer and more complex canonical set-books. We however noted earlier that there is in Uganda a perennial scarcity of published canonical English works, including simplified or abridged class readers. Therefore, the possibility of student-teachers using class readers would be subject to the school in which they are during teaching practice and thus their claim to use class readers simply echoes conventional practice and is an anachronism. The following responses by four student-teachers is evidence of this attitude (Appendix F):

> I am ready to integrate language learning with literature learning.... in that.... when they (*i.e. learners*) are expressing this (*traditional oral*) literature of their own: story telling, ... poetry reciting, proverbs, ... (*etc.*)... they are *speaking* - they are

using structures of language. Secondly, ... this story telling.... they are integrating a (*traditional oral*) *cultural* story in a language situation in a *classroom*.... It (*i.e. the oral folk-story*) becomes a *literary text*. So, you will find (*that*), actually in teaching (*oral*) literature integration *will* take place between literature and language.... Dramatising ... when you're teaching literature you (*may*) think you're actually concerned with the action and ... dialogue, *per se*. But students are *practising* language. They are *mastering*: the language being used in that text, conversational skills, ... (*and*) listening skills because a student has to listen and respond. Then when it comes to poetry they (*i.e. learners*) are reciting.... I think poetry would be one of the best methods for teaching speaking because.... that is practice of speech.... and ... of reading.... What about summarising the main points out of ... this poem - summary (*i.e. precis writing*) skills. That is language but at the same time *using* a literary text. Literature *inevitably* will have to be integrated at S.1 (*i.e. pre-intermediate secondary level*). Even when you look at how the (*O' level English*) syllabus books: ... *'Integrated English'* ... and *'English in Use'* - the way they have been designed - it will be *very* hard (*i.e. difficult*) that a teacher at Senior One, ... Two, ... (*etc.*) will actually fail to integrate (*literature in*)English and language.... (S-T 1, pp. A114-A115).

I think if I was teaching ... a novel, *definitely* language ... would come in.... I think language *automatically* comes in when ... you (*i.e. teachers*) encourage learners to read ... (*and*) answer (*oral or written*) questions, ... when you encourage them to get into dialogue (*and*) into role playing. For example, if ... we (*i.e. the learners*) got ... into a role play about a particular part of a novel, I think ... we're bringing in the ... 'communicative approach'.... A book like *'Integrated (English)'*, for example, ... is actually (*already*) *integrated*. It has all those: the poetry, ... some extracts from ... novels. I think I would - ...erm... *naturally* the ... literature comes in.... The *basic* text in (*lower*) secondary school is *'Integrated (English)'*.... and in (*it*) ... we have all these passages - which is *definitely* literature.... I will definitely use those (*i.e. passages*) to teach language.... If its a (*prose*) passage ... you (*i.e.*

the teacher) definitely ... will bring in ... comprehension - which is all literature - and appreciation but, at the same time, getting them (*i.e. the learners*) into language (S-T 6, pp. A161-A162).

I want to expose ... my students to class readers - ... simplified editions. And, from these class readers ... we build tasks, especially *writing* tasks.... say: ... writ(*ing*) a composition which is ... related to what (*learners*) ... have been reading. Then, of course, there is the *vocabulary*-building.... which you (*i.e. the learners*) get from ... the literal ... reading from the story.... Sometimes you (*i.e. the teacher*) ask these people (*i.e. the learners*) ... to read short plays ... and the students can develop their creativity (*and*) can also ... learn to write dialogue.... So, you (*i.e. the student-teacher*) are using the literary text as if it is a textbook actually for teaching English language.... rather than if you (*i.e. the student-teacher*) went there (*i.e. to the classroom*) with a (*reading*) comprehension passage ... of one page.... So, you're using literature as a process for teaching (*English*) language and at the same time you're teaching some kind of literature- in the sense that they (*i.e. the learners*) read the story. So, the two (*i.e. literature and language*) are integrated (S-T 2, pp. A126-A127).

I think that generally in Uganda we have ... a problem with literature because in most schools ... students only get to ... start reading ... poems for the first time in S.3 (*i.e. intermediate level*) ... because that's when most schools formally introduce literature lessons (*i.e. on the timetable*).... So, they (*i.e. the learners*) have only S.3 (*and*) then they are in S.4 and they have to do the (*O' level national*) exams. Now, for me I would ... integrate literature with English language at S.1 (*i.e. lower secondary level*). It could be in (*the*) form of ... short stories. I would encourage students to read - of course, if ... the facilities are available (*in the school*) - ... these ...erm... simplified or the abridged (*class readers*) series.... You find that later on when they get to S.3 or S.4 (*i.e. intermediate level*) and they have to do (*i.e. study*) literature they will not find a lot of problems. So, I ... would

> very much encourage them (*i.e. the learners*) to read those kind of books so that it builds in them the reading culture.... And then, I can ask them ... after they have read to write: ... - maybe one page ... - what happens in the story.... because that one will ... also be helping on their writing skills (S-T 5, pp. A149-A150).

Overall, this is reminiscent of the teacher-educators' perception of "integration" of literature and language propagated on the course (see sub-Section 5.2.7 above). The student-teachers' perception that literature "inevitably" will be learned "naturally" by osmosis at lower secondary level whenever learners are "practising language" and "at the same time using a literature text" in the classroom was confirmed through observation of teaching practice sessions and analysis of the student-teachers' lesson plans. All three student-teachers that the researcher was able to observe never set up a sequence of classroom activities designed to engage learners more fully in the process of individual response and to deepen their experiences as 'aesthetic' readers. For example, S-T 1 simply aimed to 'involve learners in the learning activities' and to develop 'reading comprehension' and 'speaking skills', and therefore followed a six-phase class and group discussion and group drama and role play procedure with a passage in *'English in Practice'* (Book 2, p. 86) entitled "The Wedding" in which the learners:

- narrated the story "The Wedding" to the class after the first reading
- read the story again taking note of main events and characterisation
- discussed in groups of 8 what they had noted, including the story-line
- wrote and improvised dialogues and actions based on the story in their groups
- dramatised what happens in the story and the others commented on the performance
- commented on the use of language by the groups and individuals as a class

(see Lesson Plan for 'English Language' S.2 (South), 19th-7-99, 11.50am - 1.10pm' - Appendix G, pp. A173-A176).

Likewise the researcher observed that in an "English Language" lesson (19th -7-99, 3.20 - 4.40pm) with Senior Two (West), S-T 5 simply aimed to derive ideas from a passage in *'Practical English'* (Book 2, p.52) entitled "An Encounter with Bees" in order to 'acquaint students with the use of direct speech and to develop learners' imaginative and creative skills', and therefore followed a six-phase class and group discussion and group composition writing procedure in which the learners:

- contributed oral answers to the teacher's question about what they would do if they were stung by bees
- read the story "An Encounter with Bees"
- discussed as a class what the story is about
- discussed, composed and wrote in groups of 7 to 8 a story similar to the one they had just read using direct speech
- read out their compositions
- were assigned homework to write a composition about "The School Sports Day" and to include direct speech

(see *Kibuli Secondary School*, Scheme of Work for 'English Language, Senior Two West, Week 3 - 19th-23rd July - Appendix G, p. A195).

We can conclude that student-teachers may be partly justified to argue that during teaching practice they cannot afford to influence the formal time-tabling of literature at lower secondary, and to argue that they are incapable of using conventional class readers where the school facilities do not permit. However, as we have noted above, with the appropriate (i.e. reader-response theory-based) course content taught it is still possible to develop both the individual learners' 'aesthetic' literary reading/response and language skills in the *L2* English Language classroom. Furthermore, where traditional class readers are unavailable, it is still possible to utilise, for example, the more readily available oral literature or local contemporary literary works in English to develop and deepen the learners' individual response to and experience of themselves as 'aesthetic' readers of *whole* literary works. Moreover, even where conventional class readers or extracts, or oral

folk-stories are used, it is the nature and the aim(s) of the classroom activities which are designed that ultimately matters.

Therefore, the course content is valuable especially, for example, for equipping student-teachers to develop the learners' language awareness and competence in the four basic language skills. However, rather than the alleged unfavourable conditions in schools it is possible that the student-teachers' language-based literature teaching methods training plays a significant role in how they go about integrating language and literature teaching in the lower secondary classroom during teaching practice. In that, schools' policy or the English "syllabus books" in use in schools are not solely what inevitably determine (like fate would do) how individual teachers in the privacy of their language classroom should integrate the development in learners of language and literature skills. The course content shows serious lack of attention with regard to enabling the student-teachers to acquire knowledge about the implications of the distinction between "efferent" and "aesthetic" reading of, for example, class readers, and therefore shows neglect with regard to how student-teachers ought to deal with such texts in the English *Language* classroom in order to enhance the learners' ability to develop, value and express an individual interpretation of any given literary text (see, e.g., Rosenblatt 1978; Mckay 1986). In the final analysis, this implies that the knowledge about integration of language and literature teaching acquired by the student-teachers in this study does not enable them to tackle directly and effectively at lower secondary the apparent attitudinal problems, we have seen above, which many potential learners in Uganda have when they encounter literature for the first time at the intermediate level. This as we noted at the beginning of this section is partly to blame for the literature education crisis in Uganda.

5.3.3 **Oral literature**

Interviews, observation of teaching practice sessions and analysis of lesson plans showed that the student-teachers' use of oral literature in the "teaching" of literature at lower and intermediate secondary level was designed simply to develop the learners' oral language skills and to help learners enjoy and relate language learning with literature and Ugandan

cultures. This is noteworthy because this was the tendency despite many student-teachers saying that the 'Orature' course unit 'was very well taught', that they had 'spent reasonable time on oral literature' and that 'oral literature is everywhere (thus they) wouldn't fail to teach (it) because it is a matter of getting what the students (already) know'. Therefore, the tendency to use oral literature merely to facilitate language-oriented classroom activities and to preserve oral traditional culture appears to be the direct effect of the training. And, in the context that the 'Orature' course unit is taught under the *part* of the ESL/EFL teacher course in Uganda concerned mainly with *literature* teaching methods, this tendency has serious implications regarding the effectiveness of the content of the literature methods course. For example, two student-teachers interviewed had this to say when asked 'how confident they felt' about knowing about the pedagogical implications of oral literature and what (so far) 'their assessment' was of the literature teaching methods course, respectively (Appendices F & E, respectively):

> Our students are rich with (*oral folk-*)stories, ... poems, ... songs.... We were introduced to 'Orature' ... and it was also a very good and rich experience to use in the ... teaching of literature.... In the sense that.... students can *narrate* stories, ... *translate* stories, ... give proverbs, (*etc.*).... (*For example*) tell the student to write so many proverbs: 'go home and collect in the village ... so many proverbs'. They (*i.e. the learners*) will collect the proverbs ... in any (*native*) language and they will *translate*. Here what are we doing? Developing translation skills, ... writing skills ... and also developing traditional (*i.e. folklore*) literature - giving it (*i.e. traditional oral literature*) a value in the classroom (*and*) helping students (*to*) realise that literature is not only about George Orwell (S-T 1, p. A109).

> 'Orature' has impressed me very, *very* much. And, it is a whole field neglected.... I ... found it (*i.e. the 'Orature' course unit*) very inspiring. I wish that area (*i.e. oral literature*) could be seriously incorporated into ... the teaching of literature at secondary school. And, when I go back (*i.e. after the course*) I intend to get some of these (*folk-*)stories and ... use them as my teaching examples.... I will be

> teaching, let's say, ... prose and I pick a traditional story ... and we teach prose: ... themes, ... style, language - using it as a (*re*)source and ... also as an end in itself to see (*i.e. show learners*) the beauty of (*folklore*).... In the O' level I will use it (*i.e. oral literature*) for ... composition (*writing*).... You (*i.e. the teacher*) could ask the students to write a traditional story, instead of just saying: 'write a ... composition about this topic'.... I am teaching composition (*writing*) at the same time I am trying to ... show them (*i.e. the learners*) the beauty.... so that they develop a sense of respect and dignity for it (*i.e. folklore*).... The value may be more *cultural*.... I intend to have students develop a ... sense of respect for these other things (*i.e. oral literature*) we have neglected (S-T 2, pp. A87-A88).

The tendency to use oral literature simply to facilitate language-oriented classroom activities and to preserve oral traditional culture was confirmed through observation of teaching practice sessions and analysis of lesson plans. All three student-teachers that the researcher observed during teaching practice never set up classroom procedures which used oral literature to engage learners more fully in the process of individual response to, and to deepen their experiences as 'aesthetic' readers of, literature. For example, S-T 1 simply aimed to 'help students relate and enjoy language learning with literature and culture', and therefore followed a sequence of classroom activities with a poem in *'English in Practice'* (Book 2, p. 88) entitled "Song of the Bridesmaids" interspersed with a superficial use of oral literature in which the learners:

- recited or sang any local folk-song related to marriage
- read silently and aloud the poem: "Song of the Bridesmaids" and listened to the teacher's reading of the poem
- discussed as a class questions relating to the content of the poem and the role of 'diction', 'punctuation', etc. in communicating that meaning
- wrote a folk-song in their native language and translated it into English

(see Lesson Plan for 'English Language, S.2 (South), 26th-7-99, 11.50am - 1.10pm' - Appendix G, pp. A177-A180).

Similarly S-T 4, for example, merely aimed 'to enable students practise their narrative skills orally and in written form', and therefore followed a six-phase sequence of classroom activities involving oral and written (folk and creative) story telling in which the learners:

- suggested types of stories they have heard or read
- told some (i.e. three) stories to the class
- re-told one of the earlier stories told to the class
- re-told one of the earlier stories told to a group of 3
- wrote down individually the story just told to them in the groups
- suggested through a class discussion what they considered to be the essentials of a good written story

(see *Standard High School*, Lesson Plan for 'English Language, S.3, 15th-7-99, 11.30am - 1.00pm' - Appendix G, pp. A186-A187).

Overall, this shows that the use of oral literature in the *L2* English classroom propagated on the course appears to fall short of the actual expectations of what it would entail to develop the learners' literary competence beyond their basic mastery of the language. This perhaps partly explains why despite the high rating of the course unit's content by the student-teachers there was still confusion in the minds of some about the relevance of the 'Orature' course unit, and about teaching oral literature and using oral literature as a technique to approach the development of the learners' individual response to and their experience as 'aesthetic' readers of literature. For example, two student-teachers interviewed responded as follows when asked 'how confident they felt' regarding knowing about the pedagogical implications of oral literature (Appendix F):

> Oral literature ... was very well taught and at least ... we (*i.e. student-teachers*) have the knowledge. But we don't know where we are going to apply it because oral ... literature is not ... on the (*examination*) curriculum for secondary school....

> Oral literature (*i.e. 'Orature' course unit*) was mostly *practical*.... We did a lot of practical ... *dramatising* - because it is ... mainly based on speaking - to ... develop ... the oral skills. That's what I would imagine oral literature would do (*i.e. assist pedagogically*). But, I think also drama or plays would do that (*i.e. help to develop oral skills*). So, I don't know where oral literature fits in there (*i.e. in the curriculum*).... And, the fact that oral literature is not yet there (*i.e. on the exam curriculum*), ... I didn't really see its relevance then. But (*except*) maybe to develop the (*oral*) language skills - yeah, that one it could be (*instrumental*).... (S-T 6, pp. A157-A158).

> We spent ... reasonable time on ... oral literature: its purposes and how to approach it.... (*For example*), field tours.... And, I think again this was something new.... Ironically it (*i.e. oral literature*) doesn't appear in the A' level .... and ... O' level (*examination*) syllabus(*es*). That is a big anomaly.... We (*i.e. student-teachers*) hope there is (*i.e. will be*) a time when UNEB or (*the National*) Curriculum Development Centre will include oral literature in the A' ... and O' level syllabuses. So, already we are equipped.... should that time come ... and oral literature is given its due place.... And, I think this (*training*) has been very, *very* important (S-T 2, p. A122).

We can conclude that the course content taught is valuable, for example, for facilitating student-teachers to use oral literature in the classroom to preserve oral traditional culture as well as develop the learners' (oral) language skills. However, it shows serious neglect with regard to enabling the student-teachers to acquire knowledge about using the oral literature to develop more fully the learners' 'aesthetic' reading experience and individual response to literature skills. This is regrettably a missed opportunity considering that oral literature is indeed already an integral part of most *L2* learners' background and daily life and, hence, a readily available classroom resource at lower secondary whose knowledge perhaps needs little or no further cultivation. Student-teachers may perhaps be partly justified to argue that unfavourable conditions in schools, notably the absence of oral

literature 'on the (examination) curriculum for secondary schools' in Uganda, makes it difficult for them to put into practice as far as "literature" teaching is concerned what they have learned from the teaching methods course about 'oral literature'. Nevertheless, it is also worth noting that enhancing the knowledge of oral traditional culture in Uganda is normally the main focus of the 'Oral Literature' curriculum on university courses in subject-knowledge. In such circumstances it would seem superfluous as far as *literature teaching methodology* is concerned for the teaching methods course to concentrate as well simply on developing the student-teachers' knowledge of oral folklore in order to enable them to cultivate similar knowledge in the learners (see sub-Section 5.2.6 above). Altogether this implies therefore that, the alleged unfavourable school environment notwithstanding, the knowledge about 'oral literature' in relation to developing literary competence acquired by student-teachers through this course would not enable them to tackle directly and effectively some of the learners' apparent literary deficiencies, which the student-teachers themselves felt contribute to the learners' poor performance in exams and to their subsequent low interest in the subject. The learners' apparent weaknesses which the student-teachers pinpointed included lack of originality and individuality in their approach to texts which they have read and on which they are being examined, and failing to successfully answer exam questions which demand the expression of an opinion (see Appendix E).

5.3.4 **Creative response to literature**

Interviews (Appendix F) revealed that although the course content discouraged student-teachers from 'imposing' their views and interpretations on the learners, it did not equip them with the requisite knowledge to enable them to more fully cultivate what a student-teacher called truly 'free', 'creative thinking in the learners'. And, thus there was still confusion in some student-teachers' minds about what the mental 'creative' process during the act of reading actually entails and about its real pedagogical implications. In the exam-oriented environment which pervades in Uganda, this implies that student-teachers could still, albeit subtly sometimes, impose their views and interpretations on the learners in the classroom. For example, when specifically asked 'how confident' they each felt after

the course about knowing about the '*process* of response' which all readers (young and experienced alike) engage in and experience whenever they read literature and, implicitly, about its pedagogical implications (see, e.g., Benton & Fox 1985), three student-teachers appeared to be at a complete loss and simply said that what they had learned 'from the course' was 'very little' and that they were 'using what (they) already knew' and would merely 'use the methods (they) have got ... to provoke learners to give their responses and maybe with time (the learners would) develop their own way of interpreting the text'. The following are their responses (Appendix F):

> You know, with literature (*teaching*) we've not been taught so much, especially when we go to ... (*teaching*) the novel ... - because this question appears to be (*concerning*) more of literature (*teaching*).... But ... when you come to literature (*teaching methods training*) we've done (*i.e. been taught*) very little to do with that (*i.e. the process of reading and responding to literature*).... So, I ... really don't know how to respond to this (*question*) because there is very, very little we have learnt about that (S-T 6, p. A155).

> *Especially* for those (*i.e. learners*) that are not ... very good in literature, say, ... 'beginners' ..., I don't (*laughing*) think (*I am confident*) because ... from the course, ... personally I didn't ... really ... see the area where ... we focused on ... or we were helped to ... see how we can make ... the learners respond (*i.e. initially on their own*).... But, maybe, ... (*unless*) I will just have to use the methods that I have got (*i.e. acquired*) of teaching to be able to provoke learners to give their responses and maybe with time develop ... their own way of interpreting the text.... But otherwise from ... the course specifically ... I wouldn't say that I have got so much ... which I can use to be able to do that (S-T 5, pp. A143-A144).

> Not much (*confident*) because I think ... what (*i.e. knowledge about the process of response*) I am using is what I already knew.... Except that ... with 'Prose' ('*Teaching' course unit*) ... we were taught ... what to look for (*in a text*) when

> you are reading.... And then, ... (*the teacher-educator*) gave us a few tips on how to ... internalise what you've read.... But (*otherwise I am*) not much (*confident*).... (S-T 3, p. A130).

On the other hand, one student-teacher acknowledged that he had learned from the course that in order to make learners 'understand the book better' on their own, the teacher could 'as much as possible' 'relate (the book)... they are reading to the students' (own) experience' and 'not to teach it in the abstract'. But then he went on to suggest that in practice making learners understand literary texts in relation to their own experience and 'environment' would only be tantamount to resorting to 'the lecture method' in order to give the learners the background knowledge they require since teachers have no 'say in the selection of (set-)books' which tend to be inaccessible to the learners in terms of the experience they offer. Another student-teacher rejected the notion of resorting to 'transmissive' classroom practices, and instead said that after the course he felt 'confident' that in order to relate a literary text to the learners' own experience and environment, and thus make them understand the text better on their own, he would simply have to 'make (the learners) pass through a process of acting it'. According to this student-teacher the 'process of acting it' would compel learners to both 'read' and 'respond' to the text, and thus he implies that the 'process of (creative) response' to literature is simply tantamount to improvisation and dramatisation of texts (often as a shared activity in groups) (see, e.g., Frost & Ralph 1990:1-3). As each explains (Appendix F):

> We said (*i.e. were taught*) that as much as possible we can ... relate these works they *(i.e. the learners*) are reading to the students' (*own*) experience.... That is one way we can try to understand the book better.... even if the book is ... about experiences (*which are*) far away from us.... Then, of course, ... if we teachers in the field had a say in the selection of books to be included in the (*exam*) syllabus, we would select those (*set-books*) which actually.... are accessible to the students' experience, ... knowledge, ... (*and*) the language used.... I think *Darkness At Noon* (*by Arthur Koestler, for example,*) is beyond the Senior Six/... Five (*i.e. A ' level*)

> student. There is a lot of ... Political Science needed.... It is a very complicated book.... (*from*) the point of view of the teacher (*as well*).... And, that's why we're (*i.e. teachers are*) forced to use ... the lecture-method (S-T 2, p. A120).
>
> Before I came (*i.e. to this course*) I thought that it was the responsibility of the teacher to really teach: ... *give* what the students want from a text - interpret it for them.... Here I am, I don't believe in that theory anymore.... I feel confident that once I give a text to students ... with an instruction that after read(*ing*) ... we're going to *act* it - I am going to ... make them (*i.e. the learners*) pass through a process of acting it (*i.e. the text*) - ... students will *read*. And, when they *act* it, that is a *response*.... So, I have the confidence that it can be done (S-T 1, p. A107).

It is unsurprising therefore that the student-teachers' classroom approach to developing the learners' "aesthetic" reading experience and individual "creative" response to literature skills often simply entailed the conventional language-based methods of relating the text in question to the learners' own experience. These are: the teacher initially asking the learners as a class oral questions in relation to things they perceived the learners would be able to relate to the text even before the learners have had the opportunity to read the text (see, e.g., Carter & Long 1991:23) or group discussions, improvisation and dramatisation of what happens in the text (see, e.g., Collie & Slater 1987:8-9). This implies that such classroom procedures would in effect potentially universalise and conventionalise the individual learners' initial responses and thus render ineffective the subsequent sequence of classroom activities which the student-teachers interviewed said they would design to encourage "creativity" and "individual" interpretations of a text. The classroom activities which the student-teachers mentioned included asking the learners 'to go and read (and) make journals': 'to tell their own story about the (text)' or 'to write to a friend and tell them about what they have read', or to predict what happens thereafter. For example, three student-teachers interviewed described as follows how they each planned to approach teaching the novel (Appendix F):

When we (*i.e. the student-teachers*) teach literature, I think, we need to relate it to our environment - ... applicability - (*and*) not to teach it in the abstract.... (*Teachers need to*) make the learners understand it (*i.e. literature*) in relation to ... their own environment.... If you're teaching a book like ... *Things Fall Apart*, we have this conflict between (*the Christian*) religion and ... (*African traditional*) culture.... You (*i.e. the teacher*) can ask learners to look at a case of (*modern*) religion versus (*traditional*) culture.... You can ask them questions in relation to ... things they (*i.e. the learners*) can ... be able to relate to the novel.... We should also encourage creative thinking ... in learners when we are teaching literature.... Let them (*i.e. the learners*) ... think freely (*and*) don't *impose* ... what you (*i.e. the student-teacher*) want them to learn.... We could ask them (*i.e. the learners*) ... to tell their own story about the novel. We could turn it into a debate.... Or, tell them to write to a friend and tell them about what they have read.... Such things (*i.e. techniques*) - they encourage creativity and more understanding of a book.... because I think each one can have their own interpretation of a novel ... or a text (S-T 6, pp. A153-A154).

The novel tends to be ... bulky to (*i.e. for*) students especially. And, the method (*i.e. taught on the course*) has been that you (*i.e. the teacher*) design situations which appeal to the learners' interests first about (*i.e. regarding*) that text. If it is ... *The River Between* by Ngugi.... what about the love between Nyambura and Waiyaki? Bring that situation for them (*i.e. the learners*) *first*. So, I feel confident about teaching a novel, in the sense that I am ready to provoke my students to enter the text even before they have read it.... These students know and feel about love, so why can't I start from that background? (S-T 1, p. A108).

First of all, I would give them (*i.e. the learners*) ... a brief background of the novel. Like (*i.e. For example*), what caused it to be written, ... a little information on the author, and basically a few tips on what to expect in the novel, like the main theme.... Then, I would ... choose a part somewhere (*in the novel*) and read it for

> them.... Then, ... I would tell them to go and read ... (*and*) make (*i.e. use reading*) 'journals'. And then, I would tell them to read ... similar novels (S-T 3, pp. A131-A132).

This tendency to conform the individual learners' potential initial responses to conventional interpretations was confirmed through observation of teaching practice sessions and analysis of lessons plans. All the three student-teachers that the researcher was able to observe during teaching practice never designed a sequence of classroom activities in which, as Rosenblatt (1970:26-7) counsels, the starting point for growth would be each individual's efforts to marshal their resources and organise a response relevant to the stimulus of the printed page. For example, S-T 1 aimed to 'help learners develop their reading abilities and ... English language for comprehension and enriched experience', and therefore followed a sequence of classroom activities with a story in *'English in Practice'* (Book 2, p. 82) entitled "The Wedding" in which the learners:

- recalled bride-wealth (ceremony) negotiations for couples intending to get married that they have ever attended
- discussed as a class the meaning of a set of words/phrases written on the chalkboard by the teacher, such as 'antagonistic', 'opposed to', 'inquiry', 'supplement', etc.
- read the story "The Wedding"
- shared with the class their experiences of a ('bridegroom introduction' or 'bride') give-away ceremony that some have ever attended
- wrote down answers individually to questions in the textbook relating to the story
- discussed and inferred in groups of 8 the meaning of a set of words and idiomatic phrases in the textbook related to the story and later wrote them in their books
- re-told the story "The Wedding" and made predictions about what could have become of the marriage

(see Lesson Plan for 'English Language, S.2 (South), 12th-7-99, 11.50 am - 1.10 pm' - Appendix G, pp. A165-A168).

Likewise, on two successive occasions S-T 4, for example, aimed to 'enable students to build the ability to read and understand a written text' and 'to improve' that 'ability' and therefore followed five-phase class discussion and individual writing procedures with passages in *'Practical English'* (Book 3, p. 110 and p. 118, respectively) entitled "The Machine Age" and "The Engineer and You" in which the learners:

- contributed orally sources of energy that they know in order, according to the student-teacher, to 'recall students' experience'
- read the story "The Machine Age"
- discussed as a class the content, vocabulary, etc. relating to the passage led by the teacher
- wrote down answers individually to questions in the textbook relating to the passage
- discussed as a class the answers individuals had written guided by the teacher

(see *Standard High School*, Lesson Plan for 'English Language, S.3, 13th-7-99, 11.30 am - 1.00 pm' - Appendix G, pp. A184-A185).

The following week the learners:

- contributed orally their predictions about the given picture and the wonderful works of engineers that they know in order to recall students' experience
- read the story "The Engineer and You"
- discussed as a class the content, vocabulary, etc. relating to the passage with the teacher guiding them 'to discover knowledge'
- wrote down answers individually to some questions relating to the passage
- discussed as a class the answers individuals had written led by the teacher

(see *Standard High School*, Lesson Plan for 'English Language, S.3, 20th-7-99, 11.30 am - 1.00 pm' - Appendix G, pp. A190-A191).

Therefore, we can conclude that this means that individual 'reader-response' literary competence eventually so vital to candidates in examination situations would not be adequately enhanced in the classroom, in the sense that the activities do not help the learners to acquire the confidence to develop, express and value their own individual response as a starting point for growth. Student-teachers are partly justified in arguing that in practice the ideal way of teaching literature by relating it to the learners' own experience may lead to teachers imposing their views and interpretations overtly or covertly on the learners in classroom in order to "give" the learners or to help them "recall" the background knowledge they require, since teachers have no 'say in the selection of (set-)books' which tend to be inaccessible to the learners in terms of the experience they offer. However, from the evidence gathered during teaching practice it appears that even with what seem to be relatively simple and easily accessible story-extracts to the learners' experience, knowledge and language level, the student-teachers' view of "reader-response" to literature (like that of the teacher-educators' seen earlier above) is not of literary reading as initially an *individual* reader's mental 'creative' process during the act of reading. This appears to be the case because they imply that 'meaning' can only be initially accessed, especially by young readers, via the teachers' direct intervention and group practical/oral activity by learners. Besides, Kruck (1997) employing classroom techniques and procedures based on reader-response theory such as *L2* learners using a reading log/journal as the starting point for growth and Hackman and Shackleton (1998) have both demonstrated, for example, that 'older' canonical European texts can be successfully tackled in the English classroom in an individual-response-oriented way. This implies that with the appropriate (i.e. reader-response theory-based) course content taught it is still possible to teach literature by relating it to the learners' own experience and to develop the individual learners' initial reader-response literary competence without (student-)teachers resorting to 'transmissive' classroom practices, however subtle these may turnout to be. Therefore, it would be unreasonable to only

blame the educational culture or policy in Uganda of selecting set-books which are firmly in a European-centred tradition for the student-teachers' unwitting attitude that "creative response to literature" by young learners is simply tantamount to 'efferent' reading and therefore must always be preceded by teacher-led direct intervention or group-activity by the learners.

Overall, this tendency during teaching practice to conform the individual learners' potential initial responses to conventional interpretations implies that some exam candidates who differ could ultimately 'be marked down' because the (student-)teachers-cum-critics/examiners would sanction particular interpretations while rejecting others in the process of marking and grading the learners' exam answers (see also discussion in sub-Section 5.3.5, below).

5.3.5 **Assessing learners' knowledge/skills of literature acquired**

Student-teacher interviews confirmed what the researcher had earlier observed during the university-based sessions that there was inadequate attention on the course given to assessing the learners' knowledge/skills of literature. Most student-teachers thus expressed dissatisfaction with regard to knowing 'what ... (teachers/examiners) look for in literature ... if (they) give students a particular question' and 'how to teach (the learners) to answer questions (adequately)'. This could have implications for performance and interest in the subject in Uganda. For example, when they were asked to comment: (i) on the ways in which the content and methodology of the teaching methods course was suited to their perceived needs as student-teachers of literature teaching, (ii) on how well what they had experienced on the course was integrated with their anticipated experience of teaching literature in secondary schools, and (iii) on what they felt was bad about the training course and how it could have been improved, four student-teachers had this to say (Appendix F):

> I would think that the 'evaluation' part of teaching (*literature*) was left out.... How do you (*i.e. the student-teacher/examiner*) prepare ... literature examination

questions?... How do you evaluate the work of your students? I wish we had spent at least one or two lectures talking about the testing .... (*of literature*). And, ... the biggest anomaly ... (*is that*) how come that ... literature is performed poorly in the examinations and yet we have spent here (*i.e. on the course*) these two semesters and nobody (*i.e. no teacher-educator*) has raised the issue of (*the role of examinations/examiners' attitudes in the*) poor performance? I wish we had tackled that as part of our course. Are we *teaching* literature the right way? Are we *setting* (*literature*) *questions* the right way? How come that there is poor (*literature*) performance? So, sincerely (*after*) going away from here ... I will find this glaring problem in the field still.... I am a bit disappointed because ... I thought perhaps I would have some insight into this issue.... And, some of us (*i.e. the student-teachers*) are going to find ourselves ...er... marking for UNEB (*i.e. national literature examiners*). And even if you don't mark for UNEB, ... as a (*literature*) teacher - how do you *mark*?... That ... has been left out (*i.e. neglected*) and it is very bad, judging by the poor performance (*in literature in national exams*).... Generally in this area of evaluation and testing literature, how to phrase questions for literature and what ...erm... answers you expect (*should be tackled on the course*).... Otherwise we (*i.e. 'new' teachers*) are going to be like the teachers in the field (*i.e. the "experienced" teachers*) who aren't equipped with new ideas and so forth.... Anybody designing the course should have paid attention to that (S-T 2, pp. A122-A123, A124, A126).

Yeah, we did (*i.e. were taught*) part of assessment last semester ... in language (*teaching methods*). But assessment in literature (*teaching*) we've not done at all. In fact, that's one of the weaknesses (*of the literature teaching methods course*).... because we have not done how to assess in literature (*teaching*) *at all* - except in 'Poetry' (*'Teaching' course unit*).... When it comes to evaluation of plays and novels - that one we (*i.e. the student-teachers*) don't have (*the knowledge and skill to do it*).... And, *how* to set questions in literature - questions for plays and novels - that one we need.... And, how to grade.... I thought those were things we (*i.e. the*

student-teachers) should learn (*on the literature teaching methods course*) and we haven't (S-T 6, pp. A160, A161).

Assessment was taught ... on its own ... like it was another course unit of its own.... still under ELT but in ... language as in the English (*language teaching methods*) part.... I would have liked to have more help ... on how to train (*i.e. prepare*) ... students for examinations, like (*i.e. for example*), ... how to teach them to answer questions.... Well, there is (*the learners*) having the information (*i.e. personal opinions as well as 'factual' knowledge of texts*) but ... that's quite different from how you (*i.e. the learners*) are going to collect all that information and put it (*i.e. express themselves*) on paper in a way that ... wins you (*i.e. earns the learners*) the most marks (S-T 3, pp. A136, A137).

Compared to English Language (*Teaching*) where we ... did (*i.e. were taught*) assessment as a whole paper (*i.e. separate course unit*) ..., in literature (*teaching*) ... that part *really* wasn't covered.... Even in one of the lessons (*i.e. the university-based sessions*) ... I had to ask ... the lecturer what we (*the teachers/examiners*) look for in literature:... 'if you give students a particular question, what is it that we look for?'.... I find it a bit of (*a*) problem because I don't know exactly what I ... expect them (*i.e. the learners*) to do. And yet in English Language (*Teaching*) I would know exactly what I expect the students to do.... So, I think there is ... a problem with ... assessment (*of literature learning*).... Personally ... I find that I was not ... exposed so much to what I have to look for if ... I am marking ... a literary piece of work (S-T 5, pp. A147-A148).

Their dissatisfaction means, as one student-teacher implies above, that student-teachers would tend to resort to the common practice 'in the field' especially from the intermediate level onwards of testing literature dogmatically by simply seeking 'factual' knowledge of the (set-)texts. This would be case despite teacher-educators having expressed feelings against the conventional tendency to test rote learning. Evaluating the learners' knowledge

of specific answers and (set-)textual details or facts was generally blamed by the teacher-educators (Appendix B) for the current poor exam performance and low interest in literature in Uganda because it was said to license the ineffective teacher-centred 'transmissive' classroom practices, which they sought to discourage. However, public examinations often impose an undue influence on the content and methods of teaching used and therefore the student-teachers' potential recourse to traditional practices of assessing the learners' knowledge/skills of literature in Uganda implies, as one student-teacher intimates below, that they would regardless of the training be encouraged to resort to teacher/book-centred 'transmissive' classroom practices just like how they were themselves taught and how their more "experienced" colleagues perhaps teach. Judging by the teacher-educators' views expressed above, this course of action by the student-teachers would ultimately imply continued poor exam performance and low interest in literature in Uganda. The potential risk of such course of action by the student-teachers is evident from the following response (Appendix F):

> The 'Basics...' course (*unit*) - ... I feel that ... I expected more to be covered in (*there*)... given that it's giving the *basics* of ... teaching literature.... I would have ... wanted to be helped on (*i.e. with*) how I can help students answer questions in context ... in literature (*exams*) (*i.e. answer questions which demand from the learners knowledge of the connection to the rest of the book of a given passage in the exam extracted from a set-book*).... Like I said , for me the way I was taught literature ... at O' level - ... we read all the texts page to page - ... the one thing that I benefited from that kind of system (*i.e. classroom practice*) ..., particularly when it came to the context questions (*in the literature exams*) either in 'Plays' or 'Novels' (*was that*) I could *easily* do (*i.e. answer*) that.... (*Otherwise,*) how do I help students (*to*) answer ... questions ... (*on*) context (*passages*)? In fact, I asked (*T-E 2*)... that (*question*), and he (*simply*) told me that ... I failed literature ... because I was taught (*by reading in class*) from page to page.... But the other thing, maybe, is that that (*i.e. the assessment of context questions*) (*perhaps*) was not done in 'Basics...' (*course unit*) because ... it was assumed that the person

> teaching 'Plays' (*'Teaching' course unit*) or ... teaching Novels (*i.e. 'Prose Teaching' course unit*) should be able to do that (S-T 5, p. A140).

We can conclude that the course content neglects equipping student-teachers with the necessary ability to assess the learners' knowledge/skills of literature, in particular 'how to phrase questions for literature', 'exactly' 'what' kind of 'answers' to 'expect' from the learners and therefore 'how to grade' and 'teach (the learners) to answer questions (adequately)'. This happens to be the case despite the ESL/EFL teacher course having comprehensively provided such an experience with regard to assessing the learners' 'English Language' knowledge and skills. This negligence suggests that the student-teachers will possibly turn to the conventional practices 'in the field' of assessing the learners' knowledge/skills of literature in Uganda and thus as 'Literature in English' *national* examiners in the future the student-teachers could still simply uphold evaluating the learners' knowledge of specific answers and (set-)textual details or facts. Judging by the teacher-educators' views expressed above, this implies that the student-teachers would regardless of the rest of the content/methodology of the teacher training be encouraged to resort to 'transmissive' classroom practices just like how they were themselves taught and how their more "experienced" colleagues perhaps teach. This may perhaps partly explain why student-teachers during teaching practice tended to use orthodox 'transmissive' classroom practices such as taking learners through the text and dictating notes in order, as they for example argue, to develop the learners' ability to "appreciate" how the use of particular elements of style 'give(s) special meaning in' prose and poetry (see sub-Section 5.3.6 below). Overall, many learners could thus still perform poorly in the exams in the sense that they would be driven to increasingly depend on the teacher and memorisation even when, going by the sentiments of both the teacher-educators and student-teachers (Appendices B, E & F), examinations might now perhaps unwittingly tend to demand individuality and originality of opinion in addition to expressing textual facts. The poor exam performance in the current exam-based environment in Uganda would ultimately translate into further loss of interest in literature.

The ability as an examiner to accommodate the common interpretation of any given set-book to the potential plural interpretations of candidates would perhaps normally be expected to follow one's knowledge of the appropriate (i.e. reader-response theory-based) classroom practices rather than precede them. Therefore, the student-teachers' training could have initiated them into eventually being more tolerant of diverse but valid interpretations when assessing the learners' knowledge/skills of literature by, among others, equipping them to enable the learners' individuality and originality to be routinely manifested through the individual learners' initial expression of personal opinions in the classroom. However, it is also noteworthy that the examiner's accommodating attitude can serve to act as a catalyst for pedagogical change away from the traditional teacher-centred 'transmissive' classroom practices. This could perhaps be the case where as an examiner the tolerance of diverse but valid interpretations already exists in the assessment of the learners' responses but it is maybe not equally matched by the requisite classroom practices. It is in this regard that the inadequate attention on the course given to assessing the learners' knowledge/skills of literature is perhaps more poignantly regrettable, for contemporary modes of testing literature appear to be sophisticated and ahead of developments in classroom practice in Uganda (see, e.g., Protherough 1991:9-15; Carter & Long 1991:161, 166, 174; discussion in sub-Section 2.2.7 above). Moreover, the neglect of 'testing literature learning' on the course happens to be the case when also the current attitudes of the teachers-cum-examiners under contract to the Uganda National Examinations Board (UNEB) do perhaps play a key role in ensuring that exam performance and interest in literature in Uganda remain dismal, because as one student-teacher bluntly put it (Appendix F):

> I think there is (*a*) need to review the marking of literature (*national examinations*).... I think it ... has gone on for so many years that people (*i.e. learners*) are getting '9s' (*i.e. Failure grade*) and they don't know how they got '9s'.... So many people I know have failed literature (*exams*) ... and I thought: 'really there is a problem. If other subjects - people are passing, then there must be something beyond just the teaching. There must be a problem with marking

> (*literature exams*)'.... I think that's basically what I wanted to say (S-T 6, p. A163).

Such an attitude is noteworthy because it is reminiscent of one teacher-educator's perspective of the literature education crisis in Uganda. As he explains (Appendix B):

> And when you come to consider - if you've bothered to look at ... literature results compared to other subjects - those of literature have been going *down* or they've been *static*. To the extent that these days it is very hard for someone (*i.e. a literature candidate*) to get anything beyond (*Principal Pass*) 'C'. (*The*) *best* students normally get 'C'. And, that's why the numbers are also *dwindling* in literature. We used to have sixty or seventy (*i.e. student-teachers*) here (*i.e. the literature teaching methods university course*). But these days we have ten or twelve or even less.... simply because students are opting for '*easier*' subjects. We may call them '*easier*' (*although*) they may not be easier. But the examiners in those subjects ... have moved with the changes in the country ... while literature examiners have remained behind (T-E 3, p. A50).

5.3.6 **Classroom practice**

It was observed during teaching practice that the student-teachers tended to employ teacher-learner-'interactive' and learner-activity-oriented classroom techniques and procedures because they argued that this approach has the potential to 'interest learners in the activity' and to enable 'most of the students to participate', which therefore 'motivates (the) learners into the learning process' and ensures that the learners achieve the requisite purpose of the lesson. All 21 teaching practice sessions observed involved at least some class, pair or group discussions, drama and improvisation, etc.. Those sessions in which classroom procedures specifically included pair or group work numbered 11. For example, S-T 1 aimed 'to ('successfully') motivate learners into ... learning ...' '... the role of punctuation in prose and poetry' and therefore followed a sequence of classroom activities

involving class and group discussion with a poem entitled "Tarantella" in which the learners:

- recited some local poems in a native language to the class
- listened to a Christian hymn in English sung by the teacher for the sake of comparison with the local poems
- discussed as a class the similarities and differences between the local poems and the hymn
- listened to the poem "Tarantella" read by the teacher
- discussed as a class the effect of the punctuation marks in the poem which they could identify as the teacher read out the poem and noted the outcome of the discussion in their exercise books
- copied down the poem in their exercise books
- discussed in groups of 8 'the implication of punctuation' in the poem and later reported the outcome of their discussions to the class
- commented as a class upon the group reports reinforced by the teacher, etc.

(see Lesson Plan for 'Literature in English: Prose and Poetry' S.5 (South), 13th-7-99, 8.00-10.00 am' - Appendix G, pp. A169-A172).

Likewise the researcher observed that in a 'Literature in English' lesson (15th -7-99, 2.00 - 4.00pm) with 'S.5A', S-T 4, for example, aimed 'to help (the) students appreciate the use of repetition to achieve specific effects in poetry and prose', and therefore followed a five-phase class and pair discussion and drama improvisation procedure in which the learners:

- read in pairs the poem "The Beloved"
- acted in pairs their improvised drama based on the poem
- discussed as a class the 'repeated structures' in the poem that they could identify reinforced by the teacher
- answered individually a written exercise on repetition

- read out some of their answers for discussion by the class led by the teacher (Appendix G, pp. A188-A189).

The observations above are perhaps expected because the student-teachers' classroom practice is reminiscent of the learner-centred and process-oriented but language-based classroom approach which is advocated on the course, and because this approach is also generally considered to be most suited to older, more able learners and to integrating literature and language teaching at higher secondary level (see sub-Section 5.2.2 above). Besides, the researcher's observations are also confirmation of how the student-teachers interviewed said they would generally teach literature in secondary schools following their experiences on the course. For example, when they were asked to comment: (i) on what general ideas and in particular what classroom approaches for teaching literature in English in secondary schools the course had given them, (ii) on how confident they felt with regard to knowing about the appropriate methods of teaching learners to read and respond to literature, and (iii) on whether and why they felt that the training course was good, six student-teachers had this to say (Appendices E & F):

> I have gained some ... methods of teaching literature which I would not use before.... For instance, making the teaching student-centred.... I think from here (*i.e. after the training*) you (*i.e. student-teachers*) will be in position to ... *lead* students into ... learning ... and not to *give* them (*i.e. the learners*) what *I* (*i.e. the teacher*) think ... they should be getting.... I would *mainly* use ... the discussion method.... The discussion method I think ... can lead them (*i.e. the learners*) to discover knowledge on their own.... - both class discussion and group discussion.... I will be in a position to teach it (*i.e. poetry*) ... better.... (*through*) *participation* and ... *dramatisation*. Dramatisation, I think, makes poetry much ... easier.... (*Thus*) I hope to make literature more lively and simple.... (*and*) much closer to the students ... by beginning ... with what ... they (*i.e. the learners*) have and know (S-T 4, pp. A99-A100).

In ... methodology .... I have discovered that the teaching of literature is a *co-operative* task in the classroom. You (*i.e. the student-teacher*) need not be the teacher *pouring* a lot of information in*(to)* these students.... One of the approaches to the teaching of literature is (*to*) *dramatise* the action so that students apart from thinking ..., hearing ... (*and*) reading about it, they can also *see* it and even *do* it. In that case students will be able to identify with the situation (*depicted*).... and, of course, *language*.... It means we are also developing ... all the skills of language alongside literature. In this case we are also integrating language and literature.... I have *seen* these methods in the classroom (*i.e. during the university-based sessions*). I have *practised* them. I have seen that they are *possible*.... so, I know it is practicable (S-T 1, pp. A103-A104, A106-A107).

The ideas that the course has given me ... (*are*) that.... in teaching literature you (*i.e. teachers*) have to be creative ... and in being creative you *involve* the class (*i.e. the learners*) in participation.... That ... there are many ways of teaching literature.... I mean, not necessarily (*that*) you (*i.e. the student-teacher*) come to a class (*and*) then talk, talk, talk ... the whole term. There are different ways of teaching literature that even make it *simpler* and better understood.... Like (*i.e. For example*), in teaching poetry ... you can ... use drama to teach.... instead of coming and you (*i.e. the student-teacher*) ... give them (*i.e. the learners*): '(*the*) rhythm is this, ... figures of speech ..., (*etc.*).... We (*i.e. the student-teachers*) were taught well. Like (*i.e. For example*), we were ... *involved*. They (*i.e. the teacher-educators*) put us in the shoes of the learner. So now ... I know where the learners are going to get a problem because I was once in their shoes when I was learning how to do it here (*i.e. on the literature methods course*). So, I will know where to modify and make it (*i.e. the teaching*) better.... The course has provided us (*i.e. the student-teachers*) with methods of teaching ... which I feel work because what's (*i.e. the teaching methodology*) in schools now is not ... creative at all and ... it doesn't capture attention - I mean ... interest anyone (*i.e. the learners*) to do (*i.e. opt to study*) literature at all.... (*Therefore*) the training has been good.... and I

wish every literature teacher would be brought for the training.... I think that would change the face of literature teaching ... in Uganda.... Because, what's happening now (*i.e. in literature classrooms*), I think, is that everything, *everything* basically comes from ... the teacher - *everything*!... And, it's a matter of (*the learners*) cramming (*i.e. memorising*). If you (*i.e. the learner*) don't have that capacity to cram (*i.e. memorise*), you fail (*in the exams*). And, if ... you look at it generally, the schools (*in Uganda*) where literature is done well (*in the exams*) are the schools where students put something ... into their learning (S-T 3, pp. A129, A131, A135, A138).

Given what I went through as a student of literature during my secondary days and what I ... have got from this course - I think, ... I have got a better idea ... of teaching novels. Because, for me I was (*taught by*) reading *page* to *page* with a teacher in class.... (*But*) here (*i.e. on this course*) I have ... been given guidelines, like (*i.e. for example*) ... setting a question that will have to provoke or make the students read the text before you (*i.e. the student-teacher*) come to discuss with them in class.... And, when you discuss with them they (*i.e. the learners*) will be able to get a better understanding (*of the particular text*).... In poetry ... sometimes teachers actually don't teach.... (*Therefore*) we were told (*i.e. taught on this course*) that ... you (*i.e. the teacher*) can read this poem with the students in class and discuss it with them. And, if ... you are going to say something about (*for example*) rhythm, ... you can make them (*i.e. the learners*) ... *act out* ... a play (*i.e. based on the poem*). And *that* ... will help them ... to get the (*rhythm*).... I must say ... I am now very confident about using *group work* in class.... basically because of the way ...(*T-E 2*) has been teaching us.... It makes you (*i.e. the learner*) think, ... participate *actively* in the lesson, and sometimes it makes you also feel ... confiden(*t*).... I should really be in position to use that in class effectively (S-T 5, pp. A139, A141, A144).

I think, first of all, ... (*the approach to teaching literature which the course has given me is the*) 'Integrated Approach'. An integrated approach (*is one*) in which *all* ... the aspects of language will be involved: listening, speaking, reading and writing.... And then, ... I will try to make sure I ... use methods that ... will help them (*i.e. the learners*) *participate* as much as possible. Like (*i.e. For example*), question and answer, group work, pair work - you know, which encourage communication: (*the learners*) communicating with the teacher and also with the (*fellow*) learners as much as possible (S-T 6, pp. A154-A155).

(*The*) method I have found quite interesting.... - and this is a departure from the practice in the field (*i.e. in secondary schools*) ... - is that as much as possible *dramatise*.... whether it's a novel or ... a play.... They (*i.e. the learners*) can act certain parts.... which are very ... important ... for their (*i.e. the learners' development of*) memory and ... to give life ... to the teaching.... In the past I have been teaching using analysing chapter by chapter (*i.e. reading and taking learners through the text in class*), and I don't think ... I will use that method again.... because ... you end up by fragmenting the ... book.... Generally a novel is not something which you (*i.e. the teacher*) can read in class.... Traditionally a teacher in literature is like a lecturer: using lecture-method.... What I have seen is that you can't teach literature like that, or *any other* subject for that matter. So, this idea of *student-centred* is very, *very* (*important*).... We (*i.e. the teachers*) have ... been giving (*i.e. dictating*) notes in literature sometimes ... but I think this is, again, a method which is not to be encouraged.... (*Instead*) this idea of working in groups: teamwork, dividing the class into small groups - it is also very, *very* fine.... I think they (*i.e. the learners*) remember better after that and ... also write better essays.... We were given opportunity (*for*) ourselves to be *actors*. We (*i.e. the student-teachers*) have written plays here (*i.e. on the course*) in groups and we acted...., so that (*through*) drama (*the literature text*) is ... given ... living expression. It is not just a play(-*text*) ... to be read for examination purposes.... And, I think, that is ... an experience I have gained and ... it's given me confidence. I am moving away

> from the text-book.... So, this is what the course has opened my eyes to and I intend to do the same when I go to the students (*in secondary school*) (S-T 2, pp. A117-A118, A119, A121).

The views expressed above notwithstanding, the interviews also revealed that the student-teachers would actually quite easily turn to conventional teacher-centred 'transmissive' classroom techniques during teaching practice and, implicitly, after graduation. They argued that this tendency was possible for the following three reasons: (i) they were 'struggling against (an enduring) tradition' which they attributed to the exam-oriented school environment whereby learners have 'been brought up to expect material from the teacher and every subject is taught from that angle', (ii) they felt the emphasis on the course on only pair and group work without the opportunity sometimes for individual work initially would not enable them to adequately equip learners with the individual literary-response competence which is ultimately so vital in examinations, and (iii) they felt the course content and methodology had denied them comprehensive practical experience in various significant aspects of classroom literature teaching. They said that the latter inexplicably happened to be the case despite the ESL/EFL teacher course having provided wide-ranging practical experience with regard to English Language teaching. Significant aspects of classroom literature teaching which they said the training course generally neglected included: (i) the teaching of the novel and short-story genres, (ii) the hands-on experience by the student-teachers of actually drawing up a literature scheme of work and lesson plan and of implementing a mock literature lesson, for example, through peer-teaching, and (iii) the practical experience by the student-teachers of the teacher-educators 'modelling' the classroom methods with them based upon the current set-books which they had brought into the lecture-room. The student-teachers complained that in illustrating their point the teacher-educators would simply make passing reference to these texts. The following assertions support these views (Appendices E & F):

> UNEB (*i.e. Uganda National Examinations Board*) is bigger than what university produces. They (*i.e. university teaching methods courses*) can produce ... people

... who have the methods ... but as long as UNEB remains a threat to the student, the teacher is inevitably going to be forced to teach what UNEB demands.... UNEB requires someone with a certain amount of knowledge, at a certain time, in a specific area. And, that's all!... Right from S.1 (*i.e. Senior One/lower secondary level*) ... the child now knows at the end of the course of four years I must have an examination. The teacher knows 'I shouldn't waste anymore time, I should teach this and this and this in order for them (*i.e. the learners*) to pass the examination'. So, somehow ... in every year (*i.e. class level*) ... that (*i.e. exam-orientation*) is there (S-T 1, pp. A77-A78).

I must change my method or adjust (*i.e. to teacher-learner-'interactive' and learner-activity-oriented classroom techniques*) .... except that my fear is that.... we are struggling against tradition. Everybody (*i.e. the learners*) has been brought up to expect material from the teacher and every subject is taught from that angle.... (*Besides*), this group discussion ... or working in pairs, much as it is plausible, I think the individual might disappear ... and is not able to - you know, there are subjects or ... occasions where you (*i.e. the learner*) achieve better *on your own*.... Discussion, much as we might say it brings *participation* and ... *interaction* and so forth, I think the individual may tend ..., you know, not to come out fully.... At any rate, ... in the examination you (*i.e. the learner*) will be alone. You will not be working in pairs and ... answering together. So, if you have been trained (*i.e. taught*) all along in discussion, pairs, three people ... and I (*i.e. the learner*) ... come ... into that culture whereas in the examination I am going to be *alone* - I am not waiting for somebody to contribute an idea and then build on it, I am *alone* completely - I think, (*that method*) has a defect somewhere. And I think we shouldn't swallow it wholly (*i.e. accept it without question*).... We must have reservations or strike a balance.... Most of the time I have been working in pairs, pairs, pairs.... Otherwise ... group, whatever.... And if I am to give my opinion about the way we're being taught, I think it (*i.e. pair/group work*) should be reduced in a way. Give us a chance, once in a while, where we can be *on our own*.

Set ... a question (*i.e. task with a text*), give us ... maybe some fifteen minutes and then ... say: 'what did you (*i.e. the learners*) discover *individually*, not in these groups - *individually*.... And, from my experience in secondary school ... some students may be hostile to it (*i.e. pair/group work*), ... if each time you (*i.e. the teacher*) come you say: 'groups, groups, groups'.... They (*i.e. the learners*) want to discover the *self*: 'what am I capable of, *me* as an individual?'.... Literature may be a bit unique because you aren't dealing with *factual* ... issues.... For example, I think ... I would derive more satisfaction if I was reading a poem alone.... (*and*) then, maybe, later I can contribute to a class discussion.... (*or*) group discussion. But when you (*i.e. the teacher*) say: 'sit together and appreciate this poem', the individual is being sacrificed at the expense of methodology - this method of, you know, participation.... (S-T 2, pp. A83-A86).

I don't think I can be very ... confident about *application* (*of the knowledge*) because we've not done so much, especially when it comes to literature (*teaching*).... And also, the other thing (*that*) we (*i.e. the student-teachers*) thought we would get time to do was the peer-teaching in literature (*teaching methods training*).... That one was not done.... So, it makes it very difficult ... for us (*i.e. the student-teachers*) to know ... how we are going to approach these aspects (*i.e. of literature teaching methodology*) in the field.... I think these (*methodology*) should be brought out for us (*i.e. the student-teachers*) ... to do - to practice - and then be evaluated *within* that practice. Then (*is when*) ... we can know what we're going to do. But that wasn't done.... I think the ... methodology (*i.e. of the training course*) lacked ... *practicability*.... And, I think that is ... what ... the teacher(*-educators*) should have concentrated on.... I think what ... (*T-E 1*) is teaching is good but the fact that ... it is *theory* - what we (*i.e. the student-teachers*) want is ... (*teacher-educators*) to teach the theory and then *also* show us how we can teach it practically: you know, using maybe a part of a (*set-*)text. That is what ... we have been wanting all along.... When ... (*T-E 3*) taught us he simply *lectured*.... He simply gave us lecture notes ... and then those 'hand-outs'. I don't

think he taught us much.... It is not adequate, of course, because first of all he taught us like we already knew ... what ... he was teaching us.... It is very, *very* inadequate to teach like ... learners already know what you are telling them.... And, I remember he did not even (*once*) bring a (*play*-)text ... (*into the lecture-room*) that we could refer to and use as ... an example (*of*) '*how*' (*to tackle a set-play in the classroom*) (S-T 6, pp. A156-A157, A158-A159).

I don't think we've really done much in (*teaching*) Novels.... *Anything* in (*teaching*) Novels, I think we've done it in ... *two* hours ... out of the whole course (*unit of about 30 hours*).... Even the (*teaching of*) plays, ... apart from ... helping us learn how you (*i.e. the learners*) can write (*i.e. improvise*) a play ..., I feel that ... I should have been given (*i.e. taught*) something more on how I will go about *really* (*i.e. practically*) teaching this (*i.e. a particular*) play. Because, ... I am not so much going to teach students how to write plays but, I am ... expected to teach students to know how ... to read the plays, be able to identify the themes, ... characterisation and all those different literary aspects.... So, I would expect ... that I am taught more about ...: 'how do students go about appreciating (*a literary work*)?'.... So, even at the end of the course I am not confident enough to teach ... plays or teach (*novels*).... If you are training people (*i.e. student-teachers*) to go and teach plays and you ... picked one text - one play - and used it when teaching these people ... I think that ... *that* would give them a better understanding (*of the classroom teaching process*), (*rather*) than (*the teacher-educator*) *simply telling* them.... But then (*with*) 'Plays' ('*Teaching*') we were just *told* ... and then you (*i.e. the student-teachers*) are not given any *particular* play, for example, to focus (*attention*) on to help you understand. So, it becomes more of something *theoretical* and ... (*it leaves*) you ... just here wondering how you are going to put this theory (*in*)to practice.... We should have *also* been taught how to make lesson plans in literature (*teaching*) because, incidentally, we've done ... lesson plans in English (*Language teaching*).... English Language we've done them (*i.e. lesson plans*) so many times. But then, we were not ... taught about making lesson plans

in literature.... I find that a bit of a problem.... In fact, if you asked me to make a lesson plan on teaching a play, I don't know. I would just have to use my picked bits of knowledge from here and there and ... (*hope that*) maybe this is what it is. But then I would not be sure that I am doing the right thing.... And then, even the peer-teaching especially in literature (*teaching methods training*), ... you've (*i.e. referring to the researcher*) even been here many times yourself to at least see one literature (*i.e. peer-teaching*) lesson and they've almost not been there. I don't know what the problem is (S-T 5, pp. A141, A145, A146, A148).

I will teach the novel but not using what I have been taught.... in that novel (*i.e. 'Prose Teaching'*) course (*unit*) because we didn't do much on the (*teaching of the*) Novel.... I can teach (*the*) short-story but basically it would be exam-oriented (*i.e. teacher/text-centred*) (*laughing*). Like (*For example*), I would look at the exam paper then see what ... they (*i.e. literature examiners*) look for. Then, that's how I would build my lesson.... because.... we haven't done (*i.e. been taught about teaching*) short-story properly. If short-story is 'Prose' (*'Teaching' course unit*), then ... it (*i.e. the course unit*) has given me the skills on how to look for aspects that an exam would want.... We have (*only*) tackled the style - language - ...and yet there are other things which ... students need to know.... We were not going to have (*any content on teaching the*) Novel ... until they (*i.e. the student-teachers*) insisted that: 'no, what we have on 'Prose' ('*Teaching*') should stop and begin Novel (*teaching*)'. That's why we didn't do much on (*teaching*) novel(*s*).... I think we should have done *more* in teaching certain genres of literature, like (*i.e. for example*) (*the*) Novel.... We should have had more details (S-T 3, pp. A131, A132, A136-A137).

I feel that the (*English*) Language (*Teaching*) Resource Centre, which is also ... the literature (*teaching*) resource centre should be improved ... because that's where they (*i.e. the student-teachers are expected to*) find things (*i.e. materials*) to use (*and*) ... practice their (*teaching*) skills.... Especially the literature texts ... you

will discover that ... the *real* texts (*i.e. set-books*) they don't have them (*i.e. in stock*).... Actually, most of the references are to do with language teaching.... They are not *directly* concerning literature teaching.... It seems the Resource Centre is only for language (*teaching*), so we (*i.e. the student-teachers*) don't have a resource for literature (*teaching*).... Apart from (*T-E 2*)... who *gave* us ... a (*sample literature*) lesson plan - just *gave* us, we didn't *practice* our own (*literature*) lesson planning - .... we discovered that, actually, we did *more* of language.... We have not *practised* making ... a lesson plan for literature *teaching*.... We *didn't* even do peer-teaching in literature, (*but*) we did peer-teaching in language. So, that ... either ... was an oversight or I don't know. But we (*i.e. the student-teachers*) really would have needed one or two (*peer-/micro-*)teaching literature (*sessions*).... Then, on the Novel - I ... actually wish that the Novel is also *seriously* given attention than simply *muddle it* with 'Prose' (*'Teaching' course unit*).... Many student(*-teachers*) complained about the Novel (*because*) they would have wished it to get ... a course (*unit*) on its own, rather than muddle it with 'Prose' (S-T 1, pp. A112-A113).

One thing which has *not* been tackled to our ... or *my* satisfaction is: the making of a scheme of work for (*teaching*) literature ... - (*especially teaching*) ... Novel(*s*) (*and*) ... play(*s*) - because the whole thing (*i.e. a novel or play*) is ... *continuous*. So, do you say: ... 'let me prepare for the first, maybe, thirty pages, or how do you do it?'.... All these set-texts ... which are on the current (*exam*) syllabus - we (*i.e. the student-teachers*) never saw a single one ... and maybe talk about it briefly (*i.e. during the university-based sessions*).... This (*set-*)book is on the (*exam*) syllabus, you (*i.e. the student-teacher*) are finishing (*i.e. completing teacher training*) in July and you will meet Senior ... Six (*i.e. A' level exam-year class*) ready to ... do exams - how are you (*i.e. a newly qualified teacher*) going to ... revise (*the set-book*) with them? So, why ... couldn't somebody (*i.e. the teacher-educators*) bring at least two (*or*) three set-books (*in*) ... the current (*exam*) syllabus and say: 'prepare a lesson (*plan*) for this or a scheme of work based on this book...?

> ....Ideally we should be given skills to handle *any* book ... but I wish they had also touched on ... at least two novels and two plays ... in the current (*exam*) syllabus.... The biggest point which I ... hated (*i.e. disliked*) about this course is that peer-teaching (*of literature lessons*) has *not* been given enough time (*i.e. attention*).... So, people (*i.e. the student-teachers*) lack confidence ... because this peer-teaching should have been given about four weeks or even more. Or, it could have been spread throughout the second semester so that each week there is some (*peer-*) teaching going on.... So that, by the end of the course you (*i.e. the student-teachers*) have taught five ... or four times (*each*).... And, *that* is the *practical* part of the whole thing (*i.e. of the literature teacher training*), you see! No matter whether you (*i.e. the student-teachers*) have got ideas ... you ... (*have got to be able to*) stand in front of a class and deliver the material. So, ... peer-teaching should be given a *bigger proportion* (*of time*) than it has been given.... Otherwise, we are just (*student-*)teachers with ideas, facts and so forth, which ... we fail to implement. Some of us (*i.e. the student-teachers*) are depending on experience - like myself - since I have been in the field (*i.e. as an untrained literature teacher*) for many years (S-T 2, pp. A118-A119, A123-A124, A125-A126).

The possibility that student-teachers would actually quite easily turn to conventional teacher-centred 'transmssive' classroom techniques during teaching practice and, implicitly, after graduation was confirmed through observation and analysis of lesson plans. This tendency especially during teaching practice is noteworthy because this is also an appraisal phase of the course and therefore student-teachers generally strive to implement what they have learned. For example, S-T 4 and S-T 1 during teaching practice tended to have recourse to, for instance, dictation of notes or the lecture-method even when teaching relatively advanced learners, in order, as they argued, to develop the learners' ability to "appreciate" and "remember" how the use of particular elements of style 'give(s) special meaning in' prose and poetry. S-T 4, for example, aimed 'to enable (the) students appreciate the use of metaphor and simile to give special meaning in prose

and poetry' and therefore followed a sequence of classroom procedures involving 'talk and chalk' and class discussion methods with a passage "Foruwa" in which the teacher:

- explained the meaning of 'simile' by defining it and writing sentences on the chalkboard to illustrate, and later asked learners to construct oral sentences using 'as' and 'like'
- explained the meaning of 'metaphor' by giving and writing on the chalkboard examples of sentences in which metaphors have been used, and later asked students to construct oral sentences using metaphors
- asked learners to write down in their exercise books sentences using 'as' and 'like' and to explain to the class what the implication of their simile is after reading out what they had written. During the class discussion the teacher would dismiss some as not being "appealing" simply because they did not express a common perception. For example, a student who, speaking of relative speed, failed to say: 'as fast as a *cheetah*'
- contributed the common "effects of metaphor and simile" such as 'comparison' and 'description' and wrote these on the chalkboard
- distributed a prose extract entitled "Foruwa" and asked the learners to read it silently and during a class discussion led by him asked them to identify areas where metaphor and simile are used and their effect in the passage. The teacher reinforced some students' answers
- dictated notes to the class, according to him, in order 'to enable them remember something about similes and metaphors'.

(see Lesson Plan for 'Literature in English' S.5 A, 22nd -7-99, 2.00-4.00 pm' - Appendix G, pp. A192-A194).

Similarly, S-T 1, for example, aimed to 'develop (the) students' ability to appreciate the role of punctuation in prose and poetry when interpreting a text' and therefore followed a sequence of classroom activities involving lecture and class discussion methods with a poem "Love Song" and a prose passage "Beggar's Story" in which the teacher:

- dictated notes to the learners on the nature and use of the 'dash' and 'hyphen', 'brackets' and 'parenthesis'
- read out a poem "Love Song" to the class where both the hyphen and the dash are used, indicating whenever he encounters these (*and other*) punctuation marks, and asked the learners to note, think about and later briefly orally discuss as a class their effect in the poem
- asked the learners to write down the poem in their exercise books and to identify other punctuation marks and their effect in the poem, followed by a brief class discussion of the punctuation marks identified and their effect
- read out a prose passage "Beggar's Story" to the class first to listen and later to copy down where parenthesis/brackets and other punctuation marks are used and asked the learners to appreciate the role of punctuation in the passage
- dictated notes to the class about the nature and use of 'capital letters' and 'dots' (*i.e. ellipsis*)
- assigned the learners homework to (*re-*)read the poem "Love Song", according to him, 'carefully and critically' and 'discuss' the 'effectiveness of the punctuation used' in it.

(see Lesson Plan for 'Literature in English: Prose and Poetry', S.5 (South), 27th -7-99, 8.00-10.00 am' - Appendix G, pp. A181-A183).

We can conclude that the interviews and observation of teaching practice sessions suggest that the course was generally "effective" in the sense that the student-teachers were, for example, more likely to use 'interactive' and learner-centred classroom techniques. In Uganda such methods of teaching literature are currently not widely used in schools and this might partly explain the poor exam performance and low interest in the subject, since learner-participation in the learning process is potentially positively correlated with better exam grades (McGinn & Borden 1995:96). However, indeed as one student-teacher also argues above, not any form that learner-participation takes in the classroom literature learning process would imply better or improved exam performance in the subject (see

discussion in Chapters Two & Three above). The emphasis on the course on only class, pair and group work without the opportunity sometimes for individual work as a starting point for growth implies that the student-teachers would not be adequately equipped to facilitate the learners to develop their competence in *individual* literary-response which is ultimately so vital in examinations and for general interest in literature. Moreover, as we have noted above, student-teachers can actually quite easily turn to conventional teacher-centred 'transmssive' classroom techniques during teaching practice and, implicitly, after graduation. It is valid to argue that the enduring exam-oriented tradition in schools, notably whereby the learners have 'been brought up to expect material from the teacher', makes it difficult for the student-teachers to put into practice as far as literature teaching is concerned what they have learned about 'interactive' and learner-centred 'language-based' methodology. However, it is also worth noting the potential inadequacy of 'language-based approaches' (see Carter & Long 1991:10) and the overall negligence on the course seen above. In particular, the total absence of an opportunity for hands-on experience by the student-teachers of planning and implementing a single or a series of mock literature lesson(s). The potential inadequacy of 'language-based' methodology and the student-teachers' lack of confidence accruing from the negligence on the course, rather than the exam-oriented school tradition, appears to pinpoint why they would tend to resort to 'transmissive' classroom practices. This is because of the following two reasons. One, we have noted above that the student-teachers have a positive attitude to the potential benefits of learner-participation in the learning process and, therefore, it seems implausible that without the slightest compunction they would have recourse to a 'transmissive' methodology which, despite its apparent dominance, has led to the persistence of poor performance in literature exams in Uganda. Two, one can argue that if the appropriate (i.e. reader-response theory-based) course content had been taught, the strong potential influence on classroom practice which the exam-oriented school environment indeed has would instead have been to further encourage the student-teachers to facilitate the learners to develop their competence in individual literary-response, because this is ultimately what is so vital in examinations. In short, it is unreasonable to blame the enduring exam-

oriented school environment alone in such circumstances. Overall, this implies therefore that the training *per se* was ultimately ineffective.

5.3.7 **Conclusion**

In summary, the following are the main findings of this study regarding the effect of the training on student-teachers' teaching of literature in secondary schools in Uganda.

(i) Student-teachers were generally more likely, as recommended on the course, to integrate literature and language learning in lower secondary. However, "integration" would merely entail using literature texts in the lower secondary classroom simply for the purpose of teaching English language or improving the learners' language competence. This was partly because of the student-teachers' perception that literature inevitably will be learned naturally by osmosis at lower secondary level whenever the learners are practising language and at the same time using a literature text in the classroom, and their perception that the "culture" or "policy" in most schools in Uganda is that 'literature is not taught at Senior One and Two', 'it is started seriously at Senior Three'. The student-teachers' classroom practice and attitudes are noteworthy because they echo conventional practice and hence call into question the effectiveness of the *content* of the literature teacher course, in that despite their training this implies that student-teachers would in effect not normally set up a sequence of classroom activities at lower secondary designed to engage the learners more fully in the process of individual response and to deepen their experiences as 'aesthetic' readers (see, e.g., Benton 1995; Kruck 1997). This tendency at lower secondary not to use literary texts to develop more fully the learners' 'aesthetic' reading experience and individual response to literature skills suggests therefore that the knowledge about integrating language and literature teaching acquired by student-teachers through this course would not enable them to tackle directly and effectively (using any readily available oral/local literary texts at lower secondary) the apparent attitudinal problems many potential learners in Uganda have when they encounter literature for the first time at the intermediate level. The learners' attitudinal problems

which the student-teachers pinpointed included the feeling that literature is "boring, new, foreign, remote" or "very difficult" (Appendix E). As we have noted at the beginning of sub-Section 5.3.2 above, this is partly to blame for the literature education crisis in Uganda.

(ii) Student-teachers were generally more likely to use oral literature in the classroom, as recommended on the course, to preserve oral traditional culture as well as develop the learners' (oral) language skills. However, it is also noteworthy that oral literature is indeed already an integral part of most *L2* learners' background and daily life and hence a readily available classroom resource the knowledge of which perhaps needs little or no further cultivation. Furthermore, enhancing knowledge of oral traditional culture in Uganda is normally *the* main focus of the 'Oral Literature' curriculum on university courses in subject-knowledge. It would thus seem superfluous as far as literature teaching methodology is concerned for the teaching methods course to concentrate as well simply on developing the student-teachers' knowledge of oral folklore in order to enable them to cultivate similar knowledge in the learners. Besides, the emphasis on the course on only enhancing the learners' (oral) language skills without the opportunity sometimes for using the oral literature to develop more fully the learners' 'aesthetic' reading experience and individual response to literature skills implies that the knowledge about 'oral literature' in relation to developing literary competence acquired by student-teachers through this course would not enable them to tackle directly and effectively (using *the* most readily available classroom resource) some of the learners' apparent literary deficiencies which they felt contribute to the learners' poor performance in exams and to their subsequent low interest in the subject in Uganda. The learners' apparent weaknesses which the student-teachers pinpointed included lack of originality and individuality in their approach to texts and failing to successfully answer exam questions which demand the expression of an opinion (Appendix E).

(iii) The course content does not equip the student-teachers with the requisite knowledge to enable them to more fully cultivate what one student-teacher called truly 'free', 'creative thinking in the learners'. Consequently, even with what seemed to be relatively simple and easily accessible story-extracts to the learners' overall experience, the student-teachers' classroom approach to developing the learners' 'aesthetic' reading experience and individual "creative" response to literature skills during teaching practice often simply entailed the conventional language-based methods of initially relating the text in question to the learners' own experience. These are: the teacher initially asking the learners as a class oral questions in relation to things they perceived the learners would be able to relate to the text even before the learners have had the opportunity to read the text (see, e.g., Carter & Long 1991:23) or group discussions, improvisation and dramatisation of what happens in the text (see, e.g., Collie & Slater 1987:8-9). Such classroom procedures could possibly universalise and conventionalise the individual learners' initial responses and thus render ineffective the subsequent sequence of classroom activities which the student-teachers interviewed said they would design to encourage "creativity" and "individual" interpretations of a text. Such classroom activities mentioned included asking learners 'to go and read (and) make journals': 'to tell their own story about the (text)' or 'to write to a friend and tell them about what they have read', or to predict what happens thereafter. This suggests that individual 'reader-response' literary competence eventually so vital to candidates in examination situations and for general interest in literature would ultimately not be adequately enhanced in the classroom, in that the activities do not help the learners to acquire the confidence to develop, express and value their own *individual* response as a starting point for growth. Secondly, this tendency towards potential conformity to conventional interpretations in the classroom implies that when it ultimately comes to the process of marking and grading the learners' exam answers some candidates who differ could 'be marked down' because the (student-)teachers-cum-critics/examiners would sanction particular interpretations while rejecting others.

(iv) The course content does not equip student-teachers with the necessary ability to assess the learners' knowledge/skills of literature, in particular how to phrase questions for literature, exactly what kind of answers to expect from the learners and, therefore, how to grade and teach the learners to answer questions adequately. The neglect of testing literature learning suggests that the student-teachers will possibly turn to the conventional practices 'in the field' of assessing the learners' knowledge/skills of literature in Uganda and thus as 'Literature in English' national examiners in the future the student-teachers could still simply uphold the practice of evaluating the learners' knowledge of specific answers and (set-)textual details or facts. Evaluating the learners' knowledge of specific answers and (set-)textual details or facts was generally blamed by the teacher-educators (Appendix B) for the current poor exam performance and low interest in literature in Uganda because it was said to license the ineffective teacher-centred 'transmissive' classroom practices which they sought to discourage. This implies therefore that the student-teachers would regardless of the rest of the content and methodology of the training be encouraged by the tradition of assessing literature in Uganda to resort to 'transmissive' classroom practices, probably just as they were themselves taught and their more 'experienced' colleagues perhaps teach.

(v) Student-teachers were generally more likely to use the recommended 'interactive' and 'learner-centred' 'language-based' classroom techniques. However, the emphasis on the course on only class, pair and group work without the opportunity sometimes for individual work as the starting point for growth implies that the student-teachers would not be adequately equipped to facilitate the learners to develop their competence in individual literary-response which is ultimately so vital in examinations and for interest in the subject. On the other hand, the student-teachers actually quite easily turned to conventional teacher-centred 'transmssive' classroom techniques during teaching practice. This tendency is noteworthy because 'teaching practice' in Uganda is also a classroom practice appraisal phase of the course and therefore student-teachers would generally be expected to strive to implement what they have

learned. This appears to suggest that despite their training the student-teachers would possibly persist in this classroom practice after graduation leading to disastrous consequences for literature learning in Uganda.

5.4 Implications of the training and its effect on teaching practice for the learners' performance and interest in literature in Uganda

5.4.1 Introduction

This section sums up this study's interpretation of the potential resultant influence on literature learning in schools in Uganda of the relationship between current literature teacher training practice and student-teacher performance.

5.4.2 The potential resultant influence on literature learning in schools in Uganda of the relationship between literature teacher training and teacher performance

At the outset of this project we noted that literature in schools in Uganda is in a crisis in that the subject is unpopular as reflected in fewer candidates registering for it at O' and A' level (Appendix A), and that this situation is closely tied to the fact that several candidates pass the subject with weak grades (Zziwa 1992:4). Judging from the views of the teacher-educators and student-teachers interviewed in this study this situation is linked with, for example: (i) the literature learners' lack of originality and individuality in their approach to texts and their inability to express independent views and opinions in exams, (ii) with their perception that literature is 'hard', 'remote', 'boring', 'new', etc. when they encounter it for the first time from the intermediate secondary level onwards, and (iii) with the traditional tendency for literature classroom practice to be teacher-/book-centred because of the teaching being exam-focused especially with older, more able learners at intermediate and upper secondary (Appendices B, E & F). Therefore, it is reasonable to conclude that the state of literature in Uganda has implications for, among others, the literature teachers' approach to pedagogy, which in turn depends on the nature of the content and methodology of the teaching methods course they attended. This appears to be the case especially because the learners' literary deficiencies and attitudinal problems,

and the traditional 'transmissive' classroom practices mentioned above as responsible for the decline of literature are related to this study's findings regarding the effect of the training on the student-teachers' approach to pedagogy. For example, this study found that the student-teachers were likely not to teach literature at pre-intermediate secondary level and instead likely to simply use literary texts to develop the learners' language competence in the mistaken hope that literature will be learned by osmosis. As we have noted throughout this chapter so far, this particular tendency in the student-teachers' approach to pedagogy at lower secondary (i.e. of not teaching literature at pre-intermediate secondary level) during teaching practice and, implicitly, after graduation is as a result of the following:

(i) the 'interactive' and 'learner-centred' but 'language-based' classroom approach advocated on the course (see, e.g., Collie & Slater 1987:2),
(ii) the emphasis on the course on using drama to teach 'everything' or the apparent negation of the notion of genric identity,
(iii) the stress on the course on the language experience offered by texts when selecting classroom/exam set-books,
(iv) the encouragement on the course to use oral literature in the classroom simply as part of the oral language curriculum disguised as integrating language, culture and literature teaching,
(v) the perception propagated by the course that literature inevitably will be learned naturally by osmosis whenever learners are practising language and at the same time using a literature text in the classroom, and
(vi) the bent for enabling student-teachers through this course simply to develop the learners' linguistic competence, their thorough knowledge of textual details/facts of the particular set-books, and their ability to make practical critical moral judgements of literature (see Leavis (1978:211-22)), with a premature and undue emphasis upon the learners' *comprehension* and *criticism* literary skills right from the lower secondary level onwards (see, e.g., the interpretation of these findings in sub-Sections 5.2.2-5.2.3, 5.2.5-5.2.7, 5.2.10-5.2.11 above).

The student-teachers' failure to develop the individual learners' '*aesthetic*' literary reading and response abilities right from lower secondary owing to the above qualities of the ESL/EFL literature teacher course in Uganda and instead simply developing the learners' language knowledge and skills, implies, for example, that there is a possibility that many learners would thus still find studying exam set-books from the intermediate level onwards an uninspiring experience despite having acquired at lower secondary the ability to recognise language-use and to use their own language resources to express a given or group response. This is because responding to literature is not a matter of basic understanding of the language of the text (Brumfit 1986c). This could result in few opting to study the subject from the intermediate level onwards, and failure for those who would study it in that there is a chance that many learners could still find studying literature exam set-books from the intermediate level onwards a new and tedious experience, which perhaps drives them to depend relatively more on the teacher and memorisation, even when perhaps exams may now tend to demand individuality and originality of opinion in addition to expressing textual facts.

However, the state of literature in Uganda noted above has often been explained simply by the fact that the school environment is characterised by an emphasis on passing examinations and by other frequently cited factors such as canonical set-books selection and their perennial scarcity, the learners' English aptitude, reading skills and attitude to literature, and the absence of and insufficient exposure to literature in the lower secondary curriculum due to time-tabling (see, e.g., Tembe 1986; Okuni 1997). As we have noted throughout this chapter so far, such unfavourable conditions in schools, although valid, could be seized upon to explain why literature teaching and, implicitly, teacher training in Uganda may not have a more evident influence on learning even when such routine explanations do not seem entirely relevant when subjected to closer scrutiny. For example, we observed above (see sub-Section 5.3.2 above) that it was unreasonable for student-teachers to only blame the school culture or policy regarding the formal time-tabling of literature at lower secondary and the lack of conventional class-readers where the school

facilities do not permit, for their unwitting attitude to the integration of language and literature at lower secondary which they betray. This is because schools' policy or the books in use in schools are not solely what inevitably determine how individual teachers in the privacy of their "language" classroom at lower secondary should integrate the development in the learners of language and literature skills. In the researcher's view, therefore, the factors cited above regarding the state of literature in Uganda hinge upon the teachers' teaching method and resourcefulness which in turn depends on the nature of the training, because these factors could be minimised if the literature teaching approach adopted and taught in ESL/EFL teacher training in Uganda was appropriate. For example, we have noted above (see sub-Section 5.3.2 above) how Benton (1995) and Kruck (1997) employing classroom techniques and procedures based on reader-response theory demonstrate that developing language and reader-response literary skills can be successfully integrated in the *L2* English classroom.

Until this project was undertaken the appropriateness of literature in English teacher education in Uganda had not been thoroughly and systematically examined and assessed within the context of the predicament facing the subject in schools, despite there being evidence to suggest that the people teaching the subject are not properly trained (see, e.g., Ochiengh-Ogola 1987; Ngogah 1991; Okuni 1997). Therefore, this study set out to explore the potential resultant influence on literature learning in schools in Uganda of the relationship between current literature teacher training practice and student-teacher performance. As partly explained above, this study found that there is an empirical correlation between the student-teachers' preparation and their approach to pedagogy, and that this interrelationship can possibly be related with the state of literature learning in schools in Uganda. In addition to what has already been noted above, this study also found that, for example, the possibility during teaching practice and, implicitly, after graduation of the student-teachers resorting to conventional practices 'in the field' of assessing the learners' knowledge/skills of literature and to conventional teacher/book-centred 'transmissive' classroom practices, can be partly traced back to what actually takes place in the initial teacher training process and, could also be correlated with some of the factors

seen above which are commonly cited to explain the significant decline in interest and performance in literature in Uganda. In particular, the findings of this study suggest that failure and loss of interest in literature in Ugandan schools was possible owing to the likelihood of the student-teachers turning to conventional practices 'in the field' of assessing the learners' knowledge/skills of literature and to conventional teacher/book-centred 'transmissive' classroom practices as a result of:

(i) the inadequate attention on the course given to testing literature learning and the emphasis on the course on simply assessing the learners' understanding and interpretation of textual details and facts,

(ii) the fact that the course content does not equip student-teachers with the requisite knowledge to enable them to set up a sequence of classroom activities designed to engage the individual literature learners more fully in the process of creative response, and

(iii) the inadequate attention on the course given to comprehensive practical experience by student-teachers of significant aspects of classroom literature teaching, including: the teaching of the novel and short-story genres, the hands-on experience of actually planning and implementing a single or a series of mock literature lesson(s), for example, through peer-/micro-teaching, and the practical experience of the teacher-educators 'modelling' the classroom methods with them based upon the current set-books which they have brought into the lecture-room (see, e.g., the interpretation of these findings in sub-Sections 5.2.8-5.2.9, 5.2.11, 5.3.4-5.3.7 above).

Such appears to be the case because, judging from the teacher-educators' own perception that the current practices of evaluating the learners' factual knowledge of set-books was generally to blame for the decline in interest and performance in literature in Uganda because it encourages the ineffective teacher-centred, 'transmissive' classroom practices (Appendix B), it is possible that the student-teachers would be encouraged by the tradition of assessing literature in Uganda to resort to 'transmissive' classroom practices, probably just as they were themselves taught and their more 'experienced' colleagues perhaps

teach. Such a state of affairs could ultimately result in failure and loss of interest in the subject by the learners. Furthermore, the student-teachers' lack of confidence accruing from the overall negligence on the course noted above appears to pinpoint why they would tend to resort to 'transmissive' classroom practices because, judging from the student-teachers' positive attitude to the potential benefits of learner-participation in the learning process which they express in the interviews (Appendices E & F), it seems implausible that they would have recourse to a methodology which, despite its apparent dominance, has led to the persistence of poor performance in literature exams in Uganda. Moreover, the attitude to 'response' especially by young readers that the course engenders is that 'reader-response' is simply tantamount to 'efferent' reading because it is conceived in classroom process terms as essentially a group practical/oral activity by the learners often preceded by the teachers' direct intervention. In the exam-oriented environment that pervades in Uganda this seemingly conventional view of "reader-response" to literature may license student-teachers-cum-critics/examiners to impose their views albeit subtly sometimes on learners in the classroom, and to sanction particular interpretations while rejecting others in the process of grading candidates' exam answers. The tendency for teachers to impose their views on the learners may (as with the case of not teaching literature at lower secondary seen above) equally fail to effectively develop through classroom processes the learners' individuality and originality in their approach to texts and their ability to express independent views and opinions in the exams, both of which competencies are ultimately so vital to candidates in exam situations. Besides, the possibility of teachers-cum-examiners sanctioning specific answers while rejecting others in the process of grading candidates, for example, in national exams implies that teachers who have ever been or who are currently national examiners with the Uganda National Examinations Board (UNEB) would be at an advantage because they know and can transmit better what knowledge/skill is required in the exams. Thus those teachers who have never been and are not national examiners would mainly seek to find out often from the UNEB past exam papers what knowledge/skills they believe are routinely required in the examinations. Whichever is the case, classroom practice will consequently be teacher-centred and 'transmissive' because the teaching is exam-focused, leading to disastrous

consequences for literature learning in Uganda. We can conclude therefore that this state of affairs has often been explained altogether simply by the fact that the school environment in Uganda is characterised by an emphasis on passing examinations, when apparently it can thus be traced back also to what actually takes place in the initial teacher training process.

CHAPTER SIX: CONCLUSION

6.1 Introduction

This chapter concludes this study and infers the general implications for future content and methodology in literature in English teacher education in Uganda which can be drawn from the potential relationship between current literature teacher training, student-teacher performance and the resultant dismal performance and interest in the subject in schools seen above.

6.2 Conclusions to the central research issues/questions

The research questions which this study set out to address were as follows:

1. What and how are ESL/EFL teachers in initial training in Uganda taught about teaching literature in secondary schools, and why?

2. What is the effect of the training on the student-teachers' teaching of literature in English in secondary schools in Uganda?

3. What are the implications of the training and its effect on teaching practice for learners' interest and performance in literature in English in secondary schools in Uganda?

4. What are the conclusions of this study and therefore what are the general implications for future content and methodology in literature in English teacher education in Uganda which can be drawn from the potential relationship between current literature teacher training, student-teacher performance and the resultant performance and interest in the subject in schools?

The following is an attempt to answer briefly each question in turn.

6.2.1 **The content and methodology of the current ESL/EFL literature teacher education course in Uganda and their rationale**

The interviews conducted with teacher-educators indicate that the present literature education predicament in Uganda is related to former teacher education practices and that there is need for change (sub-Section 5.2.1 above). Current literature teacher education in Uganda is conceptually different. Perhaps unlike the previous ESL/EFL teacher course the current literature teacher education course content does not neglect literature teaching methods because, for example, compared with ELT methods there are distinct and an equal number of course units focusing exclusively on literature teaching. However, the knowledge and skills about teaching literature emphasised on the course seem to fall short of the immediate purpose of a *literature* teaching methods part of the ESL/EFL teacher course, which ought to be concerned *mainly* about enabling student-teachers to effectively develop right from lower secondary the individual learners' 'aesthetic' reading and creative response to literature abilities. Apparently, the current course content is concerned simply about enabling the student-teachers to effectively facilitate the learners especially at lower secondary to acquire enough English language skills and to widen the learners' knowledge and active and effective command of English through exposure to literature in English of various kinds.

For example, the literature teachers in training in Uganda are taught: to mainly use process-oriented teacher-learner interactive and learner-centred, but 'language-based' classroom approaches, to use drama to teach all genres of literature, to mainly consider the language experience presented by texts when selecting classroom/exam set-books, to use oral literature in the classroom simply as part of the oral language curriculum misrepresented as integrating language and literature teaching, to use literature texts in the lower secondary classroom simply to practise language in the mistaken hope that literature inevitably will be learned naturally by osmosis and, to simply develop and assess the learners' understanding and interpretation of textual details and facts of the particular

classroom/exam set-books especially at intermediate and upper secondary. Moreover, the course does not adequately teach student-teachers to test literature learning, in particular, how to phrase questions for literature, exactly what kind of answers to expect from the learners and, thus, how to grade and teach learners to answer questions adequately. Furthermore, the emphasis on the course on only class, pair and group work without the opportunity sometimes for individual work as a starting point for growth proves that the course does not adequately equip teachers in training to design classroom procedures intended to engage the individual literature learners more fully in the process of creative response (see sub-Sections 5.2.2-5.2.3, 5.2.5-5.2.10 above).

The second half of this question asks how ESL/EFL teachers in initial training in Uganda are taught about teaching literature in secondary schools, and why. The observation data, and the interviews conducted with teacher-educators and student-teachers (Appendices B, E & F), indicate that unlike earlier literature teacher education practices whereby student-teachers were simply told by teacher-educators via the lecture-method how to teach the various genres of literature, and therefore, implicitly, encouraged teacher-centred 'transmissive' classroom practices in schools, the current teacher-educators' methodology attempts to encourage student-teachers to employ interactive learner-centred classroom approaches by the teacher-educators 'modelling' the class/pair/group work and discussion methods with the student-teachers (sub-Section 5.2.4 above). Still, the methodology of the current ESL/EFL literature teacher education course in Uganda does not adequately give student-teachers comprehensive practical experience of important aspects of classroom literature teaching, in particular the hands-on experience of actually planning and implementing mock literature lessons, for example, via peer-/micro-teaching and the practical experience of the teacher-educators 'modelling' the classroom methods with them using the current set-books which they have actually brought into the lecture-room. When illustrating their point the teacher-educators simply make passing reference to these texts.

6.2.2 The effect of the training on student-teachers' teaching of literature in secondary schools in Uganda

This project has supplied the following answers to the second research question. Detailed and systematic study of how the student-teachers' planned to teach and actually taught literature in secondary schools during teaching practice has fore-grounded the relationship between the content and methodology of the current literature teacher education course and the student-teachers' performance. Such relatively direct measure of the effect of the initial training on the teaching and learning of literature in Uganda has focused attention so clearly upon the correlation between these two aspects because 'Teaching Practice' in Uganda is both a classroom practice appraisal and a remedial instruction phase of the course and therefore student-teachers are generally expected to strive to implement what they have learned and teacher-educators underscore what has and should have been learned.

The fieldwork data, and the interviews conducted with student-teachers (Appendices E & F), indicate that owing to the qualities of the current literature teacher course in Uganda outlined above the student-teachers' approach to pedagogy during teaching practice (and, implicitly, after graduation) tends, for example, not to teach literature at pre-intermediate secondary level and instead simply uses literary texts at lower secondary to develop the learners' language competence in the mistaken hope that literature will be learned by osmosis. Furthermore, the data indicate that owing to their inadequate experiences during the training it is possible during teaching practice (and, implicitly, after graduation) for the student-teachers to resort to conventional practices 'in the field' of assessing the learners' knowledge/skills of literature and to conventional teacher/book-centred 'transmissive' classroom practices, both of which practices the course set out to discourage (see sub-Sections 5.3.2-5.3.7 above). Such literature practice has serious implications regarding the effectiveness of the content and methodology of the current ESL/EFL literature teacher education course in Uganda.

The teacher-educators and student-teachers interviewed in this study attempt to explain such effects on the teaching of literature in Ugandan schools by citing time and other constraints on the course and the unfavourable school environment. For example, the teacher-educators (Appendix B) blame insufficient time on the literature teaching methods course and the teacher-educators' methodology on university courses in subject-knowledge for the possibility that the student-teachers could in their approach to pedagogy try 'to impose themselves' on the learners rather than allowing the learners 'to make their own interpretations'. This reflects a widely shared view in ESL/EFL literature (teacher) education that traditional teacher-centred 'transmissive' classroom practices are the likely consequence of the way the literature teachers were taught on the subject-knowledge course because of the lack of attention paid to 'educational *processes*' by the teacher-educators on such courses (see, e.g., Maley 1989; Carter & Long 1991; Durant 1993; Delanoy 1993). And, for example, student-teachers (Appendix E) argue that discouraging conditions in schools, notably the absence of oral literature 'on the (examination) curriculum for secondary schools' in Uganda, makes it hard for them to put into practice as far as *literature* teaching is concerned what they have learned from the course about 'oral literature'. However, it is noteworthy that such customary explanations do not seem entirely pertinent when subjected to thorough examination. For example, the student-teachers' interviews (Appendix E) indicate that their own earlier experience of being taught literature on university courses in subject-knowledge entailed learners doing 'most of the work on their own' and that 'surprisingly, although lecturers are supposed to lecture, they never lectured'. Besides, it was observed by the researcher that the teacher-educator who advances the argument that the student-teachers never get enough time for professional help while still on the teaching methods course, in fact tends often to miss his scheduled classes. Furthermore, the alleged unfavourable school environment notwithstanding, we have seen above that the use of oral literature in the *L2* English classroom propagated on the course appears to fall short of the actual expectations of what it would entail to develop the learners' literary competence beyond the basic mastery of the English language (see sub-Sections 5.2.6 & 5.3.3 above). This implies that it is unreasonable to simply blame the unfavourable school environment, insufficient time on

the course and the student-teachers' own earlier experience of being taught literature subject-knowledge at university for some of the ineffective ways in which the student-teachers in this study teach literature in schools during teaching practice.

6.2.3 The potential resultant influence on literature learning in schools in Uganda of the relationship between current literature teacher training and student-teacher performance

The answers to the two final research questions are logical developments of the points made regarding the first two research questions above.

The effect of the training on the student-teachers' approach to pedagogy outlined above can be correlated with some of the factors to which the teacher-educators and student-teachers interviewed in this study attribute the decline in interest and performance in literature in Uganda (Appendices B, E & F), which implies that the interrelationship between the student-teachers' preparation and their approach to pedagogy can possibly be related with the dismal state of literature learning in schools in Uganda. The factors they cite include, for example, the literature learners' lack of originality and individuality in their approach to texts, their inability to express independent views and opinions in exams and their perception that literature is 'hard', 'remote', 'boring', 'new', etc. when they encounter it for the first time from the intermediate secondary level onwards. Such learners' literary deficiencies and attitudinal problems can result from the student-teachers' failure to develop the individual learners' 'aesthetic' literary reading and response abilities right from lower secondary because of simply developing the learners' language knowledge and skills instead.

The decline of literature in Uganda has generally been explained, among others, simply by the fact that the school environment is characterised by an emphasis on passing examinations. For example, it is therefore argued that literature classroom practice is traditionally teacher-/book-centred especially with older, more able learners at intermediate and upper secondary because of the teaching being exam-focused. Such

unfavourable conditions in schools may be pertinent. However, apparently this state of affairs can be traced back also to what actually takes place in the initial teacher training process. For example, the emphasis on the course on only class, pair and group work classroom methods without the opportunity sometimes for individual work as a starting point for growth, and the student-teachers' lack of confidence resulting from the overall negligence on the course noted above, appears to pinpoint why they tend to resort to 'transmissive' classroom practices. This is because, judging from the student-teachers' positive attitude to the potential benefits of learner-participation in the learning process which they express in the interviews (Appendices E & F), it seems implausible that they would turn to a methodology which, despite its apparent dominance, has led to the persistence of the poor exam performance and subsequent loss of interest in literature in Uganda. This implies that the possibility of the student-teachers having recourse to the conventional but ineffective teacher/book-centred 'transmissive' classroom practices owing to the nature of the teacher training, can ultimately result in failure and loss of interest in the subject by the learners.

6.2.4 **Implications of the findings of this study for future literature teacher education curriculum in Uganda**

The findings of this study outlined above have implications for future literature teacher education curriculum in Uganda and further research.

General implications for future content and methodology in literature in English teacher education in Uganda which can be inferred from the findings of this study include: a need to equip the student-teachers with the requisite knowledge and skills to be able to develop (and test) the individual learners' 'aesthetic' literary reading and response abilities right from lower secondary instead of simply developing the learners' language competence at the pre-intermediate level, and a need to give the student-teachers comprehensive practical experience of important aspects of classroom literature teaching in order to bolster their confidence to implement what they have learned. The former implies that the course content of future literature teacher education in Uganda ought to be based on reader-

response theory (see rationale in Chapter Three above). This appears to be the case because, for example, we have noted above (see sub-Section 5.3.2) how Benton (1995) and Kruck (1997) employing classroom techniques and procedures based on reader-response theory demonstrate that developing language and reader-response literary skills can be successfully integrated in the *L2* English classroom. The latter inference implies that the methodology of future literature in English teacher education in Uganda ought to adequately give the student-teachers, among others, both the hands-on experience of actually planning and implementing literature lessons, for example, via peer-/micro-teaching in the university, and the practical experience of the teacher-educators 'modelling' the classroom methods with them using the current set-books which they have actually brought into the lecture-room. This is in order to enable the student-teachers to have the confidence subsequent to the training to actually set up a sequence of classroom activities at all stages of the secondary curriculum designed to engage the individual learners more fully in the process of creative response to literature.

Specifically the literature teachers in training in Uganda ought to be:

1) taught to mainly use learner-activity-centred and process-oriented, *but* individual reader-response based classroom approaches;
2) taught the basic differences between the genres of literature and the essential teaching skills they each demand beyond simply using the drama method to teach 'everything'. For example, Benton & Fox (1985:19, 25) pinpoint the 'linear' and 'spatial' notions of stories and poems, respectively, and their pedagogical implications. This is noteworthy partly because it was observed in this study that the teaching of the novel and short-story genres were generally neglected;
3) taught about using oral literature (*the* most readily available classroom resource) to develop more fully the learners' 'aesthetic' reading experience and individual response to literature skills, in addition to its conventional uses in the oral (language) curriculum;

4) taught to appropriately (develop and) assess the learners' individuality and originality of opinion in addition to expressing textual facts. In particular, how to phrase questions for literature, exactly what kind of answers to expect from the learners and, thus, how to grade and teach learners to answer questions adequately; and
5) taught about drawing up a literature scheme of work and lesson plan based on current set-books and given the hands-on experience of actually doing so and of implementing such literature lessons, for example, via peer-/micro-teaching.

It was not possible within the time available for doing this project to determine further the extent to which the student-teachers in this study are in fact ineffective or otherwise in developing the learners' literary competence. Moreover, the researcher attempts to infer from the findings of this study implications for future literature teacher education curriculum in Uganda. Therefore, a tracer study of the student-teachers in this study and a longitudinal Action Research project (see, e.g., Nunan 1993) are recommended as a follow-up. The latter project would be done with a view to determining within the context of the literature education crisis in Uganda the appropriateness of the implications for future literature teacher education curriculum inferred from the findings of this study.

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APPENDICES

Appendix A: Materials relating to Chapter One

The following are photocopies of the *Makerere University* and *Islamic University in Uganda* ESL/EFL teacher education course syllabus-outlines of 1991 and 1992, respectively, and of five articles in the *New Vision* newspaper of 14 June 1997, 21 June 1997 and 26 July 1999.

A2

PGDE.COU/7/2/91

Makerere University
School of Education
Department of Social Science and Arts Education

B.A. with Education and P G D E

English Language and Literature Methods

Course Objectives:
The student teachers should, on successful completion of their course, be able to:

a) plan a course of teaching in both English language and English literature
b) prepare and teach English lessons up to S6 level
c) diagnose pupils' abilities and weaknesses and respond by appropriate teaching
d) choose suitable teaching materials
e) write supplementary teaching materials
f) assess the pupils in English by all usual methods of assessment
g) provide a good model for the students own speech and writing
h) integrate language and literature at all levels

There are EIGHT classes to be taken; all are compulsory:

100 BASIC ISSUES
200 LISTENING AND SPEAKING SKILLS
300 LITERATURE 1
400 METHODS AND TECHNIQUES 1
500 READING AND WRITING SKILLS
600 LITERATURE 2
700 GRAMMAR AND VOCABULARY
800 METHODS AND TECHNIQUES 2

Practical

1. There is a compulsory teaching practice of ten weeks.

2. Peer teaching will form an integral part of courses 400 and 800.

3. Students may, from time to time, be required to observe demonstration lessons.

Course Assessment

The candidate is required to pass

1) Examination
   a) Paper 1 for all candidates
   b) Paper 2 for those taking English only

2) Teaching Practice

A3

general/project/pgde.cou=11/4/91

Post Graduate Diploma in Education B A with Education

ENGLISH LANGUAGE AND LITERATURE METHODS

Courses:

100 Basic issues

1) The status and role of English in Uganda.
2) EFL v ESL
3) English as a medium of instruction v. English as a subject
4) Approaches to the teaching of English:
-- a) traditional
-- b) oral/aural
-- c) structure-based approaches
-- d) communicative methodology
-- e) four skills
5) The English syllabus and the examination syllabus
6) The Integrated approach
7) Language Learning and Acquisition
8) Problems of Ugandan users of English
9) Problems of other non-native users of English
10) The place of Literature on the syllabus

200 Listening and Speaking Skills

A) Phonetics and Phonology
-- phonemes & allophones; minimal pairs
-- segmental and suprasegmental features
-- word and sentence stress; intonation
-- accents and dialects
-- Ugandan English? International English?
-- Models and standards

B) The nature of spoken language
-- spoken v written language
-- listening v reading

C) Listening: skills and micro-skills
-- intensive and extensive listening
-- listening comprehension and other exercises
-- integration of listening with other skills

D) Speaking: Skills and micro-skills
-- situations
-- basic speech drills
-- contextualisation, use of dialogue
-- reading aloud
-- discussion, debate
-- acting, role-play, simulation, drama

E) The oral skills and communicative methodology

A 4

300 Literature 1

1) What literature is. Universals in literature.
2) English Literature v. Literature in English
3) Oral literature ('orature')
4) Aim of teaching literature
5) African Literature; Black Literature
6) Teaching Literature
7) A SCheme of work in Literature
8) Planning and conducting a Literature lesson
9) Reading, Literature and the Integrated Course

400 Methods and Techniques 1
(*N.B. This course includes peer-teaching and demonstration teaching*)

1) *Curriculum; syllabus; scheme of work; lesson plan*
2) Basic principles:
-- learner-centred/teacher-centred/text-centred etc
-- communication-based
-- integrating skills
3) Class control and management in English classes
-- teacher-student interaction
-- group work, pair work
-- handling large classes
4) Teaching the components of an English lesson
-- four skills
5) Assessment
-- testing, marking, recording marks
-- using test results
6) Writing supplementary materials

500 Reading and Writing Skills

1) *Reading*
-- skills and micro-skills
-- comprehension skills; constructing comprehension questions (warm-up and follow-up); variety of texts
-- problems in learning reading; eliminating faulty reading habits
-- extensive and intensive reading; grading of reading materials
-- from reading to Literature

2) *Writing*
-- the mechanical skills
-- skills and micro-skills
-- functional writing (letters, reports, minutes etc)
-- information content and transfer
-- free, guided and situational writing; a school newspaper
-- styles and registers; formal and informal
-- factual, emotive, scientific, narrative etc types of writing
-- creative writing

A5

Literature 2

Exercises for Literature students
Fundamentals of fiction, drama and poetry.
Teaching drama.
Teaching poetry.
Teaching novels
Consideration of how to teach specific texts
The syllabus in literature; the examination factor
Selection of texts for study; (realities: shortage of books
)
pre-exam
for the examination
Encouragement of creative writing
in class
in clubs, by school magazine

) Grammar and Vocabulary

Grammar
Structure and rules (grammar) in language learning
Grammar and the four skills
What the S1 student already knows
New work v. remedial work
Planning remedial work; correcting common errors
Testing grammar

Vocabulary
Words and their forms
Productive and receptive knowledge
Vocabulary levels in secondary school
Teaching vocabulary
Mother-tongue interference; Ugandan specialised uses of
cabulary ('compact'/'after-party' etc)
Vocabulary exercises and games

Use of dictionary
for vocabulary
for pronunciation
for grammar

O Methods and Techniques 2
'.B. *This course includes peer-teaching and demonstration*
aching)

Preparation for Teaching Practice
Conducting special courses (e.g. faster reading, vocabulary
pansion etc)
Organisation of the English department
Record-keeping
Role of English as medium for other subjects; the
metabling implications; encouraging colleagues in other
bjects to pay attention to good English
Societies, clubs, extra-curricular activities

A6

ISLAMIC UNIVERSITY IN UGANDA

LANGUAGE EDUCATION

PREAMBLE

English Language Teaching is offered as a double-main, which includes the areas of Literature in English and English Language Studies.

The Methods Course will, therefore, comprise of:

1. English Language Studies as ELT I
2. Teaching Literature in English as ELT II.

OBJECTIVES:

The course is intended to assist prospective teachers of Language in:

1) developing an insight into the philosophical framework of teaching the subject - language teaching;

2) appreciating the complexity of the art of teaching language;

3) acquiring a critical outlook to language teaching curricular, technique and examinations;

4) obtaining the confidence that will constitute a valuable aid in the teaching of language;

5) provoking them into continual questioning and research in the methodology and techniques of language teaching.

The student teachers should, therefore, on completion of the course be in a position to:-

a) conduct an English or literature lesson properly;

b) respond effectively to pupils language learning activities and problems by:-

   i) assisting pupils to develop their language mastery;

   ii) assisting pupils to overcome their inadequacies;

c) make proper assessment and utilization of materials useful in the teaching of English in Secondary Schools;

d) examine and teach literature at both 'O' and 'A' levels and

e) develop the literary skills in the pupils at both these levels.

YEAR II

English Language Teaching - ELT I 2 Hrs/Wk
$2\frac{1}{2}$ units.

A. GENERAL

1. Aims and objectives of the course
2. Learning English as L_2 Vs FL.

...2/

A7

3. English as a medium of Instruction.

4. Problems of Ugandan users of English

5. Approaches to the teaching of English
   - Traditional
   - Aural/Oral
   - Structure - based approaches
   - Communicative approaches
   - Approach through the four language skills.

6. The integrated approach.

7. The English syllabus Vs the Examination syllabus.

B. TEACHING THE FOUR LANGUAGE SKILLS

1) Listening and Speaking skills.

The nature of spoken language

Spoken Vs written language

a) Listening Skill

- skills and micro-skills
- intensive and extensive listening
- teaching of aural comprehension
- integration of listening and other skills.

b) Speaking Skill

- Skills and micro-skills
- situations
- basic speech drills - intenation
  teaching pronounciation
- contextualisation, use of dialogue
- reading aloud.

C. 1) READING SKILL

- Skills and micro-skills
- Comprehensive skills; constructing comprehension questions (warm-up and follow-up; variety of texts)
- problems in learning reading, eliminating faculty reading habits
- extensive and intensive reading; grading of reading materials.

2) Methods and Techniques

i) Curriculum; Syllabus; Scheme of work; Lesson plan.

ii) Class control and management - ELT Classes
- teacher-student interaction
- group work, pair work
- handling large classes.

iii) Teaching the components of an English lesson
- the four skills.

...3/

A8

3) Assessment
- testing, marking, recording marks
- using Test Results.

ENGLISH LANGUAGE TEACHING - ELT II - 2 HRS/WK - 2 UNITS

A. GENERAL

1) What is Literature?
2) Purpose of teaching Literature
3) The role of Oral Literature and its implication
4) The Syllabus in Literature; the examination factor
5) Literature at '0' Level

B. WHAT TO TEACH AT '0' LEVEL

1) Scheme of work and a lesson plan in Literature
2) Planning and introducing a Literature lesson; Methods and Techniques
3) Selection of texts for study
4) Analysis of a Specific Literature text at '0' Level.

YEAR III

ENGLISH LANGUAGE TEACHING - ELT I - 2 HRS/WK - 2½ UNITS.

A. WRITING SKILL

- Aims of teaching writing
- Categories of writing: Formal Vs Informal
- Control in writing (free guided and situational)
- Summary skills - presentation of the summary lesson
- Note making skills
- Creative writing in class, by School magazine.

B. GRAMMAR

- The role of structure in language learning
- Grammar and the four language skills
- New Work Vs Remedial Work
- Planning a grammar lesson for New Work Remedial work
- Testing grammar.

C. VOCABULARY

- Productive Vs Receptive
- Vocabulary levels in Secondary Schools
- Teaching vocabulary - planning a lesson
- Vocabulary exercises.

...4/

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D. USING THE DICTIONARY FOR:

- Pronounciation
- Grammar
- Vocabulary.

E. ORGANISING THE ENGLLISH DEPARTMENT

- Record-keeping.

ENGLISH LANGUAGE TEACHING - ELT II - 2 HRS/WK - 2 UNITS

Literature at 'A' Level

1. Selection of set texts (pre-exam and for exam)
2. Teaching drama and using drama in the language classes
3. Teaching prose and poetry
4. Teaching Novels
5. What and how to teach in the literature lesson (Surface, Content, plot, Characters, themses)
6. Consideration of Specific texts in Literature
7. Answering Examination questions.

Course Assessment

1. Progressive assessment
2. Examination

English Language Teaching - I Paper I
English Language Teaching ELS II - Paper II

Progressive assessment - 30%) For each paper.
Examination - 70%)

1 Unit = 20 Hours.

Peer teaching will be an integral part of the course

Instructors: Tembe H.J. - Coordinator
Wakholi F.

* Re-written October 1982.

A10

Vol. 12 No. 142.
The New Vision, Saturday, June 14, 1997,
Page 20.

The death of Literature

By Eric Lakidi and Halima Abdallah

ADMISSION of literature students to Makerere university has sharply dropped from 30 to 17 students in the last two years, a lecturer at the Department of Language Education, Makerere, has said.

Mr Rugambwa Otim said the number of students enrolling for literature teaching has drastically fallen because of lack of interest to study literature. He said many students don't value it and they take it as a last resort.

Otim said Makerere and other higher institutions in the country have failed to develop a syllabus that conforms to the scientific testing of literature students.

"Teachers have not been adquately trained to design, assess on the exams and classrooms assessment." Otim said by the year 2000, there will be very few or no literature teachers and probably no students because many are losing interest in the subject.

Otim who presented a paper *Motivating the unmotivated through music: a tool for enhancing motivation for quality and learning of literature* "at a national conference on language and literature teaching, said songs and music play a major part in the person's life.

"The greatest gift every being has been given from the creator is song and music which console the broken heart from the cradle to the grave" said Otim. He said songs and music is creatively to bridge the gap between communicative use of language and pleasure.

Hope Keshubi of Support Uganda Primary Education Reform (SUPER) said teaching of literature should develop in the learner's ability to interpret and be able to read, enjoy and take messages from literature texts.

She said the students should be able to understand information, the concepts, communication values utterance and have relationship between society. Keshubi said the current literature syllabus by UNEB only outlined the books to use but the students, how the exams are set and the theme of marking.

She noted that there is need to revolutionize the literature syllabus with objectives of widening education in order to attract more students to to the subject

A11

Literature: Here is how to improve enrollment

TEACHER'S DESK

y Gulzar Kanji

At the National Conference on Language and iterature teaching at lakerere University last ıonth, the speakers rightly emoaned the fact that urrently very few students nrol for the study of terature. As teachers we annot place the blame on ıe students for this sad ate of affairs but recognise ıe urgent need for rategies that may help esuscitate the study of terature.

At primary level teachers eed to understand that ımiliarity with literature arts in early infancy when hildren begin to enjoy ongs, rhymes and stories at ome. These are the umble but very essential eginnings which promote ıe love of literature. If the eachers build on this prior nowledge of children in ıeir teaching they will ıcceed in getting young hildren hooked on books.

Although schools are ware of the vital role books lay in children's learning, nfortunately, most are trapped for cash and annot afford to buy many ooks. However, they have o begin somewhere. Here re some ideas for promot- ng the study of literature rom P1 to P7.

● Develop classroom and chool libraries by beginning vith a few fiction and nformation books.

● In your timetables, reate time for children to lo sustained reading. (In J.K almost all primary chools set aside half-an- ıour a day when the whole chool is engaged in silent eading). If you do not have enough books let one group ead at a time while others ıre involved in different activities.

● Encourage parents to tell and read stories and rhymes to their children and also read together everyday. That is the best homework you can set for young children.

● There should be a daily period when the class teacher or the English teacher reads a short story, poems or a chapter from a novel to the pupils for enjoyment.

● Children should keep a record of what they read and be encouraged to discuss authors, characters, plot, language and issues arising from the books.

● Children should be given opportunities to write own stories and poems in vernacular and English and make them into books for their class libraries.

● Dramatisation of stories, songs and plays is another excellent way of enjoying literature.

● Some well-off schools may be fortunate enough to make use of the media by using TV, Radio and the newspapers.

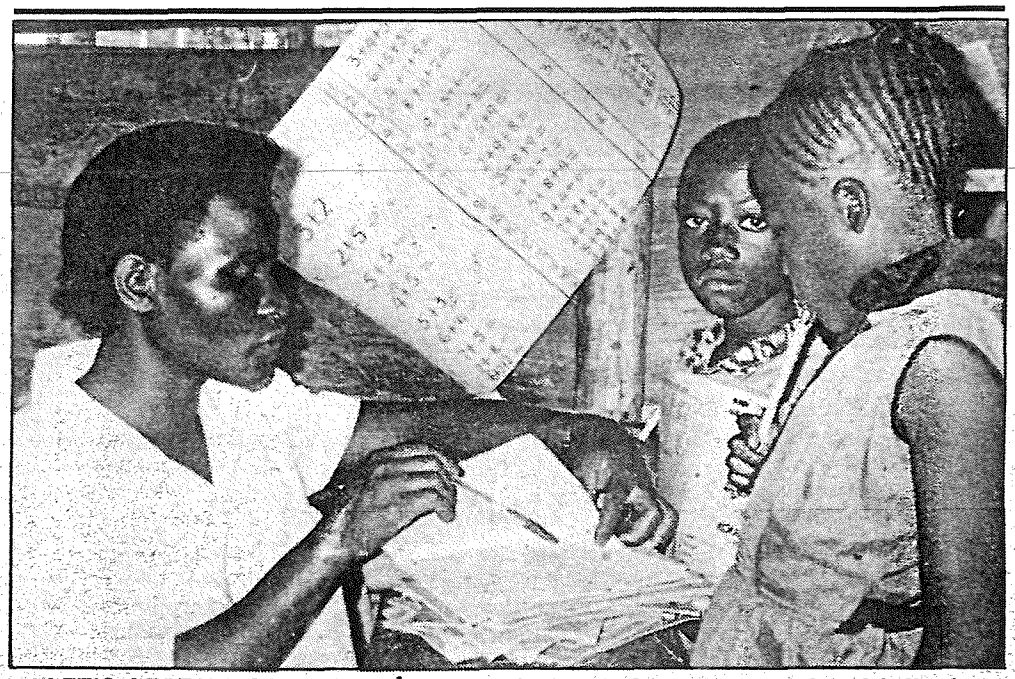
● The Ministry of Education is making strenuous efforts to provide text books to schools. To compliment this effort the better-off parents and some members of the community may agree to contribute one or two books each to the school every year.

● Funds could be raised for school libraries through sponsored walks, fairs, sale of crafts and home-made products.

If taught well, literature can have great impact on shaping values, beliefs and attitudes of children. Should you wish to buy cheap but good books, the Literature Bureau at Church of God, Kasubi, Box 1353, Kampala, sells many new books at the give-away price of 500/=. Their telephone number is 542901. Please register your school with the Bureau and start your library now.

Look out for the Book Awareness Week.

The writer is Project Director Aga Khan Schools' Improvement Project.



LET'S LEARN TOGETHER: A teacher in Kasanda county, Mubende district, helps pupils to solve a mathematical problem. Photo by Anthony Mugeere

H is sch

By Grace Car SO your chilc boarding sch likely they wil of their growi there. Is the c enough to ea responsible fc their health a status? What school's envir health? How trust the scho to take care o properly? I hc not trust one percent. If yo already involv start now, and

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The New Vision, Saturday, June 21, 1997, Pg. 19.

Is Literature doomed?

By Geoffrey Kamali

EDUCATIONALISTS and English Language teachers are concerned about the fast falling number of students taking literature in secondary schools.

Alarmed at what they call an "uncertain destiny for the subject," they are pushing for a total overhaul of the way English is taught. Teachers from all over Uganda and Ministry of Education officials last week converged at the Department of Education, Makerere University to discuss and tackle the problem.

Under the theme "Total Quality Management in English Language Teaching," participants at the national conference on language and literature teaching observed that the number of literature students and teachers had dropped significantly.

They said this trend is scaring off those intending to take English and expressed astonishment at the continuing decline with each year.

Education expert and UNESCO country director for Somalia, Barry Sesnan said the number of literature teachers being trained is lower than the number "dying or retiring from the (teaching) service."

A lecturer in the department of Language Education at the University and Secretary to the National English Panel (NEP) at the Ministry of Education, Rugambwa Otim, told *Education Vision* that the ratio of teachers to students at the National Teachers College level is 1:1.

Most NTCs, he said, do not even have students to train in teaching English in secondary schools.

"At Makerere University there are currently 17 third year literature (Education) students while there are 18 second year literature students. By the time of completion, the number will have perhaps dwindled further," the lecturer predicted.

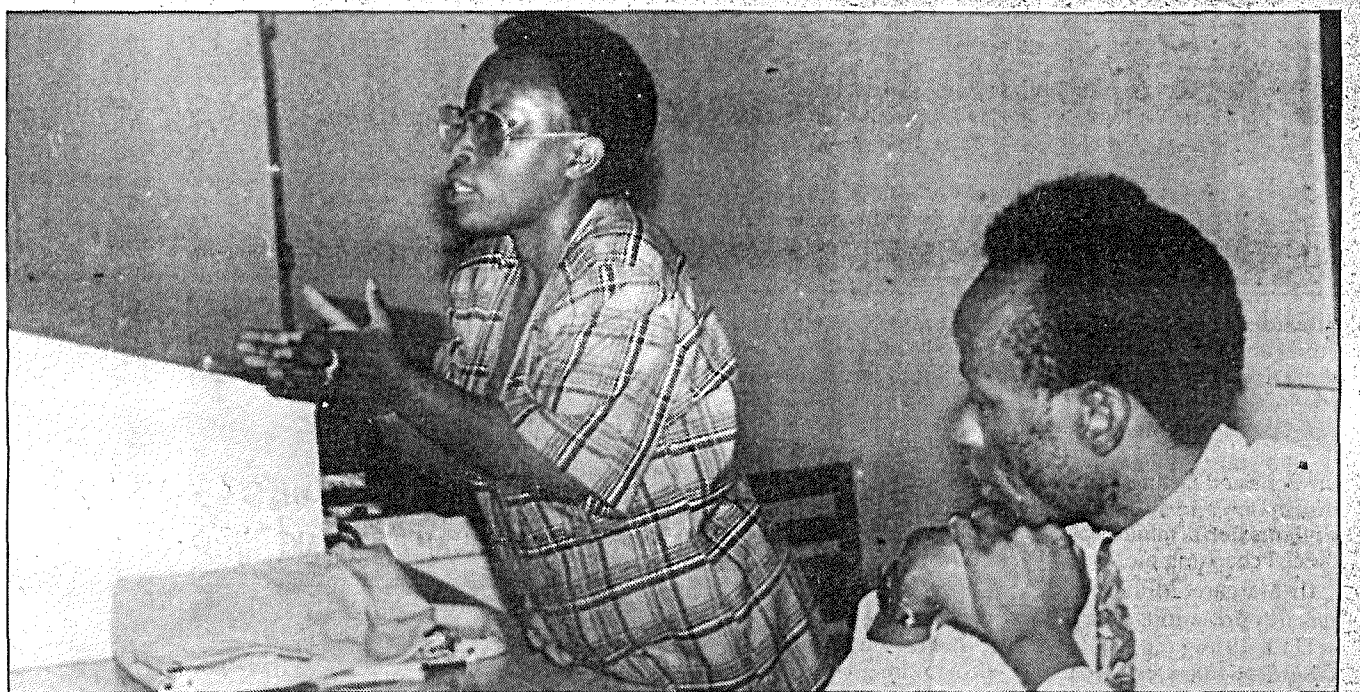
At secondary school level, Rugambwa added, students wanting to study English may find no teachers. In the worse cases, there maybe neither teachers nor students.

The teachers attributed the crisis to lack of a collectively set syllabus to guide teachers in English.

The current system, they argued, merely outlines the set books and questions at the national examining centre, UNEB. Teachers are left ignorant on what goes on at the marking centre.

They also decried the low reading culture of both teachers and students in all other disciplines as well. Hope Keshubi of the SUPER project, Ministry of Education, noted that students lack the motivation to read texts because they lack purpose and do not see the relevance in today's society.

The teachers noted that there are no 'facts' in literature, unlike in other disciplines, and that therefore there is no apparent purpose to appreciate it other than to pass the exams.



Hope Keshubi (standing) editor Support Uganda Primary Education Reform (SUPORT) in the Ministry of Education delivering a paper on literature teaching techniques at Makerere University on Wednesday (May 22). Looking on, left, is Rugambwa Otim a lecturer in the department of Education Makerere University. This was during the two-day National conference on language and literature in schools. The conference attended by literature teachers was aimed at alleviating problems faced by teachers and students of literature in classrooms. Photo by Kizito Malumba.

UNEB blames dull syllabus on literary desert

By Nakalanzi C. Kalibbala

OVER the past two years there have been increasing press reports about the increasing decline of the number of students studying literature in schools. Teachers have complained that UNEB changes the literature texts without any warning.

Both students and teachers have accused UNEB as an examining body for being inconsistent in choosing texts.

Many students have wondered as to whether there is a consistent syllabus for teaching of literature and a clear criteria used in choosing literature texts. The students pointed out that some texts stay on syllabus for too long.

Education Vision visited the UNEB offices at Ntinda and the National Curriculum Development Centre (NCDC) to ascertain the validity of the accusations.

When presented with the above complaints from students the Public Relations Officer at UNEB Eva Konde said that the work of UNEB is to disseminate to schools literature text books that have been recommended by NCDC and there after examine students on those texts.

Eva Konde denied the accusations by students that texts are changed when students have gone half way through them.

"In such a situation, there is always a break up in communication between the schools and UNEB. As a body, UNEB has no authority to change Literature examination texts. It is the NCDC that spear heads the move," she said.

"UNEB refers students and teachers who have any complaints about the set books to contact the NCDC for clarifications," Konde added.

When contacted at Kyambogo, the deputy Director of NCDC Granimer Kalinda said that it is true that the NCDC is charged with the duty of identifying the educational needs of the country and consequently to design a school curriculum that will fulfill these needs.

As far as the choosing of examination text is concerned a panel of fifteen people which include teachers from around the country sits to choose the texts.

Kalinda admitted that whereas the complaint that some books have stayed on the syllabus for so long may be genuine, he says that the panel is faced with the problem of new examinable material for literature.

"Not many people have written in the past few years and some of the new material does not fall under the required standards of an examination text. The panel is faced with a crisis of choosing good books. Most times we have no alternative but to bring back some of the old books', Kalinda said.

Hurdles of teaching English Literature

By Nooriat Kyohairwe

A THREE-DAY confer ence aiming at quality teaching of English Language and Literature in English was held at Makerere University, School of Education recently. Attending the conference were senior lecturers from Makerere University, Institute of Teacher Education, Kyambogo and English Language teachers from various schools.

Participants highlighted basic methods that can facilitate quality language in schools and in the country. Learners' exposure, participation and practice were emphasised. Members suggested that teachers should always ensure that learners develop hypothesis and practice into developing language learning.

While presenting a paper '*Thirty years of English language teaching*', Barry Sesnan, currently working with UNESCO (Somalia) said that language learning was hampered by social and political factors. He gave an example of rejection of English as a national language yet it was the same language used as a medium of instruction in schools, and is also used in work places.

He said that these mixed messages were greatly responsible for low standard English speaking. Sesnan further commented that these social and political factors from time to time influenced the aims and objectives of language teaching which eventually reduced the time of learning hence failure.

Commenting on the UNEB aims of English language, participants were stunned when they were told that there was no English language syllabus. This was due to lack of an English language, Advisor in the whole country.

Participants inquiring about the integrated English language syllabus and wondering why it did not take off, discovered that UNEB had not fully followed it up. Thus teachers were passive to adopt it. According to Ms Robina Kyeyune, teachers should be involved in curriculum development and evaluation in order to be able to implement it. This basically shows the rift between the Curriculum Development Centre and UNEB.

Such findings frustrated teachers present and they suggested designing their own syllabus. However their zeal was discouraged when they were reminded that they had no right to design one.

The participants were amused when a member revealed that he was wondering whether UNEB was to examine the current S4 and S6 literature on the old syllabus or the new one. He said that the old syllabus was to be phased out with the year that has already sat examinations. He said that it had become a habit that syllabi had to reach schools far too late.

Such reasons could explain why in the last two years Literature Exams did not reflect the familiar setting based on the syllabus. Perhaps UNEB will clear the situation by explaining why such is happening. Does it then surprise you if one says that there is a big difference between UNEB, National Curriculum Development Centre and the national expectations?

While closing the conference, the Commissioner of Education, Mr Fagil Mandy, referred to teachers as "Narrow Minded" since according to him they were confined to their regional experiences. He wondered why a secondary school teacher did not know about national goals, tertiary goals and even wondered whether teachers knew about the constitution.

We can't afford coaching

Your Letter

This is to add to the voice of a fellow student in S4 over extra money for holiday study that appeared in Education Vision, May 17, page 20. Even we students of S6 currently are meant to pay 5,000/= but when we ask teachers they say it is intended to complete the syllabus in time before we sit for our final exams.

our teachers are among the best paid.

And on top of that school fees are being hiked every term making many of us miss out on gone to the extent of saying that students who do not attend will be penalised when it comes to beginning of term exams.

It is in this regard that I call upon the Ministry of Education to come to our

Education Vision

Bringing you the facts

A UNEB study indicates that 55 percent of P6 pupils whose parents helped with homework failed

New report shocks teachers, parents

By John Eremu

A REPORT of a study on pupils and teachers performance in Science and Social Studies (SST) has come out with some startling revelations.

Other than the usual disparity in performance between regions, urban and rural schools and between females and males, the study revealed that pupils handled by unmarried teachers had better results than those taught by married ones.

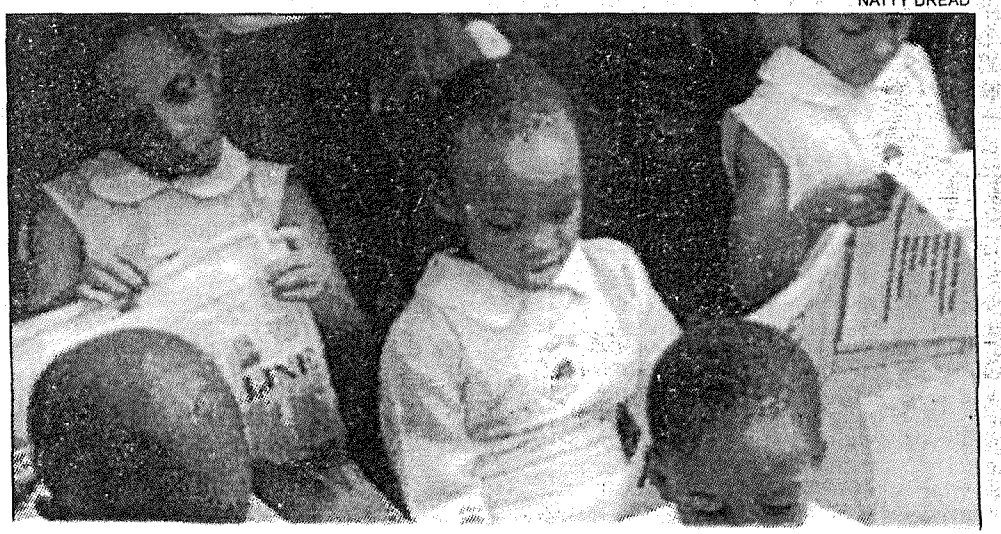
The study commissioned by the Uganda National Examinations Board (UNEB) also found that pupils taught by female teachers, teachers with teaching experiences of four to six years and teachers aged 26 - 30 performed better than those handled by older teachers with longer teaching experience.

Parents who are used to helping their children with homework or forcing them to read for longer hours had better find some alternatives.

The report indicated that longer reading hours had a negative effect on performance while up to

HIGHLIGHTS

- Grade 3 teachers are better at teaching P3 pupils than grade 5 and university graduate teachers.
- Women are better teachers



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reasons could be most of the young teachers are fresh from colleges and their morale still high.

The unmarried teachers apparently have less family responsibilities, hence, less disruptions in preparing lesson plans and in executing their duties.

The poor performance of pupils handled by teachers with over six years of experience is attributed to lack of refresher courses, hence hostility to new teaching methods. Decentralised districts do not have votes for refresher courses. It is recommended that districts make education a real priority.

Appendix B: Teacher-Educator Interviews

In this section, there is evidence of some of the three teacher-educators' audio-taped responses to the oral interviews which the researcher conducted during the fieldwork in Uganda. The responses have been transcribed as they were given in order to maintain their original form, save the ellipses especially in cases of slight digression and repetitions of words or phrases. Probably due to mother tongue influence, and the nature of the interviews (i.e. a 'semi-structured' approach to interviews was used throughout) and of the issues tackled in the interviews (i.e. most issues required reminiscing and sufficient reflection), the respondents were not fluent and tended to be long-winded and verbose. Each interview focused on the following three areas, in that order:

1. a general discussion of the teacher course content, methodology and expected outcomes;
2. a detailed discussion of the specific issues related to literature in English teaching and the teacher training course, for example: purpose/aim, text selection, classroom techniques, testing , etc.; and
3. a discussion of their perception of the current state of literature in English in Uganda in relation to teacher education practice.

B.1 T-E 1 interview on 23/04/99

The teacher-educator responded as follows to the question which asked what knowledge and skills about teaching literature in English in secondary schools in Uganda s/he emphasised to student-teachers in the course (i.e. 'Prose Teaching') s/he taught:

T-E 1: Basically the major ... area of knowledge ... revolves around what ... prose is and ... erm ... why ... it is necessary for learners of literature to learn prose. What is ... erm ... it and what is its basic differences from other genres ...(*or*) styles? And, what does it pay the learners to learn prose? How it is used. And, all this pointing to the importance of how,

therefore, important it is for the ones in secondary and primary school ... to learn (*Prose*). So, always there is an implied comparison with other styles of writing.

And ... erm ... the skills centre around teaching the aspects of prose. Getting students to appreciate, getting students to interpret ... erm ... even to share the author's position.... Getting students to understand language and even use it about ... prose itself, but also about life in society because ... the text ... you select, ... that you teach ... eh ... the text is about life. So we do have ... erm ... aspects of life captured in that ... erm ... people will end up discussing much more than there is in any one text. So, it ... will end up generally as using language to talk about life. But language to talk about life in as far as it will be depicted in this one form rather than, say, poetry or ... (*there is a knock at the door*).

Another aspect that ... erm ... is emphasised will be creativity - with language, so that when people have been taken through appreciation, interpretation - there is a final .... These will not be ends in themselves. There is something to reach out for that we usually address as 'creativity'. When you ... are full of language, as it were, you ... are going to be encouraged to use that language ... erm ... to achieve something greater, something noble, something that you can be recognised to have started. Okay, so we will end-up with some creations in prose: could be a story....

And, okay, these student(-*teachers*) develop these skills (*i.e. 'appreciation', 'interpretation', 'sharing the author's position', etc.*) themselves but in view of enabling their own students to develop (*the same skills*)....

The comments the teacher-educator made in response to the following question were:
Question: What would you say are your major ways of ensuring that the student-teachers are aware of and critically think about the knowledge and skills described above?

T-E 1: ... What I usually try to do is ... erm ... achieve this through inductive teaching. One could say that ... one possible way is to tell them ... erm ... let them know, as it were.

I try ... as much as it is possible to get them involved in actually doing this, and then getting them to conclude themselves that this is what has been happening to them.... Very often not even telling them (*i.e. beforehand*) that it will happen to them and (*laughing*) that this is ... what I intend, but when we have a discussion over a piece of material - to point-out as we go along that *this is* what ... is happening to them and *this is* what should happen to the students when they meet them. I ... would say summarily ... by inductive mode, involving a lot of *use* of prose, as it were, so that they actually experience it.

The teacher-educator responded as follows to the question which asked what expectations s/he had about what the current student-teachers should be able to do and know about teaching literature in English in Uganda by the end of the course s/he taught:

T-E 1: ... One of the objectives is to enable them to realise or recognise the whole range of ... erm ... activities that there are possible for teaching prose. How they might do it in the ... classroom. But also for them to know the whole range of reasons why we ... should teach prose. We call them the 'aims'. What the teacher of prose or ... literature - actually because you're going to much more than prose - the whole range of reasons why the teacher of literature will want to teach prose. What they should hope to achieve, for example, when they themselves teach students at school and expose them to prose.

So, we might say the *aims*, then they should know the *techniques*, they should know the *approaches* to teaching, well, generally literature but also the approaches to teaching prose. You know, what ... we believe about what prose is and, therefore, how it should be taight. Then, I expect them to be able, actually, to *select* - having known why we teach ... prose .... - *materials*, because these materials should reflect *why* you are choosing them and therefore *what* you want the students to be able to do with the material and also to be able to do with ... erm ... having learned literature. I also expect them to organise activities inside the classroom. I expect them to ... bring out with these activities ... the different values in the ... students and also to help the students to achieve things by ... character: the things that build their ... character through exposure basically to the materials and

exposure to the experiences ... erm ... even through their teaching methods. So, ... in a way, I might say that ... I expect them to be able to cope with organising a programme that at the end will bring out a student who can not only read and appreciate literature but who will also be changed through their exposure to literature....

I would expect them finally to be able, for example, to organise students, a class into may be groups that could be on-going, as it were, ... by which they open gates together: look at things, discuss them, come back and report. But also groups that can happen for each lesson: to live together and work out, solve a problem especially ... erm ... approaching it with a set of questions. Or even ... erm ... to organise ... other activities outside the classroom like: 'go and collect ... this information', ... erm ... 'look at the meaning of this information', ... erm ... 'what is your own judgement of that information?' So, something that can be called 'research' or 'inquiry', ... which then will show them that ... in order to recollect an experience (*and*) record it for someone else to hear you would have gone looked (*and*) put something down to make sure it's something that can be passed on.

The following comments were given by he teacher-educator to a question as to what s/he considered to be the major role(s) and/or overriding aim(s) of teaching literature in English (i.e. Prose) in schools in Uganda:

T-E 1: Okay, ... erm ... I was going to say 'first and foremost' but may be I had better not. Now, I think a very important point is the training of character ... erm ... in the sense that through this exposure ... - even though we talk about so many aims ... (*and*) details of those aims - finally one ... realises that when a student is exposed to literature or literary works, in as far as they talk about experience .... about the world (*and*) our interactions ..., this student is made to recognise, to appreciate certain values and to question their stand on certain issues in life. And so, they become reflective, they make certain judgements, they want to ... be different. Sometimes, they admire character and assume certain positions on things *like* the character you read about, especially through criticism. So, one is building of character, especially aspects of judgement (*and*) ... of aspiration.

But there is also the major point of ... ability to read language successfully, because in our ... literature classes there is no running away from language. I mean, you are exposed to a lot of language and a lot of language is *demanded* of you. Even while you are criticising one's use of language, perhaps in a prose passage or even in poetry (*and*) ... other areas, you're using language yourself and you're being *reminded* about ... erm ... what is good, ... rich, ... inadequate about your own use. And, especially since here (*i.e. in Uganda*) we ... talk ... about *literature in English* rather than *English literature*, so there is a whole range of literature that is written in English and there's hopefully an exposure to a variety of *language* or call it (*laughing*) 'Englishes'.... When we have selected widely one hopes that there would have been a taste of African, Caribbean, American, if we can say 'European', and other 'Englishes'.

So one can say, you know, quickly ... those are some of the major (*aims*).

The comments the teacher-educator made in response to the following question were: Question: What do you regard as the main, or most important, classroom objective that one should strive to achieve when teaching a literature (i.e. Prose) in English class in secondary schools in Uganda?

T-E 1: Perhaps I would say in summary that (*student-*)teachers should aim to enable the students to be *touched* - to create an atmosphere that in teaching Prose, for example, by which a learner is touched and by which they (*i.e. learners*) leave the classroom feeling that there is so much work in literature that they came in one being and they've gone out a different being.... They could be touched in ... erm ... character.... Or ... erm ... 'I am bitter about this and this and I think ... erm ... such and such systems should not be encouraged....(*i.e. refers to the plight of political detention under apartheid in South Africa depicted in an extract from The Stone Country by Alex La Guma s/he has been using in the just ended session observed*)'. That argument should cause in the learner ... erm ... an appreciation of what is happening. But, much more, what it teaches them about

life and their responsibility to others in life. So, that way they might be touched in character.

If they are not, because ... we cannot hope that it will always be so immediate, may be they will be touched ... erm ... in the area of language and language-use. So that they know how better to express themselves or even ... erm ...how important it is. I was fighting in this class (i.e. *referring to the just ended 'Prose Teaching' course unit session observed*) to get them (i.e. *student-teachers*) to say something, each of them to say something, so that they should realise ... erm ... that literature is aimed at *provoking* them to say something and so, therefore, can they please say something.

So, may be the teacher should strive to see that ... erm ... whatever piece they handle, whatever discussion, ... activity they have, which gives focus on either reading or writing something that's different, should change some aspect of the students' view.

The Following comments were given by the teacher-educator to a question as to what s/he considered to be the ideal or suitable literature (i.e. Prose) in English teaching and learning material/text in the Uganda context:

T-E 1: ... I would say something that is ... *provocative* (*laughs*). And, it could be provocative in different directions. But basically I mean provocative in that it should cause ... the learner to respond to it ... erm ... because literature is about our reality. ... Erm ... when a learner is exposed to ... a material, for example, that is being used to teach one aspect of prose, ... it should provoke them to think about ..., talk about ..., to judge. So, ... basically I ... tie it down to provocation of: getting the students to *see*, to *talk about*, may be to *condemn*, sometimes to *appraise*, ... erm ... to *recommend* something.

Whatever it is, I think ... ideally it should be something that ....- because after all we know that they live in the world and, therefore, they know what is happening to them - but ... erm ... why are we coming and doing it in class? I think ... erm ... what we have in class,

the justification is that ... erm ... we are brought together and we ask questions formally - they are structured ... (*and*) systematic, hopefully - and therefore they should get someone to do it a different way or to do it in such a way that the others know....

The teacher-educator responded as follows to the question which asked how ideally s/he would like to see such a provocative text/material handled or dealt with in the classroom (by the student-teachers):

T-E 1: ... I think a lot of *dialogue*.... especially stimulated by the (*student-*)teacher but dominated by the students. You know, *driven* to be dominated by the ... learners.... so that *response* is the dominant thing. When someone reads, questions will be: how did you feel? What happened to you? Erm ... when he did this, what did you think?... So that the students are made to *think*, to *say*, even to ... *feel* if they didn't feel before. To be *driven* to know that this is what ... erm .... Response is what is required of them .... I will never know that they've been provoked or I will never be able to provoke them if ... erm ... they are not allowed to be at the centre of the 'game'....

So, someone might call it provocation, ... (*or*) response, but it must be certainly dominated by the student even though the teacher is there to guide it....

The comments the teacher-educator made in response to the following question were:
Question: What knowledge about Prose (i.e. relative to the other genres) would do you consider (i.e. exclusively) necessary to be acquired by student-teachers to help them in the process of teaching it?

T-E 1: ... I think it is important that they (*i.e. student-teachers*) learn how ..., what it looks like.... What makes it prose rather than poetry or ... erm ... maybe drama. They should also know what different *uses* ... it can be put to.... Erm ... when they have known what it looks like, it is easy for them to think that it will always be used in the same shape. But ... if they are going ... to have to look at a lot of prose, a whole range of prose, they

should know it occurs in different (*contexts*) ... erm ... especially with different *aims*. For example, if someone is advertising, they might use prose, but ... the appearance in an advertisement might not be ... erm ... the appearance of prose in a short story (*or*) ... a letter. So that, if they recognise what it looks like in ... the various *contexts*, apart from ... erm ... how different it is from poetry, then that is another very important (*issue*)....

They should also know ... erm ... what might be the author's deliberate choices for using prose rather than another ... style of expression.... For example, when later on we look at choice between prose and poetry, or ... choice for prose, for example ... in ... *Joseph Andrews* (*by Henry Fielding*) where we sometimes see some dialogue or ... narration, ... erm ... why does someone use it that way ... erm ... and not use ... another form...?

So, if they see what ... considerations people might have for choosing prose rather than another ... (*genre*) or ... erm ... what appearance it will take in one ... context and not in another, and also know what ... aspects give it this name and not another label, I think this will ... guide them in all the other areas that we are considering.

The following comments were given by the teacher-educator to a question as to what knowledge and skills of testing or assessment of literature (i.e. Prose) in English learning s/he would like to see developed in and used by the student-teachers:

T-E 1: ... One area, ... erm ... or perhaps this will actually sip through ... all assessment emphasised, is again getting the students to do something with the piece of prose.... The doing ... might happen at different levels. The doing ...erm ... could be ... in questions that generally want the learner to say ... erm ... to enter the author's world and sometimes say ... what it is all about: 'what is this? What is the passage about?'... erm ... which might be at the lower level.... It might not be so straight forward what it is about, but ... one may be able to say it.

Researcher: *So, are you ... talking about ... comprehension?*

T-E 1: ... Erm ... but ... erm ... perhaps between comprehension and appreciation because ... erm ... I might comprehend the subject-matter ..., what is happening in the passage and take it at that level. But I must be able to ask questions and say: 'why did ... (*the author*) do it? ... What else is it the author putting it before me?' Then I might be able to reach something *bigger* than just understanding what.... This one might involve at a certain level some ... concern for ... *why* would the writer, anyway, care to ... say this much: ... *'what is it about?'* ... It is about ... erm ... perhaps ... the evils in society, which by the time we get to it will show us ... that someone has looked and cares to put it before us because it touches our own lives.

Researcher: *So that's going beyond 'what' the author has put to 'why'?*

T-E 1: ... No, it is reading between the words and guessing at ... erm ... what the author wants us to see, even about ourselves. But ... erm ... doing should also go beyond that level.... Doing something with *language* because it is what has been used (*to*) put that text together.... So, doing something with the ... language and *responding to language-use*.... so that the teacher can then see, aha! ... we have also achieved in the area of language because this is a major component of ... the subject or of what is written.

And then, something to do with ... erm ... perhaps taking a *position*. I would like ... (*student-*)teachers to be able to assess how far students have got with using what they read, for example, to understand their own reality. So that, a (*student-*)teacher might give a question like, ... erm ... 'do *you think* so and so is right?' 'Do *you think* that ... the system of apartheid ... should be ....?' You know, something that gets them (*i.e. learners*) to ... show their own responsibility for others. Or, to show ... erm ... what their position ... (*and*) judgement of the situation is. The *"I"*. So that the 'I' is involved.... I would like assessment to involve (*personal response*) because after all we shall be trying to reach at someone's character ... including their ... *sensibility* or even *sensitivity*.

So, I would like assessment not to dwell on just what is in the text and how it has been done, i.e. language, but also ... what it does to the individual....

Teacher-educator gave the following description of the nature of literature in English teaching approach(es) (i.e. classroom techniques and procedures) s/he encourages on the course:

T-E 1: ... Summarily (*laughing*) ... erm ... people will probably call them 'child-centred'.... I prefer to call them *learning-centred*.... Approaches in which - right, yes, the learner dominates. But we encourage the learners to dominate so that we can actually see how far we've brought them and how we've been able to do it.... So that these approaches all the time will be looking at: 'when I started with this class their problem was ... limited imagination, ... lack of exposure to the world .... I have tried to bring in this much ... to get them think about the world. Have I ... succeeded?' 'If I haven't, where is the problem? May be I have done it the wrong way. May be my assessment was wrong.' So that, I will be looking at what has been involved in the process by which I tried to get literature to touch the souls of these students ... (*and*) their faculties for language.... So that, I can ... learn better, perhaps, how to do it with the next group.

The teacher-educator responded as follows to the question which asked how s/he encouraged the student-teachers to regard some teaching approaches or methods taught on the course as suitable or less suitable for all learners, for example, depending on their age or ability:

T-E 1: Okay, later on when we come to consider in our course the learners' responsibility, teachers' responsibility and the section on the implications for ... especially classroom techniques, ... erm ... I should make sure that I bring them (*i.e. student-teachers*) to a realisation of ... erm ... how learners are different and how the teacher should know the ... different learners - ... even though it is difficult to be able to reach each learner in their own way so that each one of them benefits - by varying the methods and perhaps

sometimes using a combination of methods so that their differences might be catered for. Although, we cannot say that *every*one of them will be satisfactorily reached. So, ... we (*will be*) trying to see, even, how ...erm ... the learner will be caused to discover perhaps their ... learning strategies ... (*and*) preferences. And so that they are encouraged ... erm ... to get involved ... (*through*) doing it this time this way, the next time a different way.... Erm ... so that we ... end-up discussing ... erm ... possibilities, alternatives rather than just do this....

The comments the teacher-educator made in response to the following question were: Question: What is your perception of the current state of literature in English teaching in Uganda, in relation to teacher education?

T-E 1: ... Lots of quarrels (*laughing*) between the various parties.... basically because there is a lot of dissatisfaction. The teacher is dissatisfied about how UNEB assesses, or probably not how UNEB assesses. In fact, teachers seem to me not to recognise a problem there, much as I do myself. Teachers are dissatisfied about ... the verdict. You know, saying 'they've all got (*i.e. A' level Principal Passes*) Ds and Es', which to the teacher spells out: 'you are not teaching', 'the students are no good'. And, always the blame goes to the teacher. UNEB is not satisfied (*laughing*) because they think: 'oh! ... look ... they've all failed and it means this and this'. The Ministry (*of Education and Sports is dissatisfied*) because when UNEB brings out the report the indication is always: 'oh! They have failed, therefore the teachers did not teach (*or*) the teaching was poor'.... NCDC (*National Curriculum Development Centre*) I cannot say they are dissatisfied especially may be ... it is to do with what they perceive their role to be, which is designing the curriculum. They do ... advise UNEB in the selection of the texts.... It is difficult to see where ... NCDC might express dissatisfaction may be because they don't feature so much in the arena. Now these other parties do. But ....

Researcher: *...May be just to cut you short, ... do you think they should feature more than they are or the ... position they have taken is an ideal one?*

T-E 1: ... I think ... Yeah, this ... would have come out at the end but let us bring it (*out*) now. That ... erm ... every one of us should try and cross the boundaries we've defined. I mean, the teacher says 'I *teach*'. The teacher blames UNEB.... But who sets? (*laughing*) It is us teachers who set the exams.... The teachers have a responsibility. They are also the examiners. I mean, UNEB co-ordinates (*but*) the examiners are actually teachers: they set, they mark.... So, something is going wrong somewhere if the teachers point at UNEB.... I think we should revise that.

Then us teacher-trainers ... erm ... I don't know how we can look and ... say the teachers are not doing enough. We do sympathise with them. But if we cross our boundary I would like .... it to be for the reason that we want to convince the others that the aims of teaching literature have, probably, been misinterpreted or not even seen by others in the same way as we see them.... I mean, we've been discussing the aims of teaching literature, more or less, and said it is to train character, ... (*and*) to develop language skills.... But when ... erm ... the students are exposed to the exam, that is not reflected.... You will see that it is *only* beginning to change that there is a component of the '*you*'. 'Do *you* agree?' 'Do *you* support?', which is a change ..., almost sudden, from: '*describe*' the character of so and so, '*assess*' the contribution of this and this ... erm ..., '*justify*' Wanja's engagement in prostitution. You see, a lot of to do with content where the individual is not there. So, perhaps for us (*teacher-trainers*) to get into a dialogue ... in which can train (*laughing*) ..., educate the others to see what we are teaching for, what they are examining for and perhaps to close the gap. And, also may be to follow-up our teachers more because when they go to the school they are looking at the exam, which seems to have ... (*a*) different aim from our aim here (*i.e. in teacher training*). And, perhaps ... erm ... to convince them that they should still teach for ... (*our aims here*), because ... even though a student is required to talk ... about so much of the content, ... the way in which they do it - the language - is going to be looked at. I am sure that some students do not do well simply because they cannot express themselves....

So I would say that the state is one of dissatisfaction, each party is blaming the other, and I think ... (*this*) implies the solution is to cross the boundaries, to work more closely together. So the teacher-educator ... doesn't stay at the university or ... the college.... NCDC comes out and tries to find out, not as an ombudsman (*laughing*) ... what the teacher-educator is doing ... erm ... so that they learn and ... compromise, ... not ... sacrificing value but ... erm ... trying to close the gap. And, also goes to the school to see ... how the teacher is teaching or what the teacher has ... erm ...

Researcher: *Actually on that one ... what would your comment be? ... Would you feel that ... the way the teachers are teaching and the way ... teacher-trainers are training them to go and teach ... enables them to prepare the learners for that kind of ability ... (or) requirement to ... not only simply ... describe what is in the text but to ... express their own reaction or response to the text?*

T-E 1: Of course our aim is to make them enable the learners to do this. But ... erm ... they ... are unable to because the conditions in the school dictate otherwise. In fact most of the time they will be teaching for the examinations, which ... strictly demands comprehension ... erm ... perhaps criticism but only at the lower level.... Very objective criticism, not subjective criticism.... So that ... once they have left here, even though we were working hoping that they should enable learners to do this, they are no longer able to because the demands there are different. In fact, one might say that there is very little teaching. There is a lot of examination (*laughing*). There is a lot of testing. People start from the test.... Erm ... in the secondary school the teaching is basically: read the ... examination paper *first*.... So, even before they (*i.e. the learners*) read and respond to a text, they are being asked ... about the evils, for example, of ... erm ... a system in Russia, if ... they are ... reading *Darkness at Noon* (*by Arthur Koestler*).... So, they are forced to learn it ... from guide notes, ... the pamphlets that the teachers might have passed around rather than to learn it from their own response ... (*or*) engagement with the text....

Researcher: *... And this would be the case with ... a teacher teaching at the lower level ... assuming a non-exam year, for instance?*

T-E 1: ... Erm ... Yes, sometimes. I will speak for the cases I have seen. Think of ... erm ... my niece is in Senior Two. Think of an exam paper that she brings home on literature which says: 'what is literature?', question number one. Question number two, 'name different types of literature and ... the differences between them'.... Question number three is, 'write a story and explain why you have written this story'. I mean, that is a *real* case.... And I think, there is something there that is not simply teaching for examinations.... That is a case of teaching something that ... people cannot understand, actually. But, in other cases, in fact, you don't have literature being murdered, you have literature not being done at all.... If you look at our schools not many of them will be teaching literature at Senior One and Senior Two level. Most of them will start at Senior Three and they start with the set-books because they are only offering it for the examinations....

Researcher: *And ... (not doing it at the pre-intermediate level) is very much attributed to what?*

T-E 1: ... Erm ... I think the value ... of literature is not appreciated. I think it is being treated simply as a subject that one will take in combination with six, seven, ... nine others to get their certificate.

Where it is taught ... in ... traditionally the best schools, where ... the culture is traditional and so they have those old values ..., this is believed to support the learning of English language. But also the training of character. But these, incidentally, happen to be the sort of schools that they are. Now, in the others, perhaps, the value, the curriculum, the combination of the subject in the curriculum has not been understood....

B.2 <u>T-E 2 interview on 27/04/99</u>

The teacher-educator responded as follows to the question which asked what knowledge and skills about teaching literature in English in secondary schools in Uganda s/he emphasised to student-teachers in the courses (i.e. 'Basics ...', 'Orature', 'Poetry Teaching', and 'Drama in (literature-)Education') which s/he taught:

T-E 2: Well, I think for the Postgraduate Diploma in Education (*i.e. PGDE*) as your focus, when ... I am teaching this I basically have to look at ... the class itself. The class itself is a combination of all sorts of people.... But essentially we concentrate on reading as a skill with its sub-skills because it is part of what they (*i.e. student-teachers*) will be expected to teach. We concentrate on teaching them how to teach learners how to read literary materials. As well, we concentrate on helping them see how they can impart these reading skills to the learners themselves. But in addition, we also help them understand the aims of teaching literature in the secondary school. And we're paying emphasis this time to teaching literature in secondary schools right from Senior One so that the ... pupils they're going to teach can grow with an understanding of the culture of literature, which has not been part of the curriculum. But with the introduction of *'Integrated English'*, hopefully, it will be part and parcel of that (*i.e. the curriculum*). And, we are hoping that by that (*i.e. 'Integrated English'*) they (*i.e. (student-)teachers*) will be able to understand that (*i.e. the need for teaching literature right from pre-intermediate level*). We also pay attention to ... helping them (*i.e. student-teachers*) understand the difference between literature in English and English literature, because this is partly the biggest trouble we have.... Many of them do not understand that there is a difference between literature in English and English literature, and we would like people to understand that difference very, very clearly. Sometimes we also concentrate on helping them understand differences between things like African literature, *black* literature so that they have an overview of the kind of literature they're going to look at. And, probably the final thing I would like to ... say is, we're helping them acquire the knowledge of understanding the difference between a teaching syllabus and an examination syllabus.... In most of our secondary schools many of our teachers actually do not know there is anything called a teaching syllabus. They don't even know there is actually a difference between a teaching ... and examination

syllabus. They simply pick the Uganda National Examination Board (*i.e. UNEB*) syllabus and use that for teaching. But we're ... trying to help ... these PGDE fellows understand the major differences, so that when they go out to teach they're actually teaching before they begin to assess the learners ... they have....

Researcher: *... If I could just follow-up on some of the things you've just mentioned.... You said you concentrate on the reading skill and particularly ... how these student-teachers should teach learners how to read literary materials.... Could ... (you) elaborate ... on that one?*

T-E 2: Alright, I think there we base ourselves on helping them (*i.e. student-teachers*) to understand ... literary ... er ... reading skills. In there (*are*): *comprehension* because we think that is the basic for understanding literature. Then, we have *analysis*, *synthesis*, sometimes we deal with *evaluation*, *comparative* and ... *contrasting* skills - mainly.... Ah! probably one more: the *integrated* skills. Those are basic now because, as I said, our Integrated ... erm ... curriculum is coming on and we would like them (*i.e. student-teachers*) to know how they *integrate* literature in the teaching of English (*language*) and ... also ... how to integrate English (*language*) in their teaching of literature. And how also ... they can do the integration of all the other subjects on the curriculum in their teaching of literature and how literature helps them to understand all the other subjects.

The comments the teacher-educator made in response to the following question were:
Question: What would you say are your major ways of ensuring that the student-teachers are aware of and critically think about the knowledge and skills described above?

T-E 2: ... My own approach basically is helping them to have their hands-on. *Hands-on experience*. By ... (*this*) I mean give them (*i.e. student-teachers*) practical work in which they are able to discuss, work in pairs, ... (*or*) groups and then come out with what I am looking for. I think this is the best way of helping them because in the end they will exactly know how to do it when they go to a secondary school. I do not believe in coming in to

lecture always because I think as teacher-trainers ... we need to *think*: 'how do I help these student-teachers be able to come to terms with what I am doing?' So ... I mainly concentrate on ... hands-on experience with them.

Sometimes I give them *tutorials* and s few times they have *seminars* in which they present their own work when they have worked as pairs or ... in small groups. So that, they come up with something and they know they are working as a *team* other than ... as individuals. And, other times I give them *practical* activities, ... (*or*) work in groups. They have to get engaged and produce material that I am looking for....

My main rationale in this kind of approach is that as teachers-to-be tomorrow they must go out when they have the skills.... One, of passing over this information. Two, they have ... the craft of the classroom.... When you continue lecturing to them, they have the theory but they can never have the practice. So, my rationale is: by the time they leave they have the practice, ... the craft in the classroom, they are able ... to be innovative in the teaching.... In this country, most of our teachers of literature are not innovative at all. This is basically because of the system we have gone through where people come and *tell* you: 'you teach a novel like this', 'you teach a poem like this', and that's the end of it! But with me, I am saying: 'look here is our poem, how do we teach it?' 'What other alternative ways, ... activities can we have?' So that, they (*i.e. student-teachers*) themselves ... come to understanding this work is theirs ... or its ours as a team because in the end we're doing work as a group....

The following comments were given by the teacher-educator to a question as to what s/he considered to be the major role(s) and/or overriding aim(s) of teaching literature in English in schools in Uganda (i.e. with particular reference to the courses s/he taught):

T-E 2: ... I should assume that *basically* the major role of literature in the curriculum is to help the learners ... acquire the skills to read widely, enjoy what they are reading and become part and parcel of the reading culture of ... this country and other parts of the

world.... Literature is global and touches all ... cultures in the world, so it should be able to help learners appreciate *all* the cultures of the world and the people of the world. And, as a result, help these learners appreciate the people they deal with. Many people ... who study literature shouldn't be as parochial as people who do other subjects because with them they have their mind widely open.

Researcher: ... *To follow-up on that ... why do you envisage ... these as the basic roles?*

T-E 2: ... I envisage these as the basic roles simply ... because my personal belief is that when someone is born into the world he is ... an individual. But this person has to ... live in social environments. Social environments entail a number of people and ... activities and unless you've known how to deal with ... many people sometimes it becomes difficult for you to live in certain environments, if not all.... So, ... I think that is the basic thing ... that literature should help us live in society with other people harmoniously.... Literature should not be a field that should be making people feel they're greater that other people. They should feel they are part and parcel of society. They can help society from what they read ... themselves....

The comments the teacher-educator made in response to the following question were: Question: What do you regard as the main, or most important, classroom objective that one should strive to achieve when teaching a literature in English class in secondary schools in Uganda?

T-E 2: Ha! That's a difficult question ... in that my perception may be different from many people.... My perception is *not* that people must read literature and pass exams. My perception *is* that when someone sets oneself to go and teach a class, he or she should objectively look at students and how they're going to relate and, therefore, teach them about literature and life as a whole. So that, whether they have passed exams or not they're able to live comfortably in the world.... You give them the abilities that will help them live in the world. Teach them reading skills so that they can read all sorts of things,

even if they do not go very far. Give them writing skills through literature so that even if they have not gone very far they can *compose* songs, ... short stories, ... poetry, ...short plays.... How many people in the world have been able to ... write things to publish when they've not gone very far into the world (*i.e. in educational terms*)? But here we're in this country concentrating on helping people pass exams. In fact, we no longer teach literature here. We're busy drilling people to pass exams. And, when they've passed exams, you ... (*ask the learners*): 'what are you going to do?' They say: 'I don't know'. (*This is*) because their vision is not open to: 'what avenues can I get into'.... That's why ... to me, help these learners to be able to achieve that (*i.e. vocational skills*) and I think in the end they should be able to live a more comfortable life.

Researcher: *... I will keep on coming back to ... how the student-teacher should attempt to achieve (things in the classroom).... Typically how should a student-teacher attempt to achieve ... (the above objective(s)) in the classroom ...?*

T-E 2: Alright ... erm ... let me pick on a thing like if someone is teaching *The Lion and the Jewel* (*by Wole Soyinka*) as a text, it is to try and help the learners in the classroom be able to interpret what is on paper and make it practical so that they get involved. Through *that* interpretation you are helping the learner to see: how (*they*) can ... interpret life itself, how (*they*) can ... interpret this text in (*a*) real life situation, how (*they*) can ... place this text in (*a*) real life situaton. And, by helping this learner be ... able to interpret and *perform* that ... text, or part of the text, you're helping this learner to know that tomorrow he or she is capable of getting on stage and be able to perform something which may be able to earn him a living....

By helping this learner ... be able to interpret what goes on in *Lord of the Flies* (*by William Golding*) and probably even turning that into some kind of dialogue and placing it on stage, you're helping this learner to see that texts are not meant to be read. That even texts that people think ... are stories ... can be performed on stage. By doing this you're helping the learner to be able ..., as the very basic skill, to know how to write a dialogue....

(*The*) dialogue can be turned into a short play (*and*) which short play can be lengthened to make a longer play....

By helping him or her to act with other people, you're developing his (*or her*) oral skills: listening and speaking ... because you can never claim to have given a satisfactory answer to somebody if you have not listened very effectively. And this is where, I think, all these skills are tied-up together. And, in the end you have a whole person other than half.

The following comments were given by the teacher-educator to a question as to what s/he considered to be the ideal or suitable literature in English teaching and learning material/text in the Ugandan context:

T-E 2: ... I think one of those criteria is that ... the text itself should have a bearing to the culture of the learner .... (*somebody interrupts*). I think that's a vital component as far as I am concerned: trying to show the learners that partly what they read has a relationship to where they live. And, it is even much easier for them to understand a text of the sort because they begin to see the connection between what is partly their own culture and that other culture. But by that I am not saying that texts from other cultures are not ... I only said that was one of the criteria. I think we have to understand that literature ... is global and, as a result, it should be able to introduce the learners to other people's cultures so that they can see how other people: live, ... are connected to the world ... (*and therefore the learners can*) know how to deal with everybody....

I think the other criterion that I regard very important (*is*) that the text should be understandable to the learner. We should not pick a text that has language the learner cannot understand.... I think that's detrimental to the teaching of literature.... If we took an example of ... *The Insect Play*, I think ... (*this play*) was written ... for a specific group of people. And when you bring it here sometimes the teachers don't even understand what it is simply because the dialect used - cockney - ... is basically for different people. So, I think that's the other criteria we should look at....

A criterion that many people use which to me doesn't seem to make plenty of sense is the *availability* of the text that people read. This has been advanced by many people simply because the schools tend to think literature is very expensive, so they would like teachers to teach what is available in schools.... That's being very myopic. If this is the ... way we look at literature, we are giving our learners a menu that is even too old but as long as the books are there....

And probably something tied to that as well, ... we should also begin to look for books ... that belong to the new era.... We have plenty of writing that are coming out now. But if people concentrate on texts that have been on (*the UNEB syllabus*) for the last ten, ... fifty years, it is not very helpful.

I am also beginning to think that the other criterion that is important now ... (*is*) gender.... Books that have been written by women .. encourage the girl-child that literature is not only for men. You know very well that for quite a long time ... even when the women wrote they had to use 'pen-names' simply because ... they would never be published....

The teacher-educator responded as follows to the question which asked how ideally s/he would like to see materials/texts (chosen according to the criteria described above) handled or dealt with in the classroom by the student-teachers:

T-E 2: ... My own perception may still be different from other people. I think very strongly that the student-teacher ... who has gone through this course should avail the text to ... the learners (*and*) ask them to read the text by *themselves*. And ... I am emphasising by *themselves* because out tendency has been to go to the classroom and read a text with the pupils.... As far as I am concerned (*this*) does not help them (*i.e. learners*) gain any skill. And ... (*this*) also helps them say: '*after all* the teacher is there'.... Once the learners have read the text by themselves, then the teacher should go ahead and give them an overview of the text and relate that overview with their (*i.e. learners*) own lives within the

circumstances where they're.... That helps them to see how they're related to the text. And then, (*the teacher*) would be able to ... place them (*i.e. learners*) into *groups*. Assign them different activities that help them ... discuss and understand the content of the text itself.

But there's an alternative to that which I have also used and I think it is very ... helpful.... Erm ... if a student-teacher picked a text and read it *effectively*.... I am talking of reading it *effectively*.... If that was done and the student-teacher picked on certain episodes that one thinks are very captivating, went to the classroom (*and*) read those ... episodes and discussed those episodes with the learners - it is one way to motivate the learners to read that text *very well*, and ... to relate it to what they're doing....

There is nothing wrong in using both (*techniques*) ... in the same text because I think it is vital....

The comments the teacher-educator made in response to the following question were:
Question: What knowledge about how to teach the various genres of literature do you consider ideal ... (or essential to be acquired by the student-teachers to help them) in the process of teaching the different genres?

T-E 2: ... Thank you for that (*question*).... I must say that actually this ... curriculum we're doing with the PGDEs is ... my own (*brain-*)child, so I have put in place all these other course units that people teach and, I think, I know everything. But .... I think I will make this one blanket. As a whole, I think, for drama, the student-teachers need to know basic: how they can use drama to teach *everything.* Drama to teach poetry, ... prose, ... orature, ... English language.... And this would require them to have the skills so that when they get into the classroom they can always change their ... style (*and*) .... methods of teaching.... They need to understand their roles because a teacher who uses drama to teach ... has a different role to play from the *traditional* teacher.... If they don't understand the role they play in using drama to teach, they can never teach drama effectively.... But

also they need to understand that drama is a *method that cuts across* ... (*and*) can be used to teach, as I said: *poetry, prose, orature, vocabulary*.... I have already said 'vocabulary', but we have what we called 'drama itemised'. (*This is*) situational drama: (*you*) set a situation and use drama to teach that. Unless these student-teachers are well grounded into this, they can never use drama effectively.... This is the knowledge I think they need very, *very* badly....

The other thing they need ... here as part of important knowledge ... (*is*) to understand ... erm ... how drama can be moved from the classroom onto ... the stage.... (*What*) we would call *theatre-drama*.... These two are very distinct. Can they (*i.e. student-teachers*) be able to understand a stage? Can they cast a play?... can they train these learners to be able to act on stage? So that, they can empower the learners, even if they don't get very far (*i.e. academically*), ... (*to*) get into the field and perform ... and be able to earn a living.... Here they will be having many roles: ... of the teacher ... (*and*) the role of a director. They need also to develop ... the knowledge of how ... (*to*) judge a play (*or*) ... adjudicate a play because this is basic. If they can't judge a play, they may never be good directors and ... producers of plays....

Researcher: ... *(Could you, please) say something about orature ... (as well)?*

T-E 2: ... The knowledge I would expect them (*i.e. student-teachers*) to go with here is clear: to distinguish between folklore and folk-life.... For them to understand 'Orature', as a course, is part and parcel of folklore.... They need to understand the genres and sub-genres of orature because if they don't ... they will not be able to teach orature effectively.... They have to understand what a folk narrative is, ... what (*folk-*)song and poetry are, they have to understand the short formulaic form. And, (*they have*) even to go down to the aspects of each one of these.... They have to understand the significance of orature to African writers, in particular, plus other writers of the world ... because ... many of our authors ... have gone back to pick on parts of orature and they've incorporated this in their texts.... They have to understand why ... orature (*should*) be taught or why ...

orature (*should*) be incorporated into the text they are going to teach.... *'Integrated English'* ... incorporates a lot of oral literature materials... But why should it be incorporated there? They ... must have this knowledge so that it guides them tomorrow to be able to do a good job.

Researcher: *... What's the rationale ... (for) the use of oral literature ... (for example) in ...the 'Integrated English' syllabus?*

T-E 2: I think the ... curriculum designers in this country have started to realise that oral literature is a vital tool ... (*for*) understanding society. And, because it is a vital instrument to understand the human race, anybody that goes through an education system without understanding orature misses understanding the society where he or she comes from (*and*) misses to understand oneself in the world as a whole.... This is why it has come to be incorporated into the curriculum. We have also discovered that very soon many of the people that have the basic knowledge of orature probably may be dying away and then we'll stay without anything.... this is why ... on this course, in particular, the student(-*teachers*) have to present a research which they do. So that, in the final analysis, if we ever get money we may be able to ... publish some materials which can be used by other people in the field....

But also, what might have forced people to incorporate ... (*oral literature*) into the curriculum (*is*) that they look at the rest of the African countries - and many of ... (*them*) actually teach orature as part of their *oral* (*language*) curriculum - and probably *we* thought, because I am part of the authors of *'Integrated English'* ..., that minus orature we'll not be doing a good service to our learners.... And I must say that a (*government*) White Paper has put special emphasis on that as well.... And, for some good luck the (*new Uganda*) Constitution of 1995 ... when it was being written ... also referred to ... (*orature*) as a major component which should be part of our education system.

Now, the other bit that probably people need to understand ... erm ... as part of their knowledge (*is*) they must know the approaches to teaching orature because these are different approaches sometimes ... and they've to understand each of these aspects. Then, they've to understand what problems they are going to meet in teaching orature so that ... they're able to put in place ... the solutions to those problems.

Researcher: *... What would be one of the recommended ways in which orature could be taught (or used in class) ...?*

T-E 2: ... One of those ... is to do *research*.... To send learners into the field and give them guidelines on how to look for the materials they are looking for. These student(-*teachers*) have been taught ... er ... what we call 'field trips'. They get into the field and try to get the material they need. They have been taught how to ... hold interviews with the clientele. They have been taught how to design interview schedules.... They have been taught skills ... (*of*) how to relate with people when they into the field.... Where that is not possible - to go and look up for all these genres of orature - the student-teachers have been assisted and ... have been given a list of references which they can read before they go to teach.... They also have been given enough assistance to know how to use new technology.... The new technology I am referring to is ... (*electronic*) *recording*....

If all these things are done effectively as we have done, I think, we will go a ... long way to be able to do a better job....

The following comments were given by the teacher-educator to a question as to what knowledge and skills of testing or assessment of literature in English learning s/he would like to see developed in and used by the student-teachers:

T-E 2: Sometimes I am very radical in the way I do things and sometimes I think I am out of touch with this country, simply because I think my perception is different. I do not believe that in terms of assessment people should always be given questions to answer. I

think we should widen ... our assessment base. Give theory work for people to ... answer one or two questions. And, even get a different way of framing these questions. But always we have the same way of framing. In fact, if people ... have read the same text for a long time you ... only need to get the past (*examination*) papers and you know you'll pass because virtually the same question comes back one year after the other.... I think ... we should widen our base of assessment. We should think that is one of the many approaches that can be done....

I would be happy ... (*with*) even holding an (*oral*) interview with the learners about the text that they've done because this will give you first-hand information whether these learners have read (*and*) ... have understood the text. But what do we see always? You wait for the final end to say: 'get that and work', which I think ... is detrimental to the understanding of literature. I would even have gone ahead to say (*that*) we should be more practical by giving the learners *practical* tests (*and*) ... exams. (*For example,*) read the text, interpret it, get on stage and *perform* it. That's part of practical (*assessment*). (*Alternatively*) read the text *as a group* (*and*) ... have a debate about the text, ... the characters in the text.... That helps you to know these fellows (*i.e. learners*) are living with literature.... Probably as you know ... my own perception is (*that*) literature is *not* how well you can be on paper. You may be excellent on paper but otherwise you are not any nearer what literature is all about. This is why I am saying that sometimes I think I am detached from what we're doing. And I get very unhappy when people say that whatever is taught must be examined.... Therefore, giving us a clue (*i.e. suggesting*) that what is not taught is never examined.... To me literature should be different from that.

Researcher: *... How ... would (you) assess the present mode of testing literature in English in Uganda ... in relation to the knowledge and skills propagated on the courses you teach?*

T-E 2: ... Probably I will add ... one thing which ... (*perhaps*) you've already seen. This point of theory that I was trying to talk about. You've seen people who read literature at

O' level ... and someone gets a 'D. 1' (*i.e. Distinction One*) (*but*) continues at A' level and ends-up getting a '9' (*i.e. Failure*). What is the cause of this? The cause ... is that at O' level the teachers have *spoon-fed* this student. They have not given this student the skills to be able to read the text by oneself, understand it, analyse it and evaluate ... (*it*). So at A' level the fellow (*i.e. learner*) performs so badly. At A' level itself, somebody gets an 'A' (*I.e. Principal Pass 'A'*) but when ... (*admitted*) into the university ... (*to study*) literature, the fellow says: "no, no, no I *can't! Literature is difficult.* I don't even know ... how I got an 'A'". (*This is*) because everything has been theory. But if the students ... were assessed through the many ways I have outlined ... I think they would ... gladly continue (*studying literature*) because they know this is literature they're living with.

The teacher-educator gave the following description of the nature of literature teaching approach(es) (i.e. classroom techniques and procedures) s/he encourages on the courses:

T-E 2: ... I encourage in one blanket statement *hands-on methods. Discussion* ... (*is*) vital. ... Discussion in *pairs* as a mode of teaching, ... in *groups* ... and probably in *class* ... because this is what gives the learners that wonderful opportunity. I think the other method that I do encourage ever for the learners ..., as I said, is to try and make literature *practical.*

The methods that I discourage people from doing, which many of our teachers do, (*are*): ... to read the text with and write notes for the pupils. The moment you (*i.e. the (student)-teacher*) begin to write notes for the pupils, you're telling this pupil (*that*): 'you have to depend on me' (*and*) 'in my absence you are not there'.... I think that this is wrong. *Drilling*, I think, is something (*which*) we should never do. Using past (*exam*) papers to teach literature is not actually teaching, to me, (*it*) is ... assessing the learners before you teach them....

But as I've just said, the other (*method*) ... is to use *drama* to teach, ... use debate ... because these are vital methods.... Plus, all other innovative methods that people are thinking of . This is what people should be using to teach literature.

The comments the teacher-educator made in response to the following question were:
Question: What is your perception of the current state of literature in English in Uganda in relation to teacher education?

T-E 2: ... Let me begin by saying that my training as a teacher ... of literature was ... very poor ... in Makerere (*University*), in particular, simply because by the someone came and gave us *notes* on how to teach a novel, ... a poem and ... a play. And, that was all! There was nothing to say: why are we doing this?... So the very first thing (*is*) that my training was poor. My new approach to literature has been through my own experience.... because I have taught other people before and I have developed a number of syllabi with new approaches to teaching.... This why my new approach probably is very different from what other people do....

I can say that the kind ... of literature that we have today, ... I attribute ... (*it*) to colonialism and possibly post-colonialism.... We still have people in this country who are obsessed with 'what *was*, it must *be* and *ever shall be*'.... As a result, the students ... do not see the relationship between the kind of literature we're doing with the kind of life they're living (*now and*) ... tomorrow.... I think this is where the whole trouble is.... We have gone through a ... British system that says: 'this must be this' ... and you can't change it (*because*) if you change it then people are saying you have no right. But ... I still think that teachers in the field who are the implementers should have a right ... about what they want to do. Let me pick an example of our (*literature*) exam for O' level (*especially*) the way it is structured. Section A - you have to to a context question. Then, Section B you pick a play and a novel, or you pick a play and a poem. That's all. How about other fields (*i.e. genres*)? It is this that I think things have (*to be*) changed.... As a (*literature subject*) specialist at the National Curriculum Development Centre (*NCDC*), before I left,

we had designed a syllabus (*i.e. 'Integrated English'*) which should be coming into force very soon and ... even suggested the kind of exam. Ours ... (*is*) different in ... that our Section A ... (*is*) talking about people doing a question on poetry and ... orature ... (*as*) a compulsory section at O' level.... Our Section B ... (*is*) prose .... and our Section C ... (*is*) plays, ensuring that we cater for everything that people are going to teach in the field. But currently ... (*the exam syllabus*) only caters for prose (*and*) plays, because even poetry is ... optional....

Researcher: *... Would you see a relationship ... (between) the kind of (inadequate) training that ... you received here (i.e. at university) ... (and) the way literature ... is being taught in schools ...?*

T-E 2: Yes.... The way I was taught here, I think, is the way the people who taught me had been taught. And, is the way probably (*that*) people who finished (*i.e. graduated from*) this university about ... before 1985 ... are teaching.... I tend to think this is what is causing us trouble now.... We're having few numbers of students because of the way we impart this knowledge to them.... I am convinced that the people that have gone through the new approaches, I think, are doing a different job and ... better.... If you trace ... where they're you would discover that they tend to have slightly a number (*of students*) which is bigger and ... which is more interested ... because of the way they're ... erm ... handling this subject.

Researcher: *... How ... most likely ... would you have been ... made to teach from that kind of training you ... (obtained) here?*

T-E 2: .... You see, the way I was taught here was to go out and give notes to pupils.... From the very beginning I actually objected.... I had problems with one of my lecturers - I don't want to mention the name here - because I protested in the lecture-room and the fellow was saying I am 'big-headed'.... I was saying ... 'this is not acceptable'.... I taught in a secondary school for only nine months.... and the difference was clear that: ... I never

wrote (*notes*) ... on the (*chalk-*)board for people to copy. I never read notes for the learners to copy. It was a question of saying (*for example*): ... 'what are we tracing ...?'.... 'The theme of love'. 'Where is it? Look (*at*) page one. Can we trace any paragraph on page one that talks about this theme?' Someone would say, 'this ... paragraph.... (*or*) this line'. 'Where else can we trace it? Page ten, ... twenty, ... fifty, ... ninety'. 'So in the end, what is our overall picture of the theme of love in the text?'.... Every learner would see ... (*and*) is able to ... finally pin-point in the text where the theme is ... talked about ... (*and also*) able to exemplify where work is.

But what do we have with people who give notes? You give notes (*but*) you can't afford to exemplify every bit because the time is not available. And (*yet*) the learners would like to reproduce *exactly* what you gave. In the end, learners can't ... perform very well and, as a result, they get disappointed and discouraged and so they drop (*i.e. opt not to study*) literature.... That is why, with me, I am saying ... we need to change the ways of doing things.

B.3 <u>T-E 3 interview on 27/04/99</u>

The teacher-educator responded as follows to the question which asked what knowledge and skills about teaching literature in English in Uganda s/he emphasised to the student-teachers in the course (i.e. 'Plays Teaching') which s/he taught:

T-E 3: ... Basically the ... objective is to train ... these *potential* teachers to develop students' abilities in drama (*i.e. plays*). To help them (*i.e. learners*) develop, from their early ages ... an appreciation of drama. And it is also intended that ... the drama (*i.e. plays teaching*) course should be started at an ... earlier age, say from S.1 (*i.e. Senior One*) ..., with ... (*an*) aim of helping students develop a reading culture (*and*) not only for the sake of passing exams as is stipulated in their examinations syllabus.... The main purpose is to help them (*i.e. learners*) develop a reading culture, (*although*) ... passing examinations is also *part* of the objectives because it is ... a requirement for those who opt to study literature.

Of course, ... the ... general basic reasons for teaching literature ... imply helping students ... *better* their ... *English language* both *written* and *spoken*. As you know, through these ... literary texts ... one of the *advantages* is development of language because there they ... see in action how the author or ... dramatist has gone about the craft of writing.... So, they can copy the style.... The other advantages are to do with ... values, etcetera, etcetera....

Researcher: *... How do you encourage them (i.e. student-teachers) or, ... what's your emphasis in the way they should go about developing these abilities and skills (you've described above) in the learners?*

T-E 3: My emphasis ..., considering the ... Uganda situation whereby teaching materials are scarce, ... (*is*) I try to see that ... once they (*i.e. student-teachers*) have become teachers (*they*) can be in position to do what's required of ... them without saying (*i.e. giving excuses*) that they don't have teaching materials.... They themselves can produce, can try to *improvise* and have the materials.

Researcher: *... Why do you feel that such ... knowledge and skills that you have ... (outlined above are) essential?*

T-E 3: I consider them essential because ... ours is mainly (*a*) language ... area. And, we think that through drama students can improve on their language proficiency.

The comments the teacher-educator made in response to the following question were: *Question: What would you say are your major ways of ensuring that the student-teachers are aware of and critically think about the knowledge and skills described above?*

T-E 3: ... Ours is basically professional ... (*or*) methodology.... I try to see that I show them how to do things ... so that once they are out they do as I have shown them to do.... One way of doing that ..., if its not me, ... (*is*) to have peer or micro-teaching lessons in

which they themselves can show their friends (*i.e. colleagues*) how to go about it. When there are problems we try to correct each other before one goes ... outside in the field on his own. So, that is the *how*: I show them, then call upon a few of them also to ... demonstrate....

The following comments were given by the teacher-educator to a question as to what s/he considered to be the major role(s) and/or overriding aim(s) of teaching literature in English (i.e. Plays) in schools in Uganda:

T-E 3: I would think that ... one of the major roles is for the students to improve on their *language ability*. I think that is *basically* the ... major one. Although, *generally* we can say that ... literature is being taught at secondary school partly because it is believed literature has some ... *moral value* which is imparted to the students. And, it is also believed that literature at secondary school can widen students' scope.... They are not only tied to what is happening in Uganda, but ... also international(*ly*).... It ... (*was*) also believed that ... students who had done literature ... had more ... market (*i.e. admission opportunities*) for certain courses at university. Courses such as *Law*.... simply because someone who has had some exposure to literature ... is expected to have developed ... a *critical* mind, a *critical* perception of *ideas* and some *independence* or independent thought at issues....

Researcher: *... Why do you regard ... (improving learners' language ability) as ... the cardinal (aim) in our Ugandan context?*

T-E 3: ... We being language teachers - teachers of literature *are* language teachers - ... and knowing that language is *central* or ... at the *centre* of communication in education, we feel that students should be very proficient in the language....

The comments the teacher-educator made in response to the following question were:
Question: What do you regard as the main or most important classroom objective that

one should strive to achieve when teaching a literature (i.e. plays) in English class in secondary schools in Uganda?

T-E 3: ... I would say there is *no standard*.... It ... depends ... on what aspect (*laughing*) ... of the play. For instance, if someone wanted to teach students ... to be in (*a*) position to identify a theme or themes in a play that would be his objective....

Researcher: *... Typically how should a student-teacher attempt to achieve ... (the objective you have just given in your example) ...?*

T-E 3: ... They might tell the students that one of the ways is the scientific method, whereby you've got to *test* ... the evidence ... (*you*) have against ... (*the text*).... What *evidence* is there in that particular *scene* (*i.e. in a play*) to *support* ... your argument that this is the theme? And then, they will not stop there (*because*) it must also be tested elsewhere (*within the play-text*).... A theme does not only have to be in that particular scene, but it should be *testable* on the whole play....

The following comments were given by the teacher-educator to a question as to what s/he considered to be the ideal or suitable literature (i.e. plays) in English teaching and learning material/text in the Ugandan context:

T-E 3: ... I think here we ... (*have got*) two categories. One, is that ... those potential teachers won't have a hand in the selection ... because the (*set-*)texts are already selected by the Uganda National Examinations Board (*i.e. UNEB*). In which case, they don't have any choice ... (*or*) say in such a selection for ... (*for example*) S.3/S.4 (*i.e. O' level set-books*) or S.5/S.6 (*i.e. A' level set-books*). But as ... I usually tell them (*i.e. student-teachers*), we don't have to wait for ..., we don't teach for examinations only. Our basic purpose is to help these students (*i.e. learners*) develop a reading culture ... (*or*) habit and, therefore, we begin with S.1 (*i.e. Senior One*).... One of the criteria is ... first of all (*to select texts*) which are suitable to the age and (*educational*) levels of our students.... If it is

... S.1 we've got to bear in mind that these ones have just come from primary (*school level*). And, if we're selecting a text for S.4, then it has got ... to a bit ... er ... to bear in mind that these are people who've been reading ... for a longer time than the S.1s. Apart from that, they're also more mature than the others. So, we've got also to consider the language - the *language* of the texts - because this goes hand in hand with their level of education....

We have got also to consider ... (*the*) students' *tastes*.... Do these texts we're selecting have stories that are likely to ... *interest* the students. Otherwise, if they're not interesting then we shall not be motivating the students....

The teacher-educator responded as follows to the question which asked how ideally s/he would like to see materials/texts (chosen according to the criteria described above) handled or dealt with in the classroom by the student-teachers:

T-E 3: ... Let us assume it is (*the*) first time and they are introducing ... *Treasure Island* .... the (*student-*)teacher would have to give a background.... *Where* is the text ... *set*? *When* was it *set*?... When was it *written*? We've got to give a *background* to the story which we find there: its *setting*.... This is ... given by the teacher in story form.... He picks out some ... extracts which he reads to the students just to motivate them ... (*and*) arouse their interest in the story. And, he might even talk about the *author*.... And then, ... thereafter, ... he would ... may be go (*i.e. read*) ... bit by bit with them (*i.e. learners*) in class: reading ... sections or calling upon some students also to read.... Depending on the objectives, he could ... stress where he feels there is need for stressing certain aspects....

The comments the teacher-educator made in response to the following question were: <u>*Question*</u>*: What knowledge about teaching plays (i.e. relative to the other genres) would do you consider (i.e. exclusively) necessary to be acquired by student-teachers to help them in the process of teaching them?*

T-E 3: ... It depends on the resourcefulness of the (*student-*)teacher.... I think (*student-teachers*) should have some knowledge of ... being able to *act* (*i.e. perform on stage*). If he cannot, (*then s/he should be able*) to use his students to act out certain parts.... (*The student-teacher should not be*) necessarily a *very good* actor. But, should be someone who is not *shy*. Someone who ... once he wants to ... emphasise or to give a certain aspect of ... the play prominence he ... act(*s*) it out.... We're training these (*student-*)teachers in teaching plays and a play as we know it is not specifically meant for ... the eye - that is, for reading - but for *acting*. And if that is ... the case ... *then* we should demonstrate.... (*A*) teacher of a play should demonstrate or should have the class to demonstrate. (*That is*), certain bits of the play *acted out*.

Researcher: *... Would this also apply ..., for instance, ... erm ... if one was teaching prose?*

T-E 3: ... It would depend if there is ... a certain aspect. Maybe (*i.e. assuming*) ... you're teaching *Things Fall Apart* (*by Chinua Achebe*), and you want to demonstrate Okonkwo and you want your students to have ...a lasting memory of ... (***him***). Then you would act out that or could get some students to act out certain parts where Okonkwo's character is prominently brought out.... (*This*) could also apply to a poem (*laughing*)....

Researcher: *... You are saying then that the rationale for that kind of (i.e. use of drama) approach is what?... You mentioned something to do with memory. If you could elaborate ...?*

T-E 3: ... I was saying that once these students can see - because ... when you act out many senses are at play: ... seeing, ... hearing, and may be ... feeling or touching something - ... that has a lasting memory....

The following comments were given by the teacher-educator to a question as to what knowledge and skills of testing or assessment of literature in English learning s/he would like to see developed in and used by the student-teachers:

T-E 3: ...it depends on the objectives set. As I said, ... what ... is the objective ... ? What ... have been the objectives in the a term?... What do you want students ... to know about a given text? But, one thing whereby may be Uganda as whole has been going astray has been this tendency of the education system being examination-oriented. And, teachers have now tended to take ... the extreme of ... looking at literature as if it ... (*were*) history whereby they've got to assess (*or*) ... evaluate *knowledge*. But ... it shouldn't be looked at (*like that*). These are literary *skills*. And when you come to consider - if you've bothered to look at ... literature results compared to other subjects - those of literature have been going *down* or they've been *static*. To the extent that these days it is very hard for someone (*i.e. a literature candidate*) to get anything beyond (*Principal Pass*) 'C'. (*The*) *best* students normally get 'C'. And, that's why the numbers are also *dwindling* in literature. We used to have sixty or seventy here (*i.e. the literature teaching methods university course*). But these days we have ten or twelve or even less.... simply because students are opting for '*easier*' subjects. We may call them '*easier*' (*although*) they may not be easier. But the examiners in those subjects ... have moved with the changes in the country ... while literature examiners have remained behind....

Researcher: *So, what are some of ... the (literary) skills that teacher-trainers and teachers ... are developing ... (and) which therefore we should see the examination assessing...?*

T-E 3: ... It depends. If it is an examination ... teachers tend to ... go in for ... kind of *factual* questions, whereby someone has got, let me say, to discuss character or characterisation, ... (*and*) which (*are*) not necessarily testing literary skills.

Researcher: *So ... what are the kind of questions you would have liked to see them (i.e. teachers/examiners) ... (set)?*

T-E 3: ... In the setting of Uganda today whereby we've got only *terminal* exams (*or*) may be testing the end of a course, there's nothing much we can do.... These skills (*literary*) can only be tested or evaluated *internally* (*and*) not at national examinations.

Researcher: *... What kind of knowledge about testing ... internally ... (would you encourage your student-teachers to acquire)?*

T-E 3: ... Are students (*i.e. learners*) able to look at a text *critically*?... You remember I said one of the things is to develop students' *critical* mind. So there should be questions that test students ability to think critically (*and*) to look at issues critically....

Researcher: *How would you assess the present mode of testing literature in English in Uganda, in relation to the knowledge and skills propagated on your course?*

T-E 3: ....This morning we were saying that we should not treat literature like the other subjects, say Economics or Geography, where we've got *specific* answers.... They (*i.e. student-teachers*) might be examiners tomorrow and ... (*so*) they should look at students' answers or responses and see whether their answers can be tested ... based on a textbook. Are ... students' responses *backed* by ... evidence? (*And*) if they're then such students shouldn't be marked down simply because there is a marking guide given by Uganda National Examinations Board. In literature ... we would be doing a dis-service to these students whom we're trying to see that they develop literary skills.

Researcher: *... Testing and teaching go hand in hand.... You've just mentioned an interesting point ... that literature does not have specific answers.... (The) attitude of ... examiners thinking that there is a specific answer - how does that relate to the way the*

teaching is being done? Do you think the teaching encourages that kind of attitude where(by) the teacher teaches as if to say there is only one interpretation?

T-E 3: Yeah .... This comes from, I think, ... their training. If ... student-teachers are not made aware of such a problem, they will think that the way their lecturers in the ... Faculty of Arts, for instance, ... look at a text like may be *Women in Love* (*by D.H. Lawrence*) ... is the only interpretation. And so, when they go to school they will also try to impose themselves on the students, not allowing them to make their own interpretations but saying ... 'the theme of *Women in Love* is this'.... So you see, ... the way they were taught they're trying to teach the same way, and they're not allowing students to develop their own critical or literary abilities because they think there is only *one way* of interpreting....

The teacher-educator gave the following description of the nature of literature in English teaching approaches (i.e. classroom techniques and procedures) s/he encourages on the course:

T-E 3: Specifically, what I tell these student(-*teachers*) is that while they're serving as pupils' guides ... (*they should*) not *impose* themselves on the students but only guide them to discover for themselves.... It should only be when students ... cannot back their ... interpretations or whatever they have read with whatever is in the text that the teacher should come in .... So students (*i.e. learners*) more are testing hypothesis ... and theory.... That is the ... *major* method ...: *discovering* and *testing* what is there in the text. And, of course, this they do either by *group* work, in *pairs* and as a *class* as a *whole* through *discussions*. And, there is also of course giving them (*i.e. learners*) assignments....

The comments the teacher-educator made in response to the following question were:
Question: What is your perception of the current state of literature in English in Uganda in relation to teacher-education?

T-E 3: ... I think many factors, we can say, might be responsible for the current state of literature. First, if we looked at ... the education system itself ... for the last twenty or more years it has tended to be examination-oriented.... And with a subject like literature whereby we're not so much concerned with examinations but (*with*) developing abilities *in* a *language* (*and*) *for* a *language*, you find that ... there has been a big setback in the subject.... If ... government or the powers ... (*that*) be emphasise *scores* (*or*) *grades*, then you'll find that even the learners themselves ... (*and*) the parents ... will always be going in for that subject whereby the ... learners are likely to score higher.... I remember during our days our classes would be over *seventy* at A' level. But these days it is very, *very* hard to find a class of *thirty*. In fact, I know of one school of about 2000 students in 1995 - they failed to get a single student taking (*i.e. opting to study*) literature simply because students have a feeling now that literature is *difficult*. It is difficult because you cannot score a *high* grade.... whereas you can get high grades in, say, a local language like Luganda, Runyakitara, Kiswahili. So if ... (*one*) can get an (*i.e. Principal Pass*) 'A' or 'B' there, why should ... (*one*) opt to take literature where ... (*one*) is going to get 'D' or 'E'?

There are other factors when you move down to ... schools. Some schools don't have enough money to buy required textbooks. And, if students don't have textbooks, there is no way literature can be taught properly.... The economic status that affects teachers (*is yet another factor*). Literature needs concentration (*and*) ... guidance with the learners. But because teachers have to make ends-meet, they don't have time for these students. They (*i.e. teachers*) ... tell them (*i.e. learners*): 'read text A' and then they move out (*of class*) to look for ways of surviving. So, many factors come in.

Researcher: *So in your opinion, ... you don't see ... any link or relationship between that ... state of affairs (i.e. of low grades and interest in literature) and, say, ... erm ... professional training?*

T-E 3: Well, we could say there is some relationship because ... (*student-teachers*) do not (*and*) never get enough time ... for professional help while still at the university here....

You can imagine now ... their (*i.e. 3rd year B.A student-teachers'*) timetable for the examinations is out ... and I have just met them ... the Third Year ... B.A with Education ... only ... twice. That is four hours.... So between now and ... (*their examinations*) we've about two other meetings and then off they will go ... into the field to teach ... O' and A' level students. So, you can see that they never get enough exposure to the technical ... know-how of teaching the subjects....

Researcher: *.... Do you have (the) ... feeling that the kind of (negative) influence they (i.e. student-teachers) will have gained through the (training in the) subject-knowledge course (i.e. mentioned earlier) .... is effectively reversed by the methodology course you teach here ...?*

T-E 3: Well, it depends on how long you've stayed with them (*i.e. student-teachers*) and (*whether*) you've tried to show them *practically*.... We're now talking of student(-*teachers*) who ... have not received enough exposure ..., you will find that such a student(-*teacher*) can finish this (*lifting and dropping a literature text on the table*) textbook with the students within even one week or two ... because for him he might adopt that lecturer's *lecture-method*.... (*That is*) simply rush through and might not even let students (*i.e. learners*) have their own reading or make their own reading of the text. He might even give it (*i.e. text*) only one reading. And, students will not be allowed to give or to make their own interpretation.

Whereas, this one who has been here (*i.e. on the literature teaching methods course*) and has spent some time and (*been*) shown, he will try to see that he is not only interested in students passing (*exams*) - which the other one is - but trying to develop their literary interest (*and*) abilities. And they can only do that by getting a *real* feeling of the text.... So, it (*i.e. the methodology course*) has some impact .... and (*student-teachers*) could *change* in the long-run if they spend some time and you (*i.e. teacher-trainer*) can demonstrate to them....

Appendix C: Teacher-Educator Questionnaires

In this section, there is evidence of some of the two teacher-educators' written responses to the questionnaire which the researcher administered during the fieldwork in Uganda. The responses have been reproduced as they were written in order to maintain their original form.

C.1 T-E 1 questionnaire

Please explain what attention is given in the course to ways of developing and extending learners' reading or response to ESL/EFL literature, and why? (You may wish to refer to such matters as knowledge about the process of reading/responding to ESL/EFL literature, knowledge about methods of teaching reading/responding to ESL/EFL literature, practice in the application of this knowledge in the ESL/EFL classroom, knowledge about how to teach the different genres (i.e. the novel, the short story, poetry, drama texts, oral literature, etc.), materials used, assessment of reading/responding to ESL/EFL literature, etc.)

T-E 1:

- Little time generally, i.e. less than is desirable. This would imply little attention. However in the circumstances, an effort is made at the classroom level to find time outside the official arrangement.
- In the time that it is possible to have, we work from theoretical issues such as the expressed/agreed/documented aims of teaching literature (in English), to more practical ones of techniques of teaching and of writing evaluation activities/tasks for the classroom. N.B. The practical activities in the classroom may be experienced in an end-to-beginning manner, i.e. working from tasks to implied benefits/aims, etc.
- When it is not a lot of trouble for the school next door or for the students here, considering their timetable load, teaching actual secondary school secondary school classes is arranged. This is so that a real classroom experience is gained within a 'typical' school setting.

- With the instability caused by constant review of programmes and the sharing of the load between different teacher(*-educators*), it is difficult to make a general statement on provisions for how to teach specific genres. However, within prose, say, the genres are covered by way of either selected texts/teaching materials (e.g. exemplification) or by selection of what has not been dealt with by another teacher(*-educator*) or different course....
- In some ways the considerations for what to do, how to it and how much time to allocate is influenced by my class' learning styles and preferences foe methods. I may say one thing about last year's group and another about this year's.

Please explain how the content of the taught course(-units) is carried through into the student-teachers' school experience?(You may wish to comment on such matters as the curriculum methodology, school/teaching practice, etc.)

T-E 1: The usual practice is to make reference to the school setting or education policy, etc. in the teaching of theoretical issues; to bring up hypothetical real class/school situations for case study, or sometimes review some on video or recorded in field notes. Closer to the end of the course, when there is a more or less firm grip on issues, the preference is for directing attention to possible teaching/school practice situations, or post teaching/school practice situations, especially problematic or challenging ones which call for problem-solving approaches.

Please indicate which of the following methods of teaching reading or responding to ESL/EFL literature, covered in some teacher training courses, are the most appropriate and effective in your professional situation, and why?
(a) A texts as 'cultural artefacts' approach (b) Practical criticism/stylistic analysis approach (c) Communicative language teaching approach (d) 'Discourse' stylistic analysis approaches (e) 'Language-based approaches' (f) A reader-response centred approach.

T-E 1:

- All these approaches are suitable for the benefits they lend to the learning situation. However, (a), (e) and (f) are the most appropriate for my situation. The latter should equip the teacher with techniques for leading students/learners into useful response to events around them as well as to language use in their specific and broader context. This way, the learners' sensitivity to language and to the world will be sharpened.
- (b) should be handled with care at the lower levels in schools because some average students will think on their seats and not explore the text further than have been led. I therefore prefer giving it a less prominent place on the training course so that (*student-*)teachers do not go and reproduce content for the learners (*we have an obsession for content and rote in schools that should be discouraged). For the same reason, I advocate reader-response approaches so that I 'train' the (*student-*)teachers to take a sort of back seat and place their learners in the front seat for maximum participation.

Please state specific ways in which the literature teaching elements of your ESL/EFL course have changed in response to the crisis facing the subject nationally. (You may wish to comment on such issues as aim(s)/role(s), objectives(s), materials used/text selection criteria, teaching approaches/methods, assessment, differentiation, etc.)

T-E 1:

- In a general sense, there has been stronger emphasis on learner participation by use of reader response techniques. This has been in view of teaching the teacher-trainee the value of reader-response.
- There has been an effort to reflect the importance of a wide range of materials, especially to show the weaknesses of limiting selection to prescribed texts. This should help develop insights into widening the scope of language exposure and thereby enabling the learners' rich use of language.

C.2 T-E 2 questionnaire

Please explain what attention is given in the course to ways of developing and extending learners' reading or response to ESL/EFL literature, and why? (You may wish to refer to such matters as knowledge about the process of reading/responding to ESL/EFL literature, knowledge about methods of teaching reading/responding to ESL/EFL literature, practice in the application of this knowledge in the ESL/EFL classroom, knowledge about how to teach the different genres (i.e. the novel, the short story, poetry, drama texts, oral literature, etc.), materials used, assessment of reading/responding to ESL/EFL literature, etc.)

T-E 2: .... Students are given titles of reference materials, some of which are not available in stores but they can borrow from facilitators. Hand-outs are also distributed. Other times facilitators ask students to photocopy.

All these units (*i.e. 'Orature', 'Poetry Teaching', 'Drama in (literature-)Education, and 'Basics in understanding literature and its teaching process'*) have been made practical. Students design materials for use in secondary schools; design activities which are appropriate for different classes. Also use drama as a method to teach orature, poetry, plays and prose.

Assessment of suitable materials is done during the course via selection and grading for different classes.

On SP (*i.e. School Practice*) students are followed up where possible to check on whether they apply the knowledge and skills. No mechanism has been put in place to monitor teachers after graduation.

Please explain how the content of the taught course(-units) is carried through into the student-teachers' school experience?(You may wish to comment on such matters as the curriculum methodology, school/teaching practice, etc.)

T-E 2: The content of the course is carried as explain(*ed above*).... Students are assessed as (*to*) whether they are applying the methodology learnt effectively and (*as*) advised. Unfortunately some of the methodology is never well assessed because the expert lecturers (those of the subjects) never visit their students on SP. This is the arrangement of the School of Education.

Please make a detailed comment on what student-teachers are taught on the course about selecting, sequencing or combining different approaches to the teaching of ESL/EFL literature, and why?

T-E 2: They are taught to select and grade/sequence poetry right from S.1 to S.6 (*i.e. Senior One to Senior Six or O' to A' level*) so that they teach effectively and efficiently. For teaching purposes, we mainly concentrate on the Integrated Approach. However, other approaches, methods and techniques, e.g. Reader-Response.

There is also sequencing skills - Cognitive, Affective and Psychomotor.

Please indicate the nature of attention given in the course to each of the following and to other approaches or issues/areas that are covered:

T-E 2:

Topic	**How and what is taught (typical method)**
Aim(s)/role(s) and objective(s) of teaching	Discussion, analysis and evaluation in groups. Then, plenary.
Text selection	Practical selection sequencing. Above methods, plus pair work and individual work
Testing literature	As above

Differentiation	As above
Difficulties in ESL/EFL literature teaching	As above, plus checklist

Please state specific ways in which the literature teaching elements of your ESL/EFL course have changed in response to the crisis facing the subject nationally. (You may wish to comment on such issues as aim(s)/role(s), objectives(s), materials used/text selection criteria, teaching approaches/methods, assessment, differentiation, etc.)

T-E 2: Modified to match the needs of the country in relation to the Government White Paper.

- New course units have been introduced. These are: Orature; Drama in ELT; Drama in Literature Teaching.
- Aims have been focused to selection of materials, teaching approaches, assessment, etc.
- Some courses have been merged and given details which originally were not available.
- As a whole the literature component has been redesigned.

Please mention any changes planned for the ESL/EFL literature teaching course in the near future, and why?

T-E 2: Plan to include (i) Children's Literature (ii) Popular Literature (iii) Performing Literature - Drama in particular; because our student(-*teachers*) are expected to go and teach in the primary schools and are expected to take care of drama clubs/societies in schools. They must be given practice in detail.

Please make any further comments on any issue related to your training course and to ESL/EFL literature teaching in Uganda, if you wish.

T-E 2: We have lacked time for real practical work. Work seems to be too much for students.

We would love to supervise student-teachers teaching using drama in the classroom. Also, see student-teachers write short plays and direct a play....

Appendix D: Teacher-Educator Documents Analysed

This section focuses on documentary evidence obtained from some of the teacher-educators in the following three areas, in that order: (i) the current ESL/EFL literature teacher education course syllabus-outline, (ii) two written book-lists of core/recommended reference texts, and (iii) two teaching practice supervision feedback-records - one was written and the other was audio-taped. Some documents have simply been photocopied. The rest of the evidence has been reproduced or transcribed as it was written or given in order to maintain its original form, save the ellipses especially in cases of slight digression and repetitions of words or phrases.

D.1 Current ESL/EFL literature teacher education course syllabus-outline

The following is a photocopy of the current *Makerere University*, School of Education, Department of Language Education BA/Ed./PGDE programme, syllabus-outline obtained from **T-E 2**.

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MAKERERE UNIVERSITY
SCHOOL OF EDUCATION
DEPARTMENT OF LANGUAGE EDUCATION
BA/Ed./PGDE Programme

Introduction:

This is a compulsory course in the teaching of English Language and Literature in English designed for students pursuing a B.A./Ed. It is the same course for graduates with a B.A. Degree in English Language Studies (ELS) and Literature or Literature (3.1.1) pursuing a Postgraduate diploma in Education (P.G.D.E.) for teaching in Secondary Schools.

Course Objectives/Aims

The student teachers should, on successful completion of their course, be able to:

a) plan a course of teaching in both English Language and Literature in English;
b) prepare and teach English lessons up to S6 level;
c) identify and develop students' abilities
d) diagnose students' abilities and weaknesses and plan appropriate strategies for remedials;
e) choose suitable teaching materials, write supplementary ones and improvise in difficult situations;
f) assess the students' oral and written English effectively;
g) provide a good model for the students' own speech and writing;
h) develop interest in and appreciate the 'difficult' aspects of English Language teaching as well as Literature in English teaching;
i) Use the Integrated Approach at all levels.

Course Content:

The course is coded and organised into eleven units: Basic Issues in ELT; Oral skills; Reading and Writing; Structure of English; Management and Practice in ELT; Basics in understanding Literature and its Teaching Process; Orature; Poetry Teaching; Drama-in-Education; Plays Teaching; and Prose Teaching. In order to pass out well trained and competent teachers, each Unit will be covered in about 30 hours.

Course Unit 1 (Code 361): Basic Issues in ELT, (30 hours)

1. The status and role of English in Uganda.
2. English as a Foreign Language (EFL)
   English as a Second Language (ESL)
   English as Mother Tongue (EMT)
3. English as a subject (phonetics, phonology, syntax, lexis, morphology and semantics).
4. English as a medium of instruction

(The four language skills – listening, speaking, reading and writing).

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Course Unit 6 (Code 366 Basics in understanding Literature and its Teaching Process (25 hours)

1. - What Literature is - Universals in Literature.
2. - English Literature Vs. Literature in English.
3. - African Literature; Black Literature.
4. - The Teaching and Examination Syllabi
5. - A Scheme of Work.
6. - The Integrated Approach
7. - Use of Critical Texts.
8. - Approaches to creative writing - Poetry, plays, short stories, etc.
9. -Organising the Literature Department, e.g. Record-keeping.
10. - Use of Extended activities - Drama.

Course Unit 7 (Code 367) Orature (30 hours)

1. Meaning of Folklore and Folklife.
2. Meaning of Orature.
3. Genres of Orature.
4. Significance of Orature to authors, e.g. African Writers.
5. Aims of teaching Orature.
6. Approaches to Orature teaching.
7. Demonstration Lesson/Peer teaching /Micro teaching.
8. Problems in teaching Orature
9. Assessment in Orature.

Values

Course Unit 8 (Code 368 Poetry Teaching (30 hours)

1. Aims of teaching Poetry
2. Selecting and grading - What kind of poetry?
3. Teaching strategies to beginners and advanced students, i.e. 'O' and 'A' levels.
4. Comprehension
   (a) General meaning
   (b) detailed meaning - Tone, attitude, mood, - diction, feelings, reactions.
5. Evaluation skills
6. Comparative and integrated
7. Poets' Methods and Techniques
   (a) Imagery
   (b) Structural devices
   (c) Sound devices, etc
8. Setting questions and making a guide; marking.
9. Use of anthologies.
10. Demonstration lesson, peer Teaching/Micro-Teaching.
11. Creative writing

Course Unit 9 (Code 369) Drama-in-Education (30 hours)

1. Classroom techniques.
2. Creativity using Orature as a stimulus.
3. Play making, Directing and performing.
4. -Stage management

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5. Improvisation
   (a) voice, (b) movement (c) Costumes & Props.
   (d) Any other.
6. Teacher' s role.
7. Kinetics - the study of the role of body movements gestures, expressions and postures in communication.
8. Formal routines in performance
9 Warm-Ups-voice and physical (activities)
10. Language Games.

Course Unit 10 (Code 370) Plays Teaching (30 hours)

1. Selecting and grading plays for the classes and stage.
2. Teaching strategies to young and mature students.
3. Elements of Drama
   - Setting
   - Plot
   - Spectacle.
4. Identifying and studying major and minor themes.
5. Analysing character.
6. Playwrights' methods and Techniques
   (a) Dramatic reversal
   (b) Dialogue,
   (c) Soliloquy
   (d) Speech effects.
7. Technology in play teaching.
8. Setting questions and making a guide; marking.
9. Overview of interdisciplinary Approach.
10. Case studies from specific regions and periods.
    (a) - Greek
    (b) - Shakespeare
    (c) - European
    d) - African
    e) - Any other.
11. Demonstration lessons, Peer Teaching/Micro-Teaching.

Course Unit 11 (Code 371) - Prose Teaching (30 hours)

1. Selecting and grading
2. Teaching strategies to young and mature students
3. Aspects of the Novel
   (a) - Setting
   (b) - Story
   (c) - Plot or structure of action
   (d) - Character
   (e) - Tone and atmosphere
   (f) - Identifying major and minor themes and ideas.
4. Language and style, e.g. symbolism, flashbacks
5. Narrator's point of view
   (a) first-person narrator
   (b) Dramatic narrator
   (c) Third-person limited narrator

(d) Third person omniscient narrator
6. Technology in Novel and short story teaching
7. Setting questions and making a guide; marking.
8. Overview of interdisciplinary approach.
9. Case studies from specific regions and periods
   - European
   - African
   - American
   - Any other.
10. Demonstration lessons, Peer Teaching/Micro-Teaching.

Procedure:

The course Units are taught through a series of lectures, student presentations, discussions, peer teaching, demonstrations and students' practicals.

Assessment:

(1) Coursework

Students are assessed through
(a) Written assignments;
(b) Peer-teaching;
(c) Micro-teaching
(d) Oral English
(e) Practical Drama.

All these aspects of assessment added together give a total of 30% for BA/Ed. and 40% for PGDE of Coursework for both English Language Teaching and Literature in English Teaching as per regulations governing the Undergraduate and P.G.D.E. courses.

(2) Examination

The students will be examined as follows:

Paper I: English Language Methodology (3 hours)	100%
Paper II: Literature in English Methodology (3 hours)	100%

References

These will be given by respective resource persons

D.2 Book-lists of core/recommended reference texts

T-E 2:

1. Morgan, N. and Saxton, J. (1991), Teaching Drama.
2. Frost, A. and Yarrow, R. (1990), Improvisation in Drama.
3. Gavin Batton, M. (1993), Towards a Theory of Drama in Education.
4. Burgess, R. and Gaudry, P. (1986), Time for Drama: A handbook for Secondary Teachers.
5. *Collie, J. and Slater, S. (1987), Literature in the Language Classroom.
6. Nutall, K. (1963), Play Production for Young People.
7. Macpherson, M. (1979), if it works: it's English.
8. Ladousso, G.P. (1981), Role Play.

Etc.

T-E 3:

1. Butterfield, A. and A. Sieneking 1989 Drama through language through Drama. Kemble Press.
2. Kenridge, H. and C. Wessels 1987 The Drama Option: Language learning with a difference.
3. Wessels, C. 1987 Drama. Oxford: Oxford University Press.

D.3 Teaching practice supervision feedback-records

The following is a photocopy of a relevant *Makerere University*, School of Education teaching practice supervision feedback-record belonging to **T-E 2**. The concerned student-teacher is identified in this study as **S-T 1**. The names of the student-teacher and 'Tutor' have been kept confidential because of ethical considerations.

It is subsequently followed by a transcription of an audio-taped teaching practice supervision feedback discussion between **T-E 1** and **S-T 5**.

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POINTS ARISING DURING LESSON

(1) Why don't you write these hard words on the B/B
(2) He gives students a chance to internalise the point raised.
(3) Must you really give the students notes in that form?
(4) He does not move around the class
(5) He does not relate his lesson to the daily life of the student
(6) There is little encouragement to pupils to think creatively
(7) Why didn't you bring these books to class, otherwise learning is made very difficult.
(8) Why didn't you give it to a student to read.
(9) Why don't you work on the sitting arrangement of your class.

MAKERERE UNIVERSITY
School of Education
TEACHING PRACTICE SUPERVISON

Goods points

(1) He is very available
(2) He takes care of individual students.
(3) Lesson is child centred
(4) He commands the content
(5) He is presentable.

areas for improvement

(1) He does not know students names.
(2) No rewards given to his students to raise their learning morale.
(3) He does not encourage his students to speak loudly.

Agreed approach for improvment

(1) write on the board regarding new ~~and~~ words.
(2) Borrow the books from the library for use in class
(3) Provide the students with handout.
(4) Work on the sitting arrangement
(5) Improve on the Student activities in class.

Name .....

Degree/Year PGDE

Programme (Day/Eve) Day .....

Tutor: ..... Date 27.7.99

School: Mengo SSS

Class: S.5S Subject: .....

Topic PROSE AND POETRY

.....

LESSON PLAN

OK

Student's comments

V. Good teacher

Scheme of Work

Seen

Pupils' notebooks

not Seen

Record book OK

The following is a transcription of an audio-taped teaching practice supervision feedback discussion between T-E 1 and S-T 5. Date: 19/7/99. School: Kibuli Secondary School. Class: Senior Two (West). Subject: English. Topic: Composition Writing.

T-E 1: .... Well, yes I was concerned about timing but probably not for those very aspects that you have ... erm ... highlighted. And then, I wouldn't worry about the noise. I didn't think - yes towards the end of the group activity, there seemed to be not exactly noise but signs of people having got tired of what they were doing, which they didn't express by being noisier but probably by being idle.... They were talking as they worked previously. Now they were just talking. So, I got concerned about the pacing but I wouldn't call it noise. Certainly it wasn't, although - yes - I have things to say about the ... group activity (*phone rings*).

It will seem like I have written more about the negative but that's how I work because I want to ... give people (*Student-teacher: 'Yeah'*) all the time there is for us to discuss areas where improvement could be achieved.... You did go around the groups, although I thought sometimes - there were that many groups which you couldn't avoid .... because in fact ... six (*or*) seven members in a group was what you could ... have for effective work. But - may be, just so that the others are not left on their own too long, you could plan the activity for a shorter time. May be it went on too long. (*Student-teacher: 'Okay'*) There was a time that ... they were just ... talk - it is okay if they talk, by the way, because this is language. But you see sometimes ... they spend much more talking than ... doing the task. You wouldn't mind if the talk was related to the task - if they learn something from the talk. They've got to talk, anyway (*laughing*). They've got to talk. But, may be you can cut it shorter, especially for an afternoon ...., (*although*) they seemed to be active....

Your voice! You could, especially with group work ..., liven it up a little more because this is ... one asset that you have which should work for you (*Student-teacher laughs*). You know, you don't have to cry about (*teaching*) materials.... Your voice .... (*is*) one

thing you can work in this direction ... (*or*) the other direction. I thought that all the time it was a mono - and sometimes, you ate-up the last few words in ... any utterance you made.... You've got to think about that.

And then, ... when you are sending them into the group work I thought ... it is better for them, it is clearer for them, it is easier for you if you give all the instructions before ... (*they disperse*). Anyway, that's my view because then you don't have to do little bits every now and then.... What about outlining the task and the mode of work .... so that once they get there (*i.e. in the groups*), they are ... all clear. It doesn't matter if when you go to every group ... you spend some time making sure that they are on task. But I think they need to go with all the instructions.... I thought ... that when you have to call back their attention now and then, it is ... distractive (*i.e. distracting*). And, mind you, ... it strains you.... What do you have to say for your voice (*and*) for the instructions?

S-T 5: The instructions - there actually I wasn't ... sure of what to begin with. I didn't know whether I have to tell them (*i.e. learners*) what they have to do before they go into groups or tell them when they are already in the groups....

T-E 1: ... You didn't get to the point of pleading with them (*i.e. learners*) for their attention. But I thought ... you could very easily end-up there.... May be they were good (*i.e. well behaved*) because we were there.... But you see, Senior Two is quite a difficult class....

Then, still about the group work ..., it looked like you wanted all of them to present and they were eleven, or more...

S-T 5: They were eleven groups, yeah.

T-E 1: Eleven. And you see, what happened was ... someone would come and present and then you would say: 'can you give them a clap'. Then they would go-off. And another one

would come, and then a clap. And, I thought, ... what is - (*going on here*)?... But what about spending some time after each report? And, that will mean not so many reports - a few but very meaningfully done.... So which means the task probably should be shorter ... and the reporting time longer, if you want all of them to - (*report*). There has got to be a way of ... building-in feedback immediately....

Most of my comments were probably about the group work.... Something else about the group work - for resources I noted here ... the paper. I called it here the 'mode of work', but with emphasis on materials. When you are doing the group work, ... they are going to have to write. Whose responsibility is the paper?... Some of the pulled pages from their exercise books.... Whichever way round ... it is not a good habit pulling pages out of (*exercise books*) you know. And I thought .... say (*i.e. give instructions that*): 'when you have done the discussion each one of you is going to write in their exercise book, so use your language exercise book. And each one of you will ... come out with something written but one person is going to do the (*oral*) presentation for all of you'. So then they don't have to worry about the paper and then you have built-in an extra investment of everyone recording the outcome (*of the group discussion*). So it all goes into the preparation, really. I think that was it....

Appendix E: Student-teacher Interviews 1

In this section there is evidence of some of the audio-taped responses of four student-teachers to the oral interviews which the researcher conducted early in the university-based fieldwork in Uganda. The responses have been transcribed as they were given in order to maintain their original form, save the ellipses especially in cases of slight digression and repetitions of words or phrases. Probably due to mother tongue influence, and the nature of the interviews (i.e. a 'semi-structured' approach to interviews was used throughout) and of the issues tackled in the interviews (i.e. most issues required reminiscing and sufficient reflection), the respondents were not fluent and tended to be long-winded and verbose. Each interview focused on how student-teachers were themselves taught literature both at secondary school and on university subject-knowledge courses, their views on the current literature education crisis in Uganda and their expectations/tentative evaluation of the teacher training programme.

E.1 S-T 1 interview on 28/04/99

The comments the student-teacher made in response to the following question were:
Question: What is your perception of the current state of literature in English teaching and learning in secondary schools in Uganda?

S-T 1:... My opinion of teaching literature is that literature teachers in most cases are not trained for that. If I start from that background, it (*i.e. the state of literature*) is poor because those who are handling it (*i.e. literature*) in secondary schools are not trained. Anyone claims to teach literature down there (*i.e. in secondary schools*). And, it also looks even those who have been actually trained ... have got a problem with teaching literature because where ...er... I have been teaching (*i.e. as an untrained teacher*).... the graduate teachers who have been sent there, some of them, ... will say: 'I will not teach ... this book because I did not read it at university'. So, there is that poor *handling* simply because people lack the proper training, because once you are taught at school (*and*) ... trained at university then you have all the techniques ... to teach (*and*) ... handle any

literary text whatsoever. Perhaps you can consult on ideology ... but the handling of literature at secondary level is *poor*.

And, that also to me ... accounts for the poor enrolment. Currently out of around ...er... one hundred and fifty (*thousand*) students who sit for A' level, you will find that only one thousand sit for literature ... in the whole country! When you come (*to*) how many do we send to university? A handful! That means ... the method of handling the subject is not motivating down there (*i.e. in secondary schools*). There is a problem.... There is a perception (*that*) the subject is *hard* (*i.e. difficult*) ... and a subject is not '*hard*' unless the methodology of delivering it is bad.

Researcher: ... *So, (could you) maybe ... just elaborate a little on that methodology.... (which) is bad ...?*

S-T 1: In most cases there is a tendency of the ... '*jug-mug*' method of teaching.... I think this is what I would call the teacher-centred teaching of literature. Literature is supposed to be a *thinking* subject, ... (*it*) is supposed to be *free* of ... restrictions of conventions. The point in literature has different perspectives and it can be seen from all those different perspectives. One may have an opinion which might equally be right as another opinion which is quite different, about a theme, ... a subject, ... a book, ... a novel, (*etc.*). And, you will find that the teacher will tend to give notes - pour-in - and the students will *cram* (*i.e. memorise*). So that, when there is a small tilt in the questioning either by UNEB (*i.e. Uganda National Examinations Board*) or any other (*examiner*), then the students are likely to land (*i.e. fail*) (*or*) to miss the point simply because they have only one opinion which they have copied from the teachers' content.... Whereas (*i.e. Yet*), if ... every student was allowed to give (*an*) opinion and opinions were appreciated and taken to be correct answers, then I think things would ... have been better there.

Secondly, it is also affected by language - English language.... (*because*) literature derives its power, its basis from the command of the language. So, even the handling of language

itself makes it a problem because the teachers tend to teach structures (*and*) so students have *crammed* (*i.e. memorised*) certain things which cannot be easily, you know, mixed up.... with ...er... the teaching of literature and the grasping of ideas on independent basis. You know, you need to give an independent opinion.... Students fail questions of *opinion*: 'what is your opinion about this?' (*and*) a student fails that question! Do (*i.e. Can*) you imagine that? Someone has been trained up to A' level but fails a question of opinion. That means this methodology of *pouring-in*: ... *rote learning*, 'mug-jug' method.... has a problem....

The student-teacher responded as follows to the question which asked what the major difference is between the current practice of teaching literature in English in schools (described above) and their own school experience of learning literature:

S-T 1: Yeah, there is a difference. And, the major difference is that to an extent in my ... teaching (*i.e. learning*) it was sort of like the teachers did not even know what they were supposed to teach. The teacher would come and read the novel for you, chapter after chapter, and there it ended. But my current experience, now, is that the teacher goes ahead to give explanations to reinforce, you know, the character, to identify the theme, (*and*) ... the style. And, somehow even if the teacher gives notes ... you find that at least there is some form of development, contrary to teachers who used to *read* for us. So, there is a big difference in the method. There is some improvement, I might say....

The student-teacher responded as follows to the question which asked how differently (or similarly) s/he was taught on the literature subject knowledge course s/he experienced at university compared to the way s/he was taught literature in English at secondary school:

S-T 1: I must say that at university I enjoyed ...er... being taught literature ... than I did at my A' level because at my A' level I was being given things ... which I would take for gospel truth. Some of these things I would not understand them but I would have to cram (*i.e. memorise*) them. I would have to cram 'onomatopoeia' just the way it is. Sometimes,

I would not feel it in a poem.... I would have ... to appreciate this is a theme in *Darkness at Noon* (*by Arthur Koestler*) - I would not even know how to look for that theme, but I was taught that this is the theme. There is political differences, there is ... the problem of ideology. They are talking about Socialism and Communism, and now the revolution ... has turned against its people.... I didn't understand how to get it out of the book after all the book to me was so hard....

Whereas at university, as an undergraduate, I was given freedom to read a book on my own, internalise it, ... appreciate it on my own, independently.... Then the lecturer would come in to facilitate my perceptions, ... opinions, ... interpretations and, sometimes we would laugh it off together: telling him (*i.e. the lecturer*) what much emotions I have put in, telling him 'this one made me laugh'. You know, it was sort of *real* to me because at university literature related to ... real life experiences. And, I was so much of a participant, so much of ... a contributor than the teacher. In fact, I enjoyed ... being taught literature at university because it related to reality. Whereas I read *Animal Farm* (*by George Orwell*) as a story of animals at Ordinary level (*i.e. O' level*), at university it became a story of human beings.... I could see dictatorship.... But in my secondary school it was a story of animals which I didn't really comprehend properly.

Researcher: ... *What did you attribute that (i.e. your failure to comprehend it properly) to ...?*

S-T 1: Perhaps there are two things there. If the teacher motivated me, gave a background that this is a human story ... but animals are used and gave me a situation to relate it to, I could comprehend it at that level. Secondly, also my reasoning capacity at that time could not have compared ... with ... that one at university.

Researcher: *So (are) you ... suggesting ... the text was above your level ...?*

S-T 1: *No.* I wouldn't think so. But it was not related to real life experience at Ordinary level....

Researcher: ... *Let us talk about ...erm... not so much your understanding of literature as the* way *that it was being taught. Do you see a difference in the methodology that was used at university and the methodology that was being used at secondary school?*

S-T 1: ... Yes, the difference is there. The difference is that at Ordinary level the method was so much of *note-taking*. I was taking notes from the teacher. It was so much teacher-centred.... Whereas here at university, it ... was me.... I was the main centre of ... ideas. Yeah, I was ... the major contributor and the teacher (*i.e. lecturer*) would simply enhance, support and sometimes guide my own thinking, because here it was discussion almost at an equal level....

The following comments were given by the student-teacher to a question as to what s/he hoped to gain/acquire through this literature teaching methods training course s/he was currently undergoing:

S-T 1: Mainly it is methodology and ... experience in the methods.... My ... former experience ... as an undergraduate did present to me teachers as models of teaching. But I wouldn't say exactly that these were the exact models I am discovering today.... Now, in this course 'am being given methods. 'Am being helped to realise some methods which can help me become a better teacher. That's why I've said ... I am experiencing methods.... For instance, I have been impressed by *dramatisation*.... Teaching using drama method in class.... It impresses me because throughout my teaching (*i.e. my learning literature*) no teacher ever used it as a technique to teach. But now I have discovered that it is one of those methods which can make learning easier because it makes me *understand* things and *enjoy* them. You know, as I participate in acting ... and ... something is being dramatised, it sort of sticks. It becomes an *event* that *sticks* (*i.e. in one's memory*) rather than an *idea* that was *said*. So, it makes learning closer ... to reality....

Then, of course, there are other methods ... like, you know, the *discussion* method in class. It is something ... that in secondary schools, you know, you cannot easily find because the students in secondary school expect the teacher to give them. He (*i.e. the teacher*) has *everything*. That is the sort of idea behind. But now the discussion method here which we normally do, the teacher sets for us ... a task and we *discuss* to find out the answer. I also discovered that (*it*) is very interesting.... You know, it makes (*me*) a better teacher if I practice it tomorrow.... You know, I would feel that the student would experience exactly what 'am experiencing because I get the satisfaction that I have contributed the right answer *than* if the right answer was given to me. I feel I am the owner of that answer and, therefore, I give it much concern (*i.e. attention*) in as far as learning is concerned. I think it *sticks* in my memory than if it was given to me....

Researcher: ... *Do you see a way in which ... this course (so far) has equipped you with methodology that ... would reverse that kind of attitude in learners (i.e. of being exam-oriented and therefore expecting the teacher to own and transmit to them the 'right answer') ... (and) begin to turn the tide (i.e. of decline of the subject) ...?*

S-T 1: In theory 'yes', in practice 'no'.... because UNEB (*i.e. Uganda National Examinations Board*) is bigger than what university produces. They (*i.e. university teaching methods courses*) can produce ... people ... who have the methods ... but as long as UNEB remains a threat to the student, the teacher is inevitably going to be forced to teach what UNEB demands. UNEB does not require a wholesome being, UNEB requires someone with a certain amount of knowledge, at a certain time, in a specific area. And, that's all! UNEB does not require *skill*, it requires someone who *knows*. And, knowledge - knowing does not necessarily mean skill. UNEB requires someone who *knows* but not who *does*....

Researcher: .... *You say UNEB is bigger than ... what university is producing, ... my question is: ... not the whole of the secondary school is, say, an examination-year ..., do*

you ... still feel that even in those years ...erm... this methodology that could help, maybe, improve the reading culture could not apply because of UNEB?

S-T 1: Somehow. That's why I said 'yes' in theory and 'no' in practice. There is a time when ... inevitably you (*i.e. learners*) have to be helped to read.... Literature *itself* is a motivation to improving the reading culture.... But even these years, right from S.1 (*i.e. Senior One/lower secondary level*) ... the child now knows at the end of the course of four years I must have an examination. The teacher knows 'I shouldn't waste any more time, I should teach this and this and this in order for them (*i.e. the learners*) to pass the examination'. So, somehow ... in every year ... that is there....

E.2 S-T 2 interview on 27/04/99

The comments the student-teacher made in response to the following question were:
Question: What is your perception of the current state of literature in English teaching and learning in secondary schools in Uganda?

S-T 2: ... One thing is ... the opinion students have of it. There is a *scare* (*i.e. fear*). They regard it as *remote*. Probably it deal with issues which are beyond their capacity to appreciate (*and*) understand. So, first of all, the attitude (*of*) the students and teachers to literature especially at A' level, and even at O' level - they are afraid of it. It has stigma about it. It is stigmatised: 'what is point of studying a subject which I am going to fail, anyway? Or, if I pass, I pass *poorly*!'....

Then, apart from that attitude, ... I think we have to find a way of delivering our material in a ... more effective way. Probably the methodology we're using is - it is a very interesting subject and yet people are scared (*and*) ... afraid of it. Perhaps we have to change the methodology - the way we deliver the material.

Researcher: .... *What is your own perception of how it is delivered.... which you then suggest should be changed?*

S-T 2: ... It is taught as if it is a subject dealing with facts, like history (*and*) ... geography. I ... have found myself being tempted to give notes (*NB: was serving as an untrained teacher before this course*). Something which is not ... the way literature, I think, should be taught. So, this idea of lecture, give notes as if we're teaching a science subject, a history, political education ... lesson - I think there is a need to do some adjustment and *popularise* it ..., remove that other stigma I talked about. People are very comfortable with other subjects and yet here you're dealing with the impossible. And, this might explain why we have got ... small numbers of students doing the subject....

The student-teacher responded as follows to the question which asked what the major difference is between the current practice of teaching literature in English in schools (described above) and their own school experience of learning literature:

S-T 2: .... There are areas ... which are common to both. For example, this participation of the students: teacher-student interaction - it was there those days, it is still there today.... Where the teacher involves the students into some kind of discussion and, you know, the whole class is handling the issue: contributions from the teacher ... (*and*) students. We used that method and it is also used today.

But, today there is a kind of shift where the teacher tends to be the source of information, (*the*) authority and he is lecturing. That's why earlier on I said that ... the teacher seems to ... dominate ... and even give notes sometimes. So, admittedly there is a kind of *teacher-centred* in the whole administration: you lecture and ... give notes.... I *never* got notes from my teacher about ... the ... set-books. And, I think that was a more plausible method.... I have been tempted, *I* personally, to give notes to students as if I was teaching history, geography ... (*or*) economics. When you realise the ... shortcomings of the students, you may resort to that (*i.e. teacher-centred methodology*). There are things which we know are not the correct way but to help the students pass (*exams*) we have to even ... use the unprofessional, un-recommended method of teaching.... It is ... an attempt

- this is what I think ... - to try to make the student pass. When you're desperate you try to use every method. But again it ends-up by producing (*a*) negative effect because the student cannot ... be *original* in his approach. You are killing his (*i.e. the learners'*) *individual* ... appreciation, his originality in an effort to make him pass.... You use the wrong method for the purpose of achieving the ... positive but in the end you are making greater damage. This what I think sincerely....

In the ... olden days, in the '70s (*i.e. 1970s*) and even before that, the student started literature in Senior Three (*i.e. intermediate level*) but then prior to that he had been exposed to a lot of reading: class readers ... (*in*) Senior One (*and*) Senior Two.... And, ... you (*i.e. learners*) develop(*ed*) a high sense of appreciation. There was a reading culture. But today the opposite is the case. You are introduced to literature in S.3 (*i.e. Senior Three*) and maybe it is the *first* novel ... (*or*) play you (*i.e. learners*) are reading. Right from Senior One you haven't read any other material. So, you're like somebody starting ... from zero. The reading culture ... which helped students to appreciate literature better and to be equipped with ... skill ... before they tackled the (*set-*)textbooks - that is another factor which I think has brought about this deterioration....

The student-teacher responded as follows to the question which asked how differently (or similarly) s/he was taught on the literature subject knowledge course s/he experienced at university compared to the way s/he was taught literature in English at secondary school:

S-T 2: ... I did my literature at ... Dar-es-Salaam University. And one thing that they emphasised was the content. They over-emphasised the content and tended to overlook style or ... literary techniques used by the writer. I found that they were more concerned with the theme and the messages delivered by the book ... (*or*) author and the relevance of the text ... to the varying situation. And, ... those are the years when the revolutions were very ... high. Over-emphasis about literature dealing with ... peasant situations or glorifying the peasants as the victims of exploitation by the bourgeoisie and by the colonial agents.... So, the content was over-emphasised and it tended to be ... protest literature,

(*or*) revolutionary literature. In my secondary school days the theme wasn't very significant from the point of view of oppression, exploitation....

And, then the selection of the books. In my school days the books were selected I don't know on what criteria.... (*but*) of course African authors were not included. Here, I go to university and I find there is emphasis on African authors.... I think, the thing was intended to boost African writers, culture, personality: to de-colonise us mentally....

Researcher: ... *But in terms of the method of teaching experienced at university and at school, was there ... any consistency or was there a difference ...?*

S-T 2: ... At university we (*i.e. learners*) did most of the work.... For example, duration: a lecturer would expect us to read about ... four books maybe in two weeks. So, ... you cover so much material in a short time and you are doing it on your own. And ... indeed the ... university teacher was just a facilitator. He left you (*to*) do *most* of the work. Whereas there (*i.e. at secondary school*) there was, you know, ... constant follow-up. The teacher did a lot at secondary school and we (*i.e. learners*) didn't ... do so much on our own. But at university you find yourself doing most of the work and the teacher (*i.e. lecturer*) is in the background just guiding you.... For example, if there was a Chinua Achebe: *Things Fall Apart*, then they (*i.e. lecturer*) would say: 'read all the Achebe's novels, don't just look at him in isolation'. So, at ... secondary school you just read one text and you are almost prohibited from touching on any other books of that author. Whereas at university they just say: 'know (*Wole*) Soyinka as a whole'....

Researcher: ... *(In) a typical lesson at school and a typical lecture at university, what were the kinds of similarities or differences in them?*

S-T 2: ... In both ... the teacher or the lecturer invites participation from the ... students. And, at university surprisingly, although they are supposed to lecture, they never lectured. They would open questions for discussion.... He (*i.e. the lecturer*) might give a few

authoritative illustrations from his wide reading but he leaves you (*to*) do most of the work. You discuss and he lets you struggle over a point and he keeps in the background. He doesn't come to ... either dictate or to show his opinion. And, in the end ... he makes a kind of a judgement although he doesn't want to impose his views on you (*i.e. the learners*). This is what I discovered. He doesn't want to *impose* his views on you. You are entitled to your views.

Whereas at ... secondary school he (*i.e. the teacher*) ... is almost a dictator and, you know, much as you might have your own opinion of the book, your own interpretation, you ... are tempted to abandon yours and follow that of the teacher.... Even after the discussion you would take the ... final ruling of the teacher. You are not so independent as to take your own line. You would fear risking to deviate from the views of the teacher.... or ... to oppose what some critics have said. You feel you are risking and you will fail the examinations. And, you may not perhaps support yourself sufficiently. But at ... university you venture. You hold a view and you ... stick to it.... Whereas at the other end (*i.e. at secondary school*) you may discuss among yourselves ... but in the final analysis the teacher wins the day....

The following comments were given by the student-teacher to a question as to what s/he hoped to gain/acquire through this literature teaching methods training course s/he was currently undergoing:

S-T 2: ... I am aiming at acquiring new skills. In fact, I am aiming at changing my method all over. Overhauling my method of teaching because as ... I said I have lecturing and writing notes. One thing this course has exposed me to is this idea of ... class *participation* and *group* work or *pair* work: where you ask students to ... form small groups (*of*) 3 or 4 of them and then you give them ... a task and then they discuss among themselves and finally you come up with an idea. You might give these students to analyse a character, these ones another character, these ones a theme ... and the later ... come to a ... plenary session and see what we've come up with. And, in that way, by the way, you'll cover ...

much more than if you are lecturing and dictating notes.... So, ... one thing I have discovered is that I was ..., I think, ... over-emphasising *teacher-centred.* I am going to change and go to ... *student-centred.* Okay, ... I was inviting discussions and question and answer method in class and ... debate, but most of the time I was doing the work. You'll find that *three-quarters* of the lesson, even *more* ..., I am talking. And, I would ... get ... the satisfaction that I am *giving* the students the right stuff and they are hypnotised in a way.... I have discovered: 'no', there has to be *a lot more* from the other side (*i.e. the learners*).

Researcher: ... *In terms of the ... skills of literature in English you are imparting, why do you think that that change of method is a useful one?*

S-T 2: Well, I have been told, and I think it is correct, this ... learning by discovery ... might assist his (*i.e. the learners'*) *memory*, it will promote his ... *individual* personal appreciation. You see, literature is not a subject which is dogmatic and you are giving facts and notes. The ... individual, ... the person interpreting the work of art, appreciating the work of art: ... what the book means to him or to her - the student (*or*) learner - I think it (*i.e. learning by discovery*) is much ... better than when ... you impose.... We are not ... dealing with factual things, where one plus one is two. Here, the personality to ... link it with his experiences and his perception of things, I think, is important than if you (*i.e. the teacher*) impose things on him.... I must change my method or adjust....

But I was thinking that merging the two methods might be better.... To avoid the ... two extremes, ... we could merge this student-centred and then teacher-centred....

Researcher: ... *How do you envisage merging the two since you ... feel it is a desirable thing?*

S-T 2: ... In a lesson, I ... will vary the method. If ... say ... I am lecturing or I am giving my views, then another time I am allowing participation of the students ... so that merging

the two rather than the two extremes I think is a better method. You see, this lecture-method you cannot say it is a hundred percent wrong. Neither can you give (*full*) credit to this ...er... learning by discovery.... It can't be a hundred percent ... the right thing. I think the two must reach a comprise somewhere....

The student-teacher responded as follows to the question which asked for 2 or 3 most important elements or characteristics of the literature teaching methods training course, that s/he was currently undergoing, which s/he felt would help to acquire what s/he hoped to gain:

S-T 2: .... The very methods which I have seen the teachers use, our lecturers here use, ... to imitate or to follow ... that kind of line. Teachers have been coming and they introduce the subject, talk for a while and then in the shortest time possible you (*i.e. the student-teachers*) find yourselves discussing in small groups or pairs.... Nearly every lesson (*i.e. session*) has come to that kind of thing....: the group work, the pair work. And, I have found it more effective and I have found myself challenged, you know, in a group ... and then finally coming ... back as a ... class ... with the teacher.... I intend to ... introduce that method, except that my fear is that the classes might be very large ... especially at O' level.... (*Also*), we are struggling against tradition. Everybody has been brought up to expect material from the teacher and every subject is taught from that angle.... It (*i.e. group/pair work*) might not be very palatable to the students....

This group discussion ... or working in pairs, much as it is plausible, I think the individual might disappear in those ... groups and is not able to - you know, there are subjects or ... occasions where you achieve better *on your own*. Your thinking, your perception when you are alone, composed, quiet and then, you know. But discussion, much as we might say it brings *participation* and ... *interaction* and so forth, I think the individual may tend ..., you know, not to come out fully.... The individual learner may not give out the very best he is capable of because, you know, it is a discussion.... At any rate ..., I was thinking about it the other day, in the examination you (*i.e. the learner*) will be alone. You will not

be working in pairs and ... answering together. So, if you have been trained all along in discussion, pairs, three people ... and I ... come ... into that culture whereas in the examination I am going to be *alone* - I am not waiting for somebody to contribute an idea and then I build on it, I am *alone* completely - I think, (*that method*) has a defect somewhere. And, I think we shouldn't swallow it wholly (*i.e. accept it without question*). As far as teaching is concerned you (*i.e. the learner*) are always in groups discussing. You have actually come to be ... *dependent* on others.... But then finally you are not going to be with others ... in the final examination. I think ... we can't just take it in wholly. We must have reservations or we strike a balance....

Researcher: ... *Do you see that balance taken care of in the course?*

S-T 2: Here? ... Not so much. Most of the time I have been working in pairs, pairs, pairs.... Otherwise ... group, whatever.... And, if I was to give my opinion about the way we're being taught, I think it (*i.e. pair/group work*) should be reduced in a way. Give us a chance, once in a while, where we can be *on our own*. Set ... a question, give us ... maybe some fifteen minutes and then ... say: 'what did you (*i.e. the learners*) discover *individually*, not in these groups - *individually*....

Researcher: *So you are saying the ... method that is being used in the teacher-training does not encourage ... individual response?*

S-T 2: .... Yeah.... It *over-emphasises* the group, teamwork and whatever.... And, from my experience in secondary school ... some students may be hostile to it if you over do it, if each time you come you say: ... 'groups, groups, groups'.... They want to discover the *self*: 'what am I capable of, *me* as an individual?'.... because ... you see a work of art.... I think ... you can best appreciate it as an individual.... It stimulates certain feelings in you. But if you say: 'okay, here you are as a group and appreciate this together as a team'.... Literature may be a bit unique because you aren't dealing with *factual* ... issues.... For example, I think ... I would derive more satisfaction if I was reading a poem alone and

trying to figure out, you know, its merits and demerits, themes, use of language (*and*) then, maybe, later I can contribute to a class discussion.... (*or*) group discussion. But when you say: 'sit together and appreciate this poem', the individual is being sacrificed at the expense of methodology - this method of, you know, participation.... I have that feeling ... the individual is being sacrificed, his chance to see things (*because of*) saying: 'you people see things together'. I think ... it is killing the individual, much as we praise it as a good method, you know, 'participation', 'interaction' and so forth. Sometimes ... you can think better and do more meditation when you are alone than when you are a team....

Researcher: ... *What do they (i.e. the teacher-educators) give as a reason for the desire to create participation and interaction (in the classroom)?*

S-T 2: Probably ... it comes from the belief that two heads are better than one, I don't know.... They are stressing teamwork. It might even be coming from the philosophy of, you know.... communal existence....

Researcher: *Do you see any influence from the language point of view ...?*

S-T 2: Yeah.... I think ... the belief here is that ... you learn a language better when you use it with others. When you speak, (*and*) ... I speak ..., therefore, you ... learn a language better because you have to speak to somebody. Rather than if you are quiet and appreciating alone ... you might finish (*i.e. complete*) a whole lesson without saying a word and you're just absorbing facts and information.... Probably, it comes from that belief that language is best used in speech ... and it (*i.e. language*) is intended for that (*i.e. speaking*).... So, probably it ... comes out of that: 'let's promote the teaching of language and the learning of language by making people in class speak among themselves' - which is *fine*. But ... I don't think it destroys that earlier point of mine where I said that some things ... are better ... appreciated on individual method than communal....

The comments the student-teacher made in response to the following question were:

Question: What is your assessment of the course, so far? Or, what do you expect or feel you can do now and will know about teaching literature in English at the end of the course?

S-T 2: ... One thing is this 'Orature'. 'Orature' has impressed me very, *very* much. And, it is a whole field neglected.... (*T-E 2*) gave us an assignment to write stories from our home areas.... and I ... found it very inspiring. I wish that area (*i.e. oral literature*) could be seriously incorporated into, you know, ... the teaching of literature at secondary school. And when I go back I intend to get some of these stories and ... use them as my teaching examples.

Researcher: ... *What will you be teaching?*

S-T 2: I will be teaching, let's say, ... prose and I pick a traditional story ... where we have animals, people and we teach prose, we teach themes, we teach ... style, language -using it as a (*re*)source and ... also as an end in itself too see the beauty.... It is an area which has been neglected and I have liked the way it has been taught.... Fortunately or unfortunately it is not examinable because it's not on the (*exam*) syllabus.... I was teaching in Kenya and found it in the (*teaching/exam*) syllabus ... but then people had a low ... attitude towards it.... They don't value them (*i.e. traditional folklore*) very much.... They expect you to bring a book of modern ... East African poems, you know.... But there (*i.e. in Kenya*) they had, I think, seen the value - ... the (*curriculum*) planners, the curriculum developers had seen value (*of*) oral literature - it is *part* of the examinations.... So, when I came back (*i.e. returned from Kenya*) I forgot all about it (*i.e. oral literature*) and now ... I come here (*i.e. on the PGDE course*) and then ...(*T-E 2*) comes up ... with it and I think....

Researcher: *So ... in the secondary curriculum where would you say, for instance, ... this use of oral literature would be most applicable ...? ... (You will) use it for what kind of purpose and at what level?*

S-T 2: ... In the O' level I will use it for ... composition (*writing*).... You could ask the students to write a traditional story. Instead of just saying 'write a ... composition about this topic', you say: 'tell us a story from ...er... from your home background and limit yourself, maybe, to two pages'. I am teaching composition at the same time I am trying to ... show them the beauty - to appreciate, ... you know, that kind of thing. So that, they develop a sense of respect and dignity for it (*i.e. folklore*). So, although I am teaching composition ... I am doing it with that other appreciation in mind. Then, when I go to ... A' level, if for example I am teaching characterisation, ... instead of teaching characters from ... peoples attitudes towards something we use that traditional story, you know....

Researcher: ... *What is the value ... that you see ... that makes you prefer it (i.e. oral literature) to just any ordinary passage ...?*

S-T 2: ... The value may be more *cultural*, you know.... It's not that I will substitute these other passages of prose, short stories.... You know 'Paper One' in A' level has got (*passages from*) novels and short stories. So, okay, we are reading a (*passage from*) novel but once in a while we can bring in a ... short-(*i.e. folk-*)story and ... we discuss the literary merit of it - the themes, ... characters and so forth.

Researcher: *And, the reason (i.e. for doing so) being?*

S-T 2: ... I intend to have students develop a ... sense of respect for these other things (*i.e. oral literature*) we have neglected. I have at one time wished I was teaching in my home area - ... Mbarara, Kabale -where people speak my language and then I come ... with those other (*folk-*)songs ..., (*folk-*)poems which they (*i.e. the whole class*) also know.... I think I would love it.... Instead of teaching a poem from these textbooks, ... you come up ... with a traditional poem and read through and ... you discuss it. In other words, I intend to vary the sources of my ... teaching materials.... we are (*i.e. shall be*) learning poetry and at the same time *our* poetry....

E.3 S-T 3 interview on 12/05/99

The comments the student-teacher made in response to the following question were:
Question: What is your perception of the current state of literature in English teaching and learning in secondary schools in Uganda?

S-T 3: .... Students are not encouraged to do literature. I don't know ... what discourages them but, ... I think, when ... you tell a student: 'do literature', they all go, like: 'no, I cannot do literature!'. Others say its boring, others say its too hard (*i.e. difficult*), others say there is too much work. And, some people don't have ...erm... the interest in reading. So, I don't think literature is really something people do (*i.e. study*) very much. For example, when it comes to ... choosing subjects at H.S.C. (*i.e. Higher School Certificate or A' level*), ... that is, when they want to do a course at university - normally Law - one would rather do HEG (*i.e. History, Economics, Geography*) than HEL (*i.e. History, Economics, Literature*). So, I don't think people are really interested in doing literature.... In fact, the literature classes are one of the smallest classes in schools.

Researcher: ... *You are saying you don't know, you don't have any idea why ... (i.e. students have no interest)?*

S-T 3: ... I don't.... I really don't know.... *Most* of them (*i.e. the learners*) say they don't ... like reading novels and those (*set-*)books.... and others say it's ...erm..., they cannot interpret what they've read to answer the questions, so that's why they don't.... (*like the subject*).... I would think that's not really a reason, that's why I am saying I really don't know *why* they don't do literature.

Researcher: .... *What would you think ... would be happening in schools which would make a child, for instance, feel that: 'I can't interpret'?*

S-T 3: ... Personally ...erm... I started literature in S.1 (*i.e. Senior One*), so by the time I got to S.3 (*i.e. Senior Three or the intermediate secondary level*) - that's when normally

they (*i.e. learners*) start choosing (*i.e. opting to study*) literature - it wasn't something *new*, something foreign. That's why I could do literature. And, ... I think we should establish a reading culture of encouraging people to read novels, and not just read and leave but - even if they are not doing it for exams - ... (*to*) follow-up on what they think about the novel. Then, later ... they may find it is not really (*difficult*) because what is asked in literature is basically what the novel (*i.e. text*) is about....

Researcher: ... *From the way the subject is currently taught ...er... do you see any encouragement of this reading culture?*

S-T 3: No.

Researcher: ... *What is wrong with the way its taught ... that discourages the reading culture?*

S-T 3: ... It's ...erm... exam-oriented. So if someone ... can do another subject and pass it then why bother with literature which is the same thing anyway because ... what is taught is taught for exams.... They (*i.e. the teachers*) give you a question: 'go find out' - it is not taught in a way ... which is interesting. So, if I can do another subject and *pass*, why bother with literature, anyway?....

The student-teacher responded as follows to the question which asked what the major difference is between the current practice of teaching literature in English in schools (described above) and their own school experience of learning literature:

S-T 3: .... It hasn't changed much.... Literature in ... S.1 to S.2 (*i.e. pre-intermediate level*) was quite interesting because we had ... interesting books, you know simple readers.... But later ... as the years progress you find that ... that's when it actually becomes exam-oriented.... Like around S.3 (*i.e. intermediate level*) they start asking you standard questions.... And yet, there are other aspects of the novel ..., or whatever is being

talked (*about*), which is really interesting. For example, ... they will ask you characterisation, ...erm... theme, ...erm.... style, all that. And yet, there are other things which if brought out suit the situation better. For example, ... the African Writers Series ... they have a lot of culture ...which were (*i.e. are*) really interesting. So ... if it wasn't really exam-oriented, you would find that maybe we would get interested in literature.... But, *now* it is still the same thing.: 'go read ... a commentary (*i.e. critical text*).... And, the thing is that actually students' ... input is ... not required. It is the teachers' input and the Commentaries (*i.e. critical texts*) and all that. But, why not ask a student to comment from what they've ... discovered?... From that time (*i.e. when this student-teacher was still at secondary school*) up to now it is still the same thing - students' input is not really required.

The following comments were given by the student-teacher to a question as to what s/he felt is the major problem with the current classroom practice of teaching literature in English in schools compared to their own school experience of learning literature:

S-T 3: ... One is that ...erm... it should not really be exam-oriented ... because from the other ... knowledge is what you are actually going to use to build-on what you're going to answer in the exams. So, it (*i.e. the teaching*) should not be exam-oriented. Then, ...erm... children's views and opinions and what they ... perceive from ... what they're doing should be put into consideration, because ...erm... you are going to ask a student, let's say, to do something and you want them ... to write maybe an assignment and you are going to tell them to write what is in the *commentaries* and what you (*i.e. the teacher*) taught them. But, maybe, there other things they have observed which you (*I.e. the teacher*) have not seen, so all that should ... not be marked *wrong* or given no point (*i.e. rewarded with marks*)....

Researcher: ... *You said ... the teaching is exam-oriented ... what makes it exam-oriented? ... What does the teacher, for instance, do in a normal ... typical lesson?...*

S-T 3: .... Let me ... (*show you*) how we used to do it.... We would go to class, they ... would divide us in groups, give each group something to tackle in the book. Either they would give you a chunk of chapters to tackle and find out certain things in that part or they would give you a topic like 'themes', ... all that, then they tell you to find out ... as the book runs. So, you would find that as ... you progress ... from S.1 (*i.e. Senior One*) to S.6 (*i.e. A' level*) you are going to be doing themes, rhythm and rhyme, what?, style. *S.1 to S.6* it is the *same* thing. And, in the exams they are going to ask you: ... 'what are the themes of the novel ...?'. And, when it comes to poetry, they are going to ask you: 'critically ... appreciate the poem.'. That is a standard question *every time*.... You know, you can see the exam paper before you do it ... because you know it is going to happen all the time.... And that's how the teacher is going to *teach*: ...erm... rhythm and rhyme, ... all that what is supposed to be there - metaphors.... So now, in fact, you find that at the end ... you've been given all these things (*i.e. the elements of poetry*), now instead of applying these to the poem, you apply the poem to these. For example, ... even where there is no metaphor you try to *fix* it in because you know (*i.e. you've been made to believe*) it is *supposed* to be there somewhere....

The student-teacher responded as follows to the question which asked how differently (or similarly) s/he was taught on the literature subject knowledge course s/he experienced at university compared to the way s/he was taught literature in English at secondary school:

S-T 3: There was a difference.... One, it was more detailed like you would have to do a lot of research.... at university.... (*At*) secondary school you ... would use the book itself and its enough.... With university you'd have to use the book, other sources and, the questions were not really like the way ... they are set in ... secondary school. (*At*) secondary school they will ask you ... a question which ... if directly put it will be something like: 'what is the style?' ... but they would ask it in another way.... But here (*i.e. at university*) they are going to ask you the same question but, maybe, if it was 'theme' they would ... apply it to real life situation.... For example, ... *Kongi's Harvest* (*by*

Wole Soyinka), they would say: 'how does ... that situation apply to the *Ugandan* situation?'....

And, here (*i.e. at university*) really you do more work on your own...., because although they try to encourage students doing work on their own in secondary (*school*) ... I mean it's not ... so much....

The following comments were given by the student-teacher to a question as to what s/he hoped to gain/acquire through this literature teaching methods training course s/he was currently undergoing:

S-T 3: ... Right now, actually ... what I have gained is that ... literature can be taught in a better way.... For example, I always thought that literature - it was teacher-student, I mean from teacher to student. But now I realise that ... it ... can be ... students doing their own thing and you (*i.e. the teacher*) just supervise what they (*i.e. the learners*) are doing.... And, I have discovered that you can teach literature in an interesting way - in a *more* interesting way. You don't have to ... stick to traditional methods of teaching. Like (*i.e. for example*), I've never thought of using drama to teach (*literature*) or ... using something that is not literature to teach ... English (*Language*).... Because I have always thought if you don't have a text ... you can't teach literature.... For example, teaching poetry ... you don't have to teach using ... prescribed poems, ... you can use any other poems and still find that students will pass....

I taught before ... without the training.... I thought (*then that*) it was okay but I realised (*now*) that it wasn't.... It was disorganised. You know, you would just go and what comes (*into your mind*) is what you teach. But now you (*i.e. a student-teacher*) can ... teach systematically, and ... teach literature systematically from the easiest to ... (*the*) complex....

The student-teacher responded as follows to the question which asked for 2 or 3 most important elements or characteristics of the literature teaching methods training course,

that s/he was currently undergoing, which s/he felt would help to acquire what s/he hoped to gain:

S-T 3: ... We've been taught how to be creative.... I mean, ... using different methods to teach and how to motivate people by being creative.... by (*teacher-educators*) letting us to do it ourselves. Because if you (*i.e. student-teachers*) are doing it then you notice the difference. (*It is*) like putting us (*i.e. student-teachers*) in the place of the pupils....

Another thing is that ... we've been taught.... how to integrate *a lot* of things into literature to make it more appealing because someone is going to say: 'I'm going to read a novel, what will it help me?'. But, we've been taught how to ... apply it to our situations, to show it is useful.

And then, we've been taught also ... that students are ... major part of the learning process as they ... can contribute a lot to what they themselves are supposed to learn....

The comments the student-teacher made in response to the following question were:
Question: What is your assessment of the course, so far? Or, what do you expect or feel you can do now and will know about teaching literature in English at the end of the course?

S-T 3: All I know is that this course ... has taught me that the approach to teaching literature has changed ..., or is supposed to be changing.... How we (*i.e. student-teachers*) were taught last time (*i.e. while at secondary school*) should not be how we are supposed to go and teach....

E.4 S-T 4 interview on 26/05/99

The comments the student-teacher made in response to the following question were:
Question: What is your perception of the current state of literature in English teaching and learning in secondary schools in Uganda?

S-T 4: .... For literature I would say ... there is a problem as far as teaching literature in Uganda is concerned because *what* should be taught is not made clear to teachers of literature. Some few teachers get access ... (*to*) seminars and workshops where ... they get to discuss what ... should be taught. But the bulk of the teachers especially in up-country schools don't' know what they are supposed to teach. So, because ... (*of that*), they don't know what is set and ... marked.... In the end students fail, (*and*) because students fail year in, year out they (*i.e. the learners*) think the ... subject is very difficult. And, for that matter many students do not opt to do (*i.e. study*) it....

Students don't do enough because ... you will find students will read ... only the set-books.... If ... they say a student is expected to answer five questions on five books (*in the national exams*), a student will read (*only*) five books. So, in most schools the culture ... of reading is not ... developed. But to some extent, some students are not to blame because a student will get to a school, begin to literature and the teachers will, say get the texts yourself. So, the student will *only* buy what he or she thinks is very necessary for the examination. But if it is in a good school ... and there is a library and books are there, has a teacher who is resourceful and will encourage students to read, ... they (*i.e. the learners*) will get a good *background* which will help them to do the (*set*)books well.

Researcher: .... *Why is that reading culture not developed (i.e. in secondary schools), normally?...*

S-T 4: Some of the reasons, I could say: the books are not available. Secondly, the system itself. The education system in Uganda where students are nurtured towards (*only*) passing examinations. So they think ... what will not be examined is not necessary. They regard it as a waste of ... time. Then, thirdly it could be the part of the school itself.... If the school (*i.e. administration*) makes reading *part* and *parcel* of study, students will develop the culture. But in most schools that one is not emphasised.... (*and*) the (*literature*) teacher cannot do it alone.... Then, I would also say, from my experience, if

you go to most schools in ... Uganda you will not find qualified teachers for literature and English (*Language*). Some schools you will find someone who did (*i.e. studied*) literature up to S.6 (*i.e. A' level*) teaching English (*Language*) and literature from Senior One to Senior Six.... The cause, I could say, is the output of the education institutions. They produce very few people (*i.e. literature teachers*).... That one, I think, interferes ... with the method of teaching. A qualified teacher will always ... be better. He will know the methods to use in teaching. He will be informed about the needs of ... the students as far as the subject is concerned....

The student-teacher responded as follows to the question which asked what the major difference is between the current practice of teaching literature in English in schools (described above) and their own school experience of learning literature:

S-T 4: I don't think there is really a big difference because the method that was used to teach me is still the method I see in schools. That is, the teacher comes to class with a text, for some time read with students ... and discuss. Or, tell students to ... read before coming to class, (*and*) then when he (*i.e. the teacher*) comes ... (*he*) only makes some guided discussion and refer to (*the*) text and only read when there is ... need. So, ... I haven't realised any difference. And, the content covered, I think, is the same content people are covering today....

Researcher: ... *In terms of the way the content is covered, take the example of ... a novel ..., how does a teacher normally go about covering that content?*

S-T 4: That one is done through discussion and ... leading students into ... discovery. Where that one is not possible, the material can be delivered directly by the teacher to the students.... (*through*) giving notes or giving explanations.... With O' level mainly people (*i.e. teachers*) focus on themes, ... characterisation and ... setting. During ... my own time at secondary school style was not ... emphasised.... With A' level ... it is themes ..., setting,

... characterisation, ... point of view, ... (*and*) style. (*And*) ...plot for both O' and A' level....

The student-teacher responded as follows to the question which asked how differently (or similarly) s/he was taught on the literature subject knowledge course s/he experienced at university compared to the way s/he was taught literature in English at secondary school:

S-T 4: I could say, there is ...a difference because at secondary school we would take a lot of time to study a text - probably it could take a month and a half or two (*months*). But at university I found a text was covered in a week - you (*would*) meet the teacher (*i.e. lecturer*) once and do ... the rest of the study yourself (*i.e. the learner*).... So, ... at university it required a lot of ... input in terms ... of reading.... from the student. In terms of reading the text ... and study.... And then, *more* ... texts were covered at the university in a short period (*of time*)....

Researcher: *And, what do you mean by 'reading' and 'study'?*

S-T 4: ... 'Reading' I am talking of where you get a text and read through. Then, 'study' - going into detail... to study the different aspects (*of the text in question*)....

I could say ... the method was also *different* because, since ... it (*i.e. university teaching*) required more from the student, much of the ... work was done in (*i.e. by*) discussion.... at university ..., by students especially (*i.e. on their own*). While, in secondary school most of the work was ...shared between the student and the teacher.

Then also at university we would go beyond what is covered in secondary school: ... the background, ... the different types of writings ... (*and*) put the novels into ... their historical development - which is not the case at ... secondary school level. Then, at university we looked into the different genres of literature in *detail* - which is not done at secondary school.

Researcher: ... *You said at university you'd study a text in a wider context.... which wasn't the case in (secondary) school. Could you just describe a little ... how (in school) ... the text (would) normally be studied, as contrasted from the university?*

S-T 4: .... At secondary school we would get a short introduction from a teacher. He tells you when ... the book was written, by who and where.... And, maybe, give you one or two themes that influenced his (*i.e. the author's*) writing. But at university you go much deeper.... After the short introduction (*at secondary school*) the teacher ... would begin the text itself. But ... at university we could discuss: for instance, if ... you are looking at a single text by ... a writer, a teacher (*i.e. lecturer*) would help you ... to see how it is related to other texts written ... by the same author. Then, you get a kind of development.... and you (*would*) find there is some *connection* in these texts.... for instance, particular themes a writer focuses on and *why*.... - which is not done in secondary school....

The similarity (*i.e. between the experience of learning literature at secondary school and at university*) is on the particular aspects covered on a particular text.... Looking at my A' level and university, the aspects (*of a literature work*) covered are the same: ... themes, plot, characterisation - those ones are the same. And, the difference lies in the fact that at secondary our teachers gave us much more. They could really take time to discuss the text with you and try to make sure that you internalise it. But at university you are given a little bit of content, so that you can go and get the rest on your own.... Another difference is on *assessment*. In secondary school more ... assessment was done than university.... The (*secondary*) teachers ... would endeavour ... to test whether you have understood or not ... at least weekly or in a fortnight....

The following comments were given by the student-teacher to a question as to what s/he hoped to gain/acquire through this literature teaching methods training course s/he was currently undergoing:

S-T 4: ... One thing I hope is that, I think from here (*i.e. the literature methods course*) ... I will be a better teacher than what I was before.... And, that is to do ... with the methods of teaching. I think ... I have gained some ... methods of teaching literature which I would not use before.... For instance, making the teaching student-centred.... I think from here you (*i.e. student-teachers*) will be in position to ... *lead* students into ... learning ... and not to *give* them what I (*i.e. the teacher*) think ... they should be getting. Just to *guide* them, you see, so that they can do much of the work on their *own*. Just to show them where they have done the work well and you just fill-in the gap(*s*).

Researcher: ... *You've said ... that one of the things is 'student-centred teaching'. How would you hope to achieve that ...?*

S-T 4: ... I could say, I would *mainly* use ... the discussion method.... The discussion method I think ... can lead them (*i.e. the learners*) to discover knowledge on their own.... - both class discussion and group discussion.

Then, another thing I think I have ... gained (*is*) the method ... to encourage the students to read. That is, by setting them tasks which will encourage them to do more reading apart from ... the *set*-texts.... That would be by setting them work on texts which are not ... set for the examinations.... For example, you could ... set them questions to answer: tell them, 'read and answer the following questions', and (*you*) mark them.

I think another thing I have ... gained from the course is ... to make poetry easier. I think ... my approach to poetry will be much better than ... what I had before. I think now ... I will be in a position to teach it ... better.... (*through*) *participation* and ... *dramatisation*. Dramatisation, I think, makes poetry much ... easier....

Another thing ... is it will be easy for me now to enable students to *write*.... for example, poems, ... plays and ... short stories - something I don't think I would have done.... (*Thus*)

I hope to make literature more lively and simple.... (*and*) much closer to the students ... by beginning ... with what ... they (*i.e. the learners*) have and know....

The comments the student-teacher made in response to the following question were:
Question: What is your assessment of the course, so far? Or, what do you expect or feel you can do now and will know about teaching literature in English at the end of the course?

S-T 4: The course ... to a large extent has been ... helpful because some of these things we didn't know, especially the approaches to teaching (*literature*).... The proper way ... of teaching poetry, ... drama, ... plays - those are some of the things I feel I have gained which ... will be *helpful*....

(*But*) some of them ... may not *apply* to Ugandan conditions.... For example, when you say that you go to ... a school and you expect ... students to have done some reading and (*the teachers*) just guide the discussion.... For most of our students in Uganda, that method ... may not apply because you get to a school and you find students do not have the texts but ... they have the interest to learn the subject.... So, you find that when you go there (*i.e. in secondary schools*) it is necessary sometimes to read with students some or most of the texts.

Then, the 'Integrated Approach', which is being advocated ..., in some situations may not really be very applicable because it assumes ... the teacher has got students who ... are informed (*and*) ... can participate in the learning very effectively. When you go to some schools you find students ... are not all that.... informed.... in terms of the subject-content. (*In good schools*) you find they (*i.e. the learners*) have good backgrounds in (*English*) language so that when you (*i.e. the teachers*) say: 'let us *discuss*', you find all of them can discuss. Even at some higher levels you (*may*) find students cannot do that. Then, ... (*in most schools*) there is also a method which has (*traditionally*) been used.... when you (*i.e. the student-teacher*) go there and try to ... change still you may meet some resistance.... In

most schools the method used is the '*structural*' one where the teacher does most of the work. When you go to schools and find the students have been used to that system and you're trying to ... integrate them into the learning, some resistance ... could be met....

I could also make a comment about ... the organisation of the course.... Some aspects of it are being given a lot of time while others ... have been neglected.... Aspect like ... '*teaching The Novel*' has been neglected, which (*i.e. yet*) I think ... (*it*) would have been very important for us.... because that's what we're going to meet (*in schools*) immediately we leave this place (*i.e. teacher training*).... And yet you find a lot of time given to *drama*, which does not receive a lot of attention in schools.

Researcher: *With 'drama', here, ... are you talking about 'plays' or just the 'dramatisation'?*

S-T 4: Dramatisation....

Appendix F: Student-teacher Interviews 2

In this section there is evidence of some of the audio-taped responses of five student-teachers to the oral interviews which the researcher conducted at the end of the university-based fieldwork in Uganda. The responses have been transcribed as they were given in order to maintain their original form, save the ellipses especially in cases of slight digression and repetitions of words or phrases. Probably due to mother tongue influence, and the nature of the interviews (i.e. a 'semi-structured' approach to interviews was used throughout) and of the issues tackled in the interviews (i.e. most issues required reminiscing and sufficient reflection), the respondents were not fluent and tended to be long-winded and verbose. Each interview focused on what the student-teacher had learned about teaching literature from his/her experiences on the course and on how s/he planned to teach literature during teaching practice.

F.1 S-T 1 interview on 9/06/99

Researcher: .... *In which school have you found a teaching post for your Teaching Practice?*

S-T 1: I have been given a place at Mengo Senior (*Secondary*) School here in Kampala (*i.e. city*).

Researcher: ... *What (class-level or) age-range of learners will you be teaching?*

S-T 1: ... Normally on Teaching Practice we expect to teach ...er... lower secondary level, that is S.1 (*and*) S.2 (*i.e. Senior One and Senior Two*), or Senior Five (*i.e. the non-exam year A' level class*).... So, age-range that is around from 13 years to ... 18 (*years old*)....

Researcher: ... *What subject(s) are you expecting to teach (and to what class-levels)?*

S-T 1: Literature (*in English*) and English Language.... I haven't got opportunity to visit the school for my child study, but .... Senior One and Senior Two (*i.e. lower secondary level*) I expect to teach English Language, and then Senior Three (*i.e. intermediate level*) (*and*) Senior Five (*i.e. A' level*) I expect to teach literature (*in English*)....

Researcher: *Is there any reason why you expect ... not to teach literature (in English), for instance, in Senior One and Senior Two?*

S-T 1: Yeah. The reason is most schools - I haven't known the culture of Mengo (*Secondary School*) ... - tend to think that literature (*in English*) and English (*Language*) at S.1 and S.2 (*i.e. lower secondary level*) ...er... go hand in hand. It is an ... *integrated,* sort of, arrangement. Literature is taught together with English Language at S.1.... They always carry the (*class*) readers' series to introduce them to literature. ...Erm... and even in the teaching of literature, these (*O' level English syllabus*) books which we use like (*i.e. for example*) ... '*Integrated English*' (*and*) '*English in Use*' - they put components of ... literature like poetry, ... story reading and story telling.... That introduces them (*i.e. the learners*) to literature - that is what they (*i.e. the schools*) think.... And, (*then*) it (*i.e. literature*) is started *seriously* at Senior Three (*i.e. intermediate secondary level*).

The comments the student-teacher made in response to the following question were:
Question: What ideas for teaching literature in English at secondary school has this literature teaching methods training course given you?

S-T 1: .... I have discovered that literature is a reality that we live with, though it is in written form.... Therefore, in ... methodology the idea has been that to teach literature you (*ought to*) start from reality - from what the students know.... I also discovered that the teaching (*i.e. learning*) of literature ...er... has been, generally, ... mystified.... In fact, that is why literature has not been, you know, taken up. It does not register many students at A' level, even at O' level. Why? Because people tend to start from the text itself, and ... (*as a result of that*) the students are sort of ... *shocked.* If you start with a text like *Things*

Fall Apart (*by Chinua Achebe*), ... there are many things that'll shock students ... at S.3, or S.1 or S.2 (*i.e. at intermediate or pre-intermediate levels*). But if you started with some man whom, you know, whom the students could easily relate to in their own society, I think it is better. I have discovered it from this (*literature teaching methods*) training....

Then, as far as .... the (*classroom*) approaches to ... literature (*are concerned*), also I have discovered that the teaching of literature is a *co-operative* task in the classroom. You (*i.e. the student-teacher*) need not be the teacher *pouring* a lot of information in(*to*) these students.... Here, the teacher really needs to be a *facilitator*.... (*to*) *provoke* ... discussion, so that students contribute on their *own*. I have really discovered that (*to be*) very important ... contrary to what I ... have always known and ... to what my former teachers used to do. Someone (*i.e. a teacher*) would come read notes.... but I have discovered that literature needs to be an *interaction* between the students and the teachers - the teacher in class.... Say poetry ... (*teaching methods*) (*T-E 2*).... he doesn't come ... with his own perception and impose them on us (*i.e. the student-teachers*).... He simply presents the topic on the blackboard.... and, then ... he brings a poem, ... we read it together in class.... He says: 'let us *act it*'.... We *dramatise* it ..., we get ... *involved*.... So ... I find that this thing (*i.e. dramatisation of texts*) can be used in classroom situation(*s*).... It is possible to use it ... at secondary level. When you make students act out a poem ..., you know, ... they are enjoying, at the same time exercising their body and you involve the whole of them, contrary to what (*it*) has always been, you know, that learning of poetry is something to do with the mind *alone*. But I have found it very interesting (*that*) when you use the body, you learn better. There is, for instance, a poem he taught us ...er... '*The Song of a Worker*'. I think, it would be very hard (*i.e. difficult*) for this poem to get out of our minds (*i.e. the student-teachers' to forget this poem*) because we still shall remember at least (*the onomatopoeic sounds*): 'kwa, kwa, kwa'. You know, ... because all of us (*i.e. student-teachers*) got involved in doing that ... and we ... enjoyed the game, it ... became a game, ... I found that that one is also a very good method....

Look at how we've been learning 'Prose'('*Teaching*').... At secondary level many teachers have failed to teach prose efficiently.... because it is a passive ... activity.... Students read a passage, then a teacher comes and interprets for them, ... students have met very many difficulties, and students don't ... see why he (*i.e. the teacher*) has attached that particular meaning to that text.... They (*i.e. the learners*) still remain at a loss. And, that's why (*exam*) Paper One at A' level is still a big ... problem to many students, because they *don't* have any ... direct relationship to it apart from the cognitive appeal it makes to them. So, a slow learner is likely to be left out. Someone (*i.e. a learner*) who is not very conversant with the English language is also likely to be left behind in that approach of the teacher *pouring* the content into the student. But here when you practice ... the action it becomes more interesting.... (*T-E 1*) also brings in another idea.... in teaching of prose ... (*whereby*) she brings a text, you read it and you analyse it together (*i.e. teacher-educator and student-teachers*) in class. But, now she designs an activity ... not to answer the (*prose*) text but, at least, to formulate (*i.e. create/compose*) your own text, say, a letter. Or, you respond to the (*prose*) text by writing a letter to a friend.... You know, not to answer these ... stereo-type questions, (*for example*): 'answer the following questions'. No, this time write ... in form of a letter.... So, writing a letter to a friend ... gives freedom to a student to *choose* the right kind of language. I have found ... that students find it better to put things in their own *way* than to have things forced out of them....

The student-teacher responded as follows to the question which asked what approaches to teaching literature in English in secondary schools s/he was taught about in the recently concluded literature teaching methods training course:

S-T 1: .... (*To*) start a text from a realistic point of view: from the known to the unknown.... The teacher should know what the text is about before he or she brings it to the student. Therefore, create a situation related to the reality of the students.... For instance, teaching *Things Fall Apart* ... the approach to it is: 'what great men do these students know?' 'What ... Presidents have come to power and have gone?'... 'In there own village, do they know of a man who came from a poor family and became rich and all

of a sudden died ... of AIDS?'... 'What could they say about such a person?' Even before you introduce Okonkwo, that ... has been a more, you know. So that, when students are reading *Things Fall Apart*, they are looking at a man who rose ... from a poor family, ... had a lazy father but ... became rich ... and powerful.... Then, if students can analyse the causes or the effects, the social phenomena, about that great man in their own village.... (*then*) they can analyse the character of Okonkwo when you introduce *Things Fall Apart* to them....

Many people will tend to think that literature is just writing and reading *alone*. That's not enough.... One of the approaches to teaching of literature is (*to*) *dramatise* the action so that students, apart from thinking ..., hearing ... (*and*) reading about it, they can also *see* it and even *do* it. In that case students will be able to identify with the situation (*depicted*).... and, of course, *language* - if we are teaching *language* ... - it means we are also developing, you know, all the skills of language alongside literature. In this case we are almost integrating language and literature.... The approach to teaching literature *must* be based on integration of language skills with social skills, (*and*) with culture.... So ... when you're teaching literature, you're also a teacher of language. You don't simply teach literature as a subject - you are teaching language ..., the approach (*or*) the attack must be from the basis of language. What language should students, you know, use in that literature? So, the approach (*i.e. taught on the course*) has also been that we should look at language *first*, and then develop (*and*) *integrate* this language into what is written - use this language to interpret the society, character (*and*) ... culture ... because each literature has its own social context.... So, that is another approach to language teaching, I mean, literature teaching....

The following comments were given by the student-teacher to a question as to how confident s/he felt about knowing about the process *of reading and responding to literature (in English) which the learners, likewise teachers/critics, all experience whenever they read literature:*

S-T 1: Yes, very much. I feel confident.... Before I came (*i.e. to this course*) I thought that it was the responsibility of the teacher to really teach: ... *give* what the students want from a text - interpret it for them.... Here I am, I don't believe in that theory anymore. I feel ready to go and *teach* the text using the approaches I've described above (*i.e. earlier*). And, in fact, one of them which I didn't ... talk about was (*i.e. is*) the '*question* approach' - designing a question that would lead the students to read the whole text without ... making it so complicated for them. So that, they read a whole text ... and as they read ... they finally find themselves responding to it, you know - sort of a way of making them (*i.e. learners*) get into it....

I feel confident that once I give a text to the students ... with an instruction that after read(*ing*) ... we're going to *act* it - I am (*i.e. the teacher's*) going to ... make them pass through a process of acting it - ... students will *read.* And, when they *act* it, that is a *response*. I am monitoring (*and*) I am watching it. So, I have the confidence that it can be done....

The following comments were given by the student-teacher to a question as to how confident s/he felt about being able to put into practice *in the (L2) English classroom the knowledge about teaching literature in English described above (i.e. earlier):*

S-T 1: ... That is also very applicable and I am confident about it. I have *seen* these methods in the classroom (*i.e. during the university-based sessions*). I have *practised* them . I have seen that they are *possible*.... In the lecture-room here I have practised these methods. These things (*i.e. the classroom approaches taught on the course*) have been *practical* to us. We've just been really practising. This training has actually been very interesting because ... it actually has trained our ... bodies (*and*) taught our minds. We are new creatures and I believe that in classrooms we are likely to do better than we have ever done.... Yes, I have seen practically. I have experienced it myself. I have actually *practised*.... so, I know it is practicable....

The student-teacher responded as follows to the question which asked how confident s/he felt about knowing about how to teach the different genres of literature (i.e. the Novel, Short-story, Poetry, Drama texts, Oral literature, etc.):

S-T 1: .... (*T-E 1*) handles the novel and prose.... The Novel tends to be ... bulky to (*i.e. for*) students (*i.e. learners*), especially. And, the method has been that you design situations which appeal to the learners' interests first about (*i.e. regarding*) that text. If it is ... *The River Between* by Ngugi, ...er... (*and*) you're teaching O' level students - ... what situation in the text would appeal to their emotions...? What about the love between Nyambura and Waiyaki? Bring that situation, for them, *first*. So, I feel confident about teaching a novel, in a sense that I am ready to provoke my students to enter the text even before they have read it.... These students know and feel about love, so why can't I start from that background?... So, if they meet another love relationship in a literature text can they be able to base from what they have experienced in ... real life and make an objective judgement that is fruitful? .... Students can be led to discover techniques especially when you request them to *dramatise* bits (*of the novel*).... They will know we have used *dialogue* (*because they*) ... have been talking. In fact, they will ... call it conversation. They will know ... there is someone telling the story.... but.... is the person *in* the story, ... (*or*) *outside* the story? .... You know, these situations I am confident ... will help students understand the novel better - *appreciate* it better and give a good interpretation of the novel.... The Short-story ... I find it very similar....

With Poetry ... (*T-E 2*) has made poetry (*teaching*) very interesting and ... simple because he ... has demonstrated ... that poetry is not as complicated as many people have thought about it.... If one can *demonstrate* it by *dramatising*, then poetry has been made simple. Perhaps, what is very important about poetry *teaching* is that ... me as a teacher ... (*I am*) confident that I am able to give students the *technical* terms.... But (*i.e. otherwise*) ... students can discover onomatopoeia ... like (*for example*) in that poem he (*i.e. T-E 2*) ... made us act ... - '*Song of a Worker*': 'kwa, kwa, kwa'.... Since I am going to be using an

integrative approach to literature teaching, therefore the students will be able to identify language aspects like imagery, personification, diction, etc. ....

Plays: right now as I am talking we have already written a play (*entitled*) 'Roses have thorns'. It's a play depicting domestic problems and involving (*childhood*) psychological influences.... Now that we can produce that and ... we're going to act it ...er.... I feel that we (*i.e. the student-teachers*) can also help our (*secondary school*) students if *we* can do it.... So, I'm really confident that with teaching of plays we shall help our students write plays and even dramatise them.

With Oral literature our students are rich with (*oral folk-*)stories, ... poems, ... songs.... We were introduced to 'Orature' ... and it was also a very good and rich experience to use in the ... teaching of literature.... In the sense that I found it a method of literature at ... Senior One (*i.e. pre-intermediate secondary level*), students can *narrate* stories, ... *translate* stories, ... give proverbs, (*etc.*). So the whole issue ... here now (*is*) to help the students re-create (*by*) themselves. (*For example*), tell the student to write so many proverbs: 'go home and collect in the village ... so many proverbs'. They (*i.e. the learners*) will collect the proverbs ... in any (*native*) language, and they *translate*. Here, what are we doing? Developing translation skills, ... writing skills ... and also developing traditional (*i.e. folklore*) literature - giving it (*i.e. traditional oral literature*) a value in the classroom (*and*) helping students realise that literature is not only about George Orwell.... This means that students will realise careers ... in the sense that when they come out (*i.e. leave*) school ... they will make good journalists, ... orators, ... interpreters (*and*) ... translators....

The comment the student-teacher made in response to the following question were:
Question: In which ways was the content and methodology of the literature teaching methods training course suited to your perceived needs as a student-teacher of literature in English teaching?

S-T 1: .... Sometimes a lecturer would not tell you: 'I am using this method', but would come and teach (*the student-teachers*) using a particular method.... (*He or She*) comes and says: 'let us *dramatise*', meaning (*i.e. implying*) that he's not going to involve himself in the class but he's going to organise the class to do something. That was the method. Then, there was someone who would come and *lecture*. Like (*i.e. For example*), (*T-E 3*)... would come and give you notes.... That was also another appropriate method.... Then, ... there would come ... (*T-E 1*) with also another method: pass(*ing*) through the text with the student(*-teachers*) through question and answer. And, I have felt that this exposure to these different teacher(*-educators*) in the same subject has also improved my (*literature*) teaching techniques and it is appropriate.... We have learnt the methodology by observation. They have been our models....

The student-teacher responded as follows to the question which asked whether, in their opinion, what they experienced on the literature teaching methods training course (in the lecture-room, through assignments and via recommended private study) was well integrated with their anticipated experience of teaching literature in secondary schools with regard to the following:

(a) Methods of teaching literature in English

S-T 1: Yes, I think from our fore-going discussion.... when you look at methods which have been used to teach me (*i.e. at secondary school*) and methods which I'm also ... learning to go and (*use to*) teach, ... there is a direct relationship.

(b) Materials (to be) used

S-T 1: These teacher(*-educators*) ... in illustrating their points (*regarding*) ... methodology, they ... use the real (*set-*)texts we are going to teach. Texts like: *Things Fall Apart*, (*The*) *River Between*, (*The*) *The Burdens*, ... *The Miser*, ... *Oedipus the King*, ...

The Devil's Disciple - by Bernard Shaw, *Kongi's Harvest* - (*by*) Wole Soyinka.... This is where we have been drawing our examples. So, I think they have been integrated also.

Researcher: .... *Indeed, you don't have to agree with them, ... (but) one of your colleagues was of the view that although some of these texts (you've cited above) would be mentioned, rarely were they brought into the ... lecture-room and ... was of the view that it would have been much better if they had been brought.... What is your view on this?*

S-T 1: My view here is that this is a university, first of all, not an A' level classroom. And, it would be ... very unfair for a teacher(*-educator*) to come and begin teaching a play - *The Miser*. I think, the whole issue here ... at postgraduate (*i.e. PGDE*) level ... is not to teach *The Miser* (*i.e. the play-text*).... The ...objective ... is to equip us (*i.e. the student-teachers*) with skills to teach.... However, there is also a problem.... These lecturers have a problem. They have been given very little time. They have a lot to cover and they must pass through it in a specific time.... I would also think ...a lecturer needs not bring in ... the text which is being taught currently (*i.e. a current set-book*) because the texts change.... So, I think the most important thing ... is the technique of teaching *any* text....

(c) Assessment of learners' literature in English knowledge/skills

S-T 1: .... I think I am really very prepared. We were prepared on the issues of assessment. First of all, we ... have been given ... models of assessing students: *continuous* and end of term.... We have been ... taught to assess even in a single lesson by ... ask(*ing*) students to produce the answers - give them questions and they (*i.e. learners*) give you answers.... (*To*) give a task, and ... you need not give ... tasks which are ... cognitive-oriented only. Give psychomotor (*tasks*): let the students *dramatise*.... You know, that is also assessment. If they come and perform and produce ..., say, an episode in a text as *realistically* as possible and it brings out the aspects in the text, then you know the

students *did* understand (*that particular text in question*). That is part of assessment. I think I am very proud ...as far as assessment is concerned....

The following comments were given by the student-teacher to a question as to what s/he felt was bad about the literature teaching methods training course, and as to how s/he would suggest it should have been improved or changed:

S-T 1: .... One, I wish the course could be given more ... teacher(*-educators*) because they have been very few and almost unavailable for consultation (*i.e. by student-teachers*). Two, I feel that the (*English*) Language (*Teaching*) Resource Centre which is also ... the literature (*teaching*) resource centre should be improved, and students of (*English*) language and literature (*can*) use it as their lab (*i.e. laboratory*) because that's where they (*i.e. student-teachers are expected to*) find things (*i.e. materials*) to use (*and*) ... practice their skills.... Especially the literature texts ... - you will discover that they have (*class*) readers series but the *real* texts (*i.e. set-books*) they don't have them.... I think it would also be better if the Resource Centre ... acquired most of the (*literature set-books on*) films, available ... (*say at*) The British Council.... (*The*) British Council has (*on film*) some of these plays (*i.e. canonical English texts*) which are being taught at A' level....

Researcher: .... *One of your colleagues ...erm... while responding to this question and talking about the Resource Centre ... said that most of the reference texts that were available in the Resource Centre and in the library ... were texts that ... were mainly to do with* Language *teaching methodology and very little on literature teaching methodology - what is your view on this?*

S-T 1: ... You will find (*that*) in the Resource Centre they have (*class*) readers series and readers series are not what we teach. Actually, most of the references are to do with language teaching.... They are not *directly* concerning literature teaching. It is *language* and literature ..., you know, and the (*reference*) texts, the novels, ... plays, ... poetry - all of them - they are there simply for the sake of language(*teaching*). It seems the Resource

Centre is only for language (*teaching*), so we don't have a resource for literature (*teaching*). Whereas , (*with*) ... language and literature, if they (*i.e. teacher-educators*) really encourage *integration*, they need texts and references for literature (*teaching*) to be equipped (*i.e. stocked*). That's what I mean by improvement....

Researcher: .... *There is a colleague of yours who mentioned ...er... that they would have liked to have had, if not once at least* more *opportunity of peer-teaching (sessions) of literature lessons.... Er... this person was of the view that there ... was a tendency to concentrate ... (on) more peer-teaching sessions in* language *teaching:*

S-T 1: That's very true. He is *right*. We (*i.e. student-teachers*) , actually, ... are preparing ... to demonstrate (*language teaching*) in Makerere College (*Secondary School*) next week.... Even when you look at the lesson plans we've made, apart from (*T-E 2*)... who gave us ...er... a (*sample literature*) lesson plan - just *gave* us. We didn't *practice* our own (*literature*) lesson planning, so we discovered that, actually, we did *more* of language.... We don't even have a (*literature*) lesson plan.... We have not *practised* making ... a lesson plan for literature *teaching*. So, that student(*-teacher*) who commented like that (*i.e. so*) was ... right. We *didn't* even do peer-teaching in literature (*but*) we did peer-teaching in language. So that ... either ... was an oversight or I don't know. But we (*i.e. the student-teachers*) really would have needed one or two (*peer-/micro-*)teaching literature (*sessions*)....

Then, on the Novel - I ... actually wish that the Novel is also *seriously* given attention than simply *muddle it* with 'Prose' (*'Teaching'*). It is a genre on its own and very important. And, ... if you looked at how ... these things are done at A' level you'll discover that 'Prose' is different from 'the Novel'. The Novel is *bigger*.... Many student(*-teachers*) complained about the Novel (*because*) they would have wished it to get ... a (*substantive*) lecturer (*i.e. teacher-educator*) and ... (*for*) it ... (*to be*) a course (*unit*) on its own, rather than muddle it with 'Prose' (*'Teaching' course unit*)....

The student-teacher responded as follows to a question which asked how s/he planned *to teach literature lessons in general and,* in particular, *to* integrate *literature in English and English language (knowledge and skills) learning in the classroom at* lower *secondary school level:*

S-T 1: .... I am ready to integrate language learning with literature learning in the sense (*of*) taking it as the *written* word, ... the *oral* tradition ... (*and*) a *reality* in which we live.... Therefore, I am planning to teach literature from a *realistic* point of view to the abstract. In that, I want to look at what the students know about literature (*and*) what literature do the students live and how can they express this literature? When they are expressing this literature of their own: story telling, poetry writing, poetry reciting, proverbs ... (*etc.*) - ... what am I doing? .... In expressing they are *speaking* - they are *using* structures of language. Secondly, ... this story telling - with what are they integrating it? They are integrating a (*traditional oral*) *cultural* story in a language situation in a *classroom*.... What do I call it (*i.e. the oral traditional story*) finally? It becomes a *literary text.* So, you will find (*that*), actually, in teaching (*oral*) literature integration *will* take place between literature and language....

Dramatising in drama, ... when you're teaching literature you (***may***) think you're actually concerned with the action and ... dialogue, *per se*. But students are *practising* language. They are *mastering*: the language being used in that text, conversational skills, ... (*and*) listening skills because a student has to listen and respond. Then when it comes to poetry they are reciting.... And, if a student wants to perfect language, I think poetry would be one of the best methods for teaching speaking because it involves the student first of all cognitively ... learning the structures, ... words ... and how to order them in that specific way. And, then speak them out at ... a certain rhythm. That is practice of speech.... and ... of reading....

On this poem you (*i.e. learners*) have recited (*and*) ... read (*learners can*) ... *write* ... (*their*) own poem about the situation. Students (*will be*) ... trying a hand at (*creative*)

writing (*of*) poetry - the writing skills. Secondly, what about summarising the main points out of ... this poem - summary (*precis writing*) skills. That is language but at the same time *using* a literature text. Literature *inevitably* will have to be integrated at S.1 (*i.e. pre-intermediate secondary level*).

Even when you look at how the (*O' level*) syllabus books: ... '*Integrated English*' ... and '*English in Use*' - the way they have been designed - it will be *very* hard (*i.e. difficult*) that a teacher at Senior One, ... Two, ... Three, ... (*and*) Four will actually fail to integrate (*literature in*)English and language. We have actually been taught this time that we need not teach grammar in a scientific manner ... - teach (*the*) parts: the verb plus ... the noun, you know....

Researcher: ... *At the start actually you said normally most secondary schools ...er... wouldn't have literature as a subject on the timetable but the lesson would be a language lesson, and so ... basically it is a language lesson ... but how are you going to make the students (i.e. learners)* aware *that ... although they are doing (English) Language, there is ... an element of literature (in English)?*

S-T 1: ... I don't know how others will do it, but ... when you go to schools like Gayaza (*High School*) (*i.e. one of the best secondary schools in Uganda*) (*in*) Senior One they teach literature - they timetable it. They've found time-table (*time*) for it - because for them they are about career (*and*) ... not about helping the ... learner pass through an academic (*i.e. exam-oriented*) time-table.... They want to develop these (*i.e. literature*) skills right from (*lower secondary level*). And, I think that's why they get A's at A' level.... In my school when I actually sit (*i.e. settle*) down to teach - ... because (*during*) Teaching Practice I can't influence much of the (*school's*) policy - ... I think I *will* have to press for a lesson - at least one - at ... Senior One. So that, students know *specifically*: 'this is literature'. Students at that early age need to know that literature *is* a *subject* because students reach Senior Two before they have known (*that*) there *exists* literature as a subject. So that, they grow up knowing this is literature: appreciate it ... (*and*)

understand it as literature - and as a (*substantive*) subject - *not* a language. I actually hold the view that literature *teaching*, though it can be integrated in language (*lessons*), ... it is ... not a language. Literature is a *humanity*: concerning social issues (*and*) ... human relationships. So, it cannot be a language....

F.2 S-T 2 interview on 1/06/99

Researcher: .... *In which school have you found a teaching post for Teaching Practice?*

S-T 2: I made contact with the Headmaster of Ntare (Secondary) School, Mbarara (*i.e. Western region of Uganda*).... and I still have to get confirmation from him.... He promised ... to welcome me....

Researcher: ... *What class-level or age-range of learners will you be teaching?*

S-T 2: It should be around ... 13 or 14 years (*old*) - that's Senior One and Senior Two (*i.e. pre-intermediate level*).... And, I intend also to go to (*i.e. teach*) Senior Five (*i.e. the non-exam year of A' level*).... The schools don't allow people (*i.e. student-teachers*) on Teaching Practice to go in (*i.e. to teach*) ... examination classes, so S.4 and S.6 (*i.e. O' and A' levels*).... they're out....

Researcher: ... *What subjects will you be responsible for teaching (and to what class-levels)?*

S-T 2: I intend to go in for (*i.e. to teach*) English language, and then literature in English.... English language is Senior One and Two (*i.e. pre-intermediate level*), then literature could be Senior Three and Senior Five....

Researcher: ... *This arrangement - is it your request that you teach only English language at Senior One and Two, or is there any other reason why ... you will be teaching only English language to Senior One and Two?*

S-T 2: ... I think I am guided by the school policy from experience (*and*) ... what I have heard. I wouldn't mind if I went in for (*i.e. taught*) English language - composition lesson in Senior Four (*i.e. O' level exam-year*).... Literature is not taught at Senior One and Two, it (*i.e. the teaching of literature*) start at Senior Three (*i.e. intermediate secondary*) level. That is what is prescribed.... in all schools. The syllabus for literature (*i.e. the exam set-books curriculum*) starts in S.3. In S.1 and (*Senior*) 2 *(i.e. in the lower secondary level*) there is general reading (*of*) simplified (*i.e. class*) readers. But the *actual* syllabus starts in S.3 (*i.e. at the intermediate level*). So, the reading done in Senior One and Two is preparatory to (*i.e. for*) ... handling the set-texts in S.3 and S.4....

Researcher: ... *So, you ... are* not *envisaging teaching any literature at Senior One and Senior Two?*

S-T 2: (*Yes, I am*) Not.

The comments the student-teacher made in response to the following question were:
Question: What ideas for teaching literature in English at secondary school has this literature teaching methods training course given you?

S-T 2: One is that literature and language should be de-compartmentalised. This is one thing ... I have discovered: that as much as possible we (*should*) integrate the two. You teach literature, okay, but as you're doing it you ... also teach language.... (*It is a*) literature class, yes, but language comes in.... Another issue which ... has come to me (*i.e. that I have got from the course*) is that rather than look at ... a book in isolation of the other books written by the same author, there is a need ... to encourage the student to ... tackle other books by the same author - time allowing (*i.e. permitting*)....

Then, another method which I have found quite interesting.... - and this is a departure from the practice in the field (*i.e. in secondary schools*)... - is that as much as possible

dramatise.... whether it's a novel or ... a play, try to pass it (*i.e. convey it*) through the drama medium. They (*i.e. learners*) can act certain parts of the (*i.e. a*) novel, ... do a lot of role play, ... act some parts of the (*i.e. a*) play which are very ... important ... for their (*i.e. learners' development of*) memory and ... to give life ... to the teaching (*i.e. make teaching lively*). So, to dramatise ... - that's something which we didn't do much before we (*i.e. the student-teachers*) came to this course....

Then, when we came to ... reading the Novel, in particular, we've been told - and rightly so - that the students sometimes never read the text.... So to avoid this, the teacher(-*educator*) teaching us ... 'Prose' (*'Teaching'*) - and I think she was very ... right - she said get (*i.e. motivate*) the students to read the book ...er... (*by getting them*) to answer certain *general* questions. (*These are*) things that will act as evidence that *actually* they (*i.e. learners*) have read.... I found it a very interesting method (*unlike the traditional method whereby*) ... you tell them (*I.e. the learners*): ... 'by the next time we meet ... you should have read the first 50 pages'....

In the past I have been teaching using analysing chapter by chapter (*i.e. reading and taking learners through the text in class*), and I don't think ... I will use that method again.... because ... you end-up fragmenting the ... book. It is as if (*each*) ... chapter is independent of the other.... To me (*it is*) much better to look at it (*i.e. the literature work*) ...as a *whole*.... Generally a novel is not something which you can read in class. In the first place, there is no time.... This ponderous reading from chapter to chapter ... is time-consuming....

One thing which has *not* been tackled to our (*i.e. the student-teachers*) ... or *my* satisfaction is: the making of a scheme of work for (*teaching*) literature in secondary school - (*especially teaching*) ... Novel(*s*) (*and*) ... play(*s*) - because the whole thing (*i.e. a novel or a play*) is ... *continuous*. So, do you say: ... 'let me prepare for the first maybe thirty pages, or how do you do it?' Other subjects ... have got '*headings*': 'this chapter (*i.e. lesson*) is dealing with this ...'. For example, an historian has no problem in preparing

... a scheme of work. Whereas in our case, a story is ... continuous even though it has chapters. And, the character traits you meet in chapter two, you will come across them again in chapter, maybe, five. Or, new ones (*i.e. character traits*) will come in.... So, ... it is difficult and I don't think the lecturers have tackled this problem. It remains unsolved....

My teaching (*i.e. approach at secondary school originally*) was I think a bit faulty.... Traditionally a teacher in literature is like a lecturer: using lecture-method.... What I have seen is that you can't teach literature like that or *any other* subject, for that matter. So, this idea of *student-centred* is very, *very* (*important*). It is ... the one important thing, perhaps, I have learnt here (*i.e. from the literature teaching methods course*).... The student is the *centre*. And, add to it this idea of learning by *discovery*. It is the student who is discovering. But if I go to a class and say: 'Okonkwo is hot-tempered'. Why doesn't the student discover the hot-tempered-ness of Okonkwo, rather than *me* - ... the teacher - telling the student? So, I think ... (*there*) is going to be a departure from the way we (*i.e. the student-teachers*) were teaching before we came here and ... when we go back to the field (*i.e. into secondary schools*): the *student-centred*, student learns by *doing*, student learns by *dramatising*, he learns by ... *answering questions* (*i.e. discussion via teacher-led question and answer*), and you the teacher you're a facilitator actually - as much as possible you remain in the background. And, we have ... also been giving (*i.e. dictating*) notes in literature sometimes.... but I think this is, again, a method which is not to be encouraged. And then ... this idea of working in groups: teamwork, dividing the class into small groups - it is also very, *very* fine.... I think they remember much better after that and ... also write better essays.... The lecture-method ... can come in sometimes but not always.... It is an outdated way of doing things, I think.....

The following comments were given by the student-teacher to a question as to how confident s/he felt about knowing about the process *of reading and responding to literature (in English) which the learners, likewise teachers/critics, all experience whenever they read literature:*

S-T 2: .... We said (*i.e. were taught*) that as much as possible we (*i.e. the student-teachers*) can ... relate these works they (*i.e. the learners*) are reading to the students' (*own*) experience.... Is the situation being handled by the author ... (*got*) a bearing on its (*readers*) ... (*including*) the student? That is one way we can try to understand the book better.... Even if the book is ... about experiences (*which are*) far away from us .... (*For example*) the story is set in a far away country ... (*or*) distant past, ... (*the important question is*) can we transplant it from that time and place and see whether actually it has bearing on what is taking place for us...? So that, ... it stops being 'history' and it comes ... closer to us.

Then, of course, ... if we teachers in the field had a say in the selection of books to be included in the (*exam*) syllabus, we would select those (*set-books*) which actually ... are popular ... in the experience of students. For example, ... we compared two (*set-*)books - ... one was *The Concubine* (*by Elechi Amadi*).... *The Concubine* happens to have a special appeal and ... we (*should*) select the (*set-*)books of that nature and where the ... style and ... what is being treated (*i.e. subject-matter*) is closer, than authors who tend to be complicated. We talked about ... Wole Soyinka ... (*and*) compared him ... (*to*) some other authors who complicate issues ... and then the student is put-off. So, I am saying that if we (*i.e. classroom teachers*) had a say in the selection of texts, we would go for those (*texts*) which actually are accessible to the students' experience, ... knowledge, ... (*and*) the language used.... I think *Darkness At Noon* (*by Arthur Koestler, for example*) is beyond the Senior Six/Senior Five (*i.e. A' level*) student. There is a lot of ... Political Science needed.... It is a very complicated book.... I like the story (*of Darkness At Noon*) ... but to *teach* it is very difficult ... (*that's looking at it from*) the point of view of the teacher ... (*notwithstanding*) the student. And, that's why we're (*i.e. teachers are*) forced to use this kind of, you know, the lecture-method.... So, here we're talking about, also, the *selection* of material to read....

The following comments were given by the student-teacher to a question as to how confident s/he felt about being able to put into practice *in the (L2) English classroom the knowledge about teaching literature in English described above (i.e. earlier):*

S-T 2: Yeah, but ... the course in some areas ... hasn't given me sufficient knowledge. There're areas where my confidence is shaky. For example, teaching (*the*) Short-Story and that is in 'Prose' (*'Teaching'*) actually.... The Novel: okay, ... I can handle but then the Short-Story - I don't think it has been sufficient coverage.... The (*literature teaching methods training*) programme tended to leave it out....

Researcher: .... *But those things that they (i.e. the teacher-educators) have talked about: plays, the Novel, poetry ..., do you feel confident that you can apply the knowledge in (the) class(room) and, if so, why? What was in the training that makes you feel that confidence?*

S-T 2: ... We have been exposed to a variety of approaches by a variety of teacher(-*educators*).... So, I think, *that* plus our hard work and ... what we already knew should be able to assist us to deliver the goods (*i.e. teach literature in the classroom*) better.... For example, this drama (*method*) ... we were given the opportunity (*for*) ourselves to be *actors*. We have written plays here in groups and we have acted, and we ... are still going to act. So that, (*through*) drama (*the literature text*) is ... given ... living expression. It is not just a play(-*text*) ... to be read for examination purposes. We have *practically* ... written and *acted* - peer-group acting. And, I think that is ... an experience I have gained and ... it's given me confidence. I am moving away from the textbook. And then, there is this: '*improvisation*'.... where you venture into the field of producing 'art' (*i.e. creativity*) ... which can be used for teaching or for entertaining people.... Try as much as possible to move ... away from the textbook.... So, this is what the course has opened my eyes to and I intend to do the same when I go to the students (*in secondary school*): use small groups to write a short play and entertain us....

The student-teacher responded as follows to the question which asked how confident s/he felt about knowing about how to teach the different genres of literature (i.e. the Novel, Short-story, Poetry, Drama texts, Oral literature, etc.):

S-T 2: .... We spent ... reasonable time on... oral literature: its purpose and how to approach it.... (*for example*), field tours.... And, I think, again this was something new.... Ironically it (*i.e. oral literature*) doesn't appear in the A' level ... and ... O' level (*exam*) syllabus(*es*). That is a big anomaly. And, one would (*be tempted to*) say: 'why did we spend so much time on a subject ...or a paper ... which is not on the (*exam*) syllabus?' Probably this is for the *future*. We hope there is (*i.e. will be*) a time when UNEB or (*the National*) Curriculum Development Centre will include oral literature in the A' level and O' level syllabuses. So, already we are equipped.... should that time come - whether it is five years from today ... - and oral literature is given its due place.... And, I think, this has been very, *very* important....

The comment the student-teacher made in response to the following question were:
Question: In which ways was the content and methodology of the literature teaching methods training course suited to your perceived needs as a student-teacher of literature in English teaching?

S-T 2: .... I would think that the 'evaluation' part of teaching (*literature*) was left out ... - the testing. How do you (*i.e. the student-teacher/examiner*) prepare ... literature examination questions?... How do you evaluate the work of your students? I wish we had spent at least one or two lectures talking about the testing.... (*of literature*). And, ... the biggest anomaly ... (*is that*) how come that ... literature is performed poorly in the examinations and yet we have spent here (*i.e. on the course*) these two semesters and nobody (*i.e. no teacher-educator*) has raised the issue of (*the role of examinations/examiners' attitudes in the*) poor performance? I wish we had tackled that as part of our course. Are we *teaching* literature the right way? Are we *setting* (*literature*) *questions* the right way? How come that there is poor (*literature*) performance? So,

sincerely (*after*) going away from here ... I will find this glaring problem in the field still.... I am a bit disappointed because ... I thought perhaps I would have some insight into this issue....

So, the testing - the examining, you know, ... is (*perhaps*) even tied-up with this selection of material to read, which we talked about (*earlier*). Probably we're selecting too difficult texts and therefore when we ask questions, again, students perform poorly. The student can't go deep (*on their own*) into analysing the text.... You see up there (*i.e. in secondary schools*) you (*i.e. the teacher*) find yourself helpless (*because*) probably you are the only expert in the school and you have nobody to turn to. So, this would have been the right forum - in this course - to ... run the programme like this (*i.e. on the role of examinations in the poor performance in the subject*).

The student-teacher responded as follows to the question which asked whether, in their opinion, what they experienced on the literature teaching methods training course (in the lecture-room, through assignments and via recommended private study) was well integrated with their anticipated experience of teaching literature in secondary schools with regard to the following:

(b) Materials (to be) used

S-T 2: .... Not really (*integrated*). for example, ... all these set-texts ... which are on the current (*exam*) syllabus - we never saw a single one ... and maybe talk about it briefly (*i.e. during the university-based sessions*). You know this (*set-*)book is on the (*exam*) syllabus, you are finishing (*i.e. completing teacher training*) in July and you will meet Senior ... Six (*i.e. A' level*) ready to ... do exams - how are you (*i.e. a newly qualified teacher*) going to ... revise (*the set-book*) with them? So, why ... couldn't somebody (*i.e. a teacher-educator*) bring at least two (*or*) three set-books (*in*) ... the current (*exam*) syllabus and say: 'prepare a lesson (*plan*) for this or a scheme of work based on this book which is on the (*current*) syllabus? So, there was a kind of generalisation.... Ideally we

should be given skills to handle *any* book.... but I wish they had also touched on ... at least two novels and two plays ... in the current (*exam*) syllabus....

(c) Assessment of learners' literature in English knowledge/skills

S-T 2: .... Well, by way of emphasis: how to *set* literature questions (*and*) how to *mark*? By the way, even *marking* should be there (*i.e. be taught about*) because ... if ... a teacher sets questions, he marks. And, some of us (*i.e. student-teachers*) are going to find ourselves ...er... marking for UNEB (*i.e. national literature examiners*). And, even if you don't mark for UNEB,... as a (*literature*) teacher - how do you ***mark***?... You see, ... (*during*) the (*BA.*) degree course we did ... you are not taught ... how to teach it (*i.e. literature*) and how to mark. Now here we are (*taught*) how to ***teach*** it, but then (*we're not taught*) how to ... set questions and *mark* them ... (*or*) *grade* them. That ... has been left out (*i.e. neglected*) and it is very bad, judging by the poor performance (*in literature in national exams*)....

(d) How to teach the different literary genres (the Novel, Short-Story, Poetry, Drama texts, Oral literature, etc.)

S-T 2: ... Oral literature was well treated, I think. And (*laughing*) I could even say, it was given *undue* emphasis. There was no proportionality. We spent so much time on oral literature and drama to the *exclusion*, almost (*total*) exclusion of.... for example, the Novel.... , the Short-Story.... and Drama texts.... Plays in general were treated but ... in abstract - they really don't ... bring something *concrete* - say: 'here is play ... you (*i.e. student-teachers*) go and read it and we'll spend a lecture (*i.e. a session*) on it ... (*discussing*) how ... we (*are*) going to teach it.... Somebody (*i.e. a teacher-educator*) would just come and say: ... how to look for plot in play - *in the abstract*! There was nothing concrete - *tangible* (*that*) we (*i.e. the student-teachers*) could refer to.... And, I wish ... those (*tangible*) references could have been there... Bring some play, especially the one which is on the (*school exam*) syllabus and let us discuss it, rather than talk about

plays in general ... (*and*) assuming they are homogenous.... I think ... the Language (*Teaching*) Resource Centre has so many plays which we could have made reference to: '(*for example*) an issue like this in this particular play, how would you tackle it?' .... So, using ... specific references.... if there is a (*particular*) point you (*i.e. the teacher-educator*) want to illustrate.... You argue (*based*) on something concrete - which is there....

The following comments were given by the student-teacher to a question as to what s/he felt was bad about the literature teaching methods training course, and as to how s/he would suggest it should have been improved or changed:

S-T 2: .... There was *a lot* of duplication.... of material.... One lecturer comes ...er... talking to us about *drama* (*and*) another one (*i.e. teacher-educator*) comes and talks about *drama*. One comes and asks you to (*creatively*) *write a play* (*and*) another one (*also*) asks you to *write a play*.... So far we have got about four plays to write.... So, ... how come that two different teacher(*-educators*) are teaching the same thing?... I think ... this can be discouraging in a way....

The course was not focused on the (*exam*) syllabus at (*secondary*) school. For example, this idea of ... oral literature (*being*) given *much* ... more time than almost all the other papers (*i.e. course units*) combined.... Too much time (*was*) spent on drama (*method*) until it almost became boring - and ... I am being very frank here! And, there was a time we would meet a teacher(*-educator*) for drama (*method*) ...er... for (*about*) five hours a day.... There is nothing as bad as ... repeating a lesson (*i.e. the content of a lesson*) because you cease ... to be innovative. I mean, people (*i.e. student-teachers already*) know what you are talking about....

But perhaps the biggest (*i.e. most important*) point which I ... hated (*i.e. disliked*) about this course is that peer-teaching (*of literature lessons*) has *not* been given enough time (*i.e. attention*).... So, people (*i.e. the student-teachers*) lack confidence ... because this

peer-teaching should have been given about four weeks or even more. Or, it (*peer-teaching*) could have been spread throughout the second semester so that each week there is some (*peer-*)teaching going on.... So that, by the end of the course you (*i.e. student-teachers*) have taught about five ... or four times (*each*).... And, *that* is the *practical part* of the whole thing (*i.e. of the literature teacher training*), you see! No matter whether you (*i.e. student-teachers*) have got ideas ... you ... (*have got to be able to*) stand in front of a class and deliver the material. So, ... peer-teaching should be given a *bigger proportion* (*of time*) than it has been given.... Otherwise, we are just (*student-*)teachers with ideas, facts and so forth, which ... we fail to implement. Some of us are depending on experience - like myself - since I have been in the field (*i.e. as an untrained literature teacher*) for many years.... Otherwise, with new beginners - you (*i.e. referring to the researcher*) even saw how writing on the blackboard was difficult (*for them*)....

It is generally in this area of evaluation and testing literature: how to phrase questions for literature and what ...erm... answers you expect? You know .... otherwise we are going to be like the teachers in the field (*i.e. the "experienced" teachers*) who aren't equipped with new ideas and so forth.... Anybody designing the course should have paid attention to that....

The student-teacher responded as follows to a question which asked how s/he planned *to teach literature lessons in general and,* in particular, *to* integrate *literature in English and English language (knowledge and skills) learning in the classroom at* lower *secondary school level:*

S-T 2: .... You know one of ... the skills they (*i.e. teachers*) develop (*in the learners*) at ... any level ... (*is*) *reading* skill. So, ... I want to expose ... my students to class readers - ... simplified editions. And, from those class readers ... we build tasks, especially *writing* tasks. (*For example*) pick a situation in a class reader they (*i.e. the learners*) have gone through and say: '... write a composition which is almost related to what you have been reading'. Then, of course, there is the *vocabulary*-building.... which you (*i.e. the learners*)

get from ... the literal ... reading from the story.... You study idioms, (*and*) expressions (*which are*) imaginatively used.... Sometimes you (*i.e. the teacher*) ask these people (*i.e. the learners*) ... to read short plays ... and the students can develop their creativity (*and*) can also ... learn to write dialogue.... So, you (*i.e. the student-teacher*) are using the literary text as if it is a textbook actually for teaching English language. There is the pleasure of ... reading the story (*and*) at the same time ... you (*i.e. the learner*) are learning the (*English*) language ... - rather than if you (*i.e. the student-teacher*) went there (*i.e. to the classroom*) with a (*reading*) comprehension passage ... of one page and you say we read it and we ... (*answer*) a question on it. Suppose (*instead*) we ... have the pleasure of reading something long - ... a story actually - and then at the end of it, you know, we are studying (*English*) language using it as a base. In fact, some of the competent people in writing a composition are people who read a lot. There is no way you can, you know, study language without reading. And, then this idea of: you have an exercise book where you write your homework ... and then you have a side one (*i.e. another exercise book*) where you write new (*language*) expressions - not ... just single words ... - got from either a play, ... a novel or even a poem.... So, you're using literature as a process for teaching (*English*) language and at same time you're teaching some kind of literature - in the sense that they (*i.e. the learners*) read the story. So, the two (*i.e. literature and language*) are integrated and they're together: very, very much inseparable....

At A' level ... literature would help language because ... I must insist on correct expression (*i.e. English use/usage*) - whatever question I have given you (*i.e. the learners*) - when you are answering.... In marking your (*i.e. the learners'*) work, I (*i.e. the student-teacher*) don't just say: 'the ideas are there - you know the character of Okonkwo. But are you (*i.e. the learners*) expressing your ... literature point about characterisation in correct English.... I will correct even the language itself, so that if I am teaching you literature ... I am also teaching you language.... Things like paragraphing, ... sentence structures, you know - all these things come in.... These teachers who say ... it is (*an*) history (*essay*)

(*and*) the point is there (*so*) you give him a tick. Everybody should be a teacher of English and I will encourage ... my (*fellow*) teachers ... to leave that attitude....

F.3 S-T 3 interview on 8/06/99

Researcher: ....*In which school have you found a teaching post for your Teaching Practice?*

S-T 3: ... I will be doing my Teaching Practice in Mvara Senior Secondary School.... in Arua (*i.e. West Nile region of Uganda*).

Researcher: ... *What (class-level or) age-range of learners will you be teaching?*

S-T 3: I don't know, but I will be taking (*i.e. teaching*) ... from about S.3 to S.6 (*i.e. intermediate to A' level*), with the exception (*national examinations*) candidate classes (*i.e. S.4 and S.6*).... For literature it will be S.3 to S.6, for English language it will be S.1 to S.4 (*i.e. lower to intermediate level*)....

Researcher: ... *You said that for literature you will be teaching Senior Three to Senior Six, ...erm... is there any reason why it will not be from Senior One to Senior Six?*

S-T 3: They (*i.e. the secondary school*) probably don't have literature (*i.e. time-tabled*) in Senior One and Senior Two.... They don't do literature as a subject (*on the school curriculum*) at Senior One and Senior Two. They (*i.e. the learners*) pick it up in S.3 (*i.e. at the intermediate level*)....

The comments the student-teacher made in response to the following question were:
Question: What ideas for teaching literature in English at secondary school has this literature teaching methods training course given you?

S-T 3: .... The ideas that the course has given me is (*i.e. are*) that anybody can do literature. So, ... when students come and say: 'I cannot do literature because of this and that', ...erm... a teacher should not give up on them. Anyone *can* do literature.

And then, it ... has also given the idea that literature is not really ... the *mystery* it is taken to be. It is just the way you (*i.e. the student-teacher*) teach it that makes the difference because if you ... *simplify* everything and ... make it commonplace, ... something ... easily understood ... then that's what teaching literature is (*all*) about.

Then, (*another idea is that*) in teaching literature you have to be creative ... and in being creative you *involve* the class (*i.e. the learners*) in participation. I mean, you (*i.e. the student-teacher*) don't think of the thing, then you do it yourself ... (*but*) involve the class and make them (*i.e. the learners*) part of the creativity.

Then it (*i.e. the literature methods course*) has taught me that ... there are many ways of teaching literature.... I mean, not necessarily (*that*) you (*i.e. the student-teacher*) come to a class (*and*) then talk, talk, talk ... the whole term. There are different ways of teaching literature that even make it *simpler* and better understood.... Like, in teaching poetry ... you can ... use drama to teach.... Tell the students to ... develop ... a small (*i.e. a short*) play ... out of a poem without really changing ... the subject-matter of ... (*that*) poem.... So that they *internalise* the whole thing (*i.e. the poem-text*) better ...., instead of coming and you (*i.e. the student-teacher*) ... give them: '(*the*) rhythm is this, ... figures of speech.... (*etc.*)....

The student-teacher responded as follows to the question which asked what approaches to teaching literature in English in secondary schools s/he was taught about in the recently concluded literature teaching methods training course:

S-T 3: .... The Integrated Approach ... is one of them. The 'integrated approach' ... is (*to*) involve basically everything ... from teaching English as a language to ... involving

students in ... (*real*) life experiences, to teaching the *basic* - what ... is supposed to be - literature. All putting it into one and bringing it ... into the classroom....

Researcher: *Could you .... give an example of ... an integrated lesson ... you would have liked to see yourself teach ...?*

S-T 3: .... For example, I would get, maybe, a passage and - that would be teaching prose, I think - ... look at ... the vocabulary and then teach them (*i.e. the learners*) ... probably the hard (*i.e. difficult*) words.... That's not really literature - that's English (*language*). So then, I would ask them ... what they think about the passage considering ... what goes on around them (*i.e. in real life*). And then, ... they would get down to the style the writer has used - the language - ... if they (*i.e. the learners*) think it is effective.... And then, probably, I would tell them to try and (*creatively*) write something of their own....

Researcher: *Any other approaches?*

S-T 3: .... Then, using drama to teach literature. I think that's basically what we learnt in teaching ... literature....

The following comments were given by the student-teacher to a question as to how confident s/he felt about knowing about the process *of reading and responding to literature (in English) which the learners, likewise teachers/critics, all experience whenever they read literature:*

S-T 3: .... Not much (*confident*) because I think ... what (*i.e. knowledge about the process of response*) I am using is what I already knew.... Except that ... with 'Prose' (*'Teaching'*) ... with (*T-E 1*)... we were taught ...what to look for (*in a text*) when you are reading.... And then ... gave us a few tips on how to do it and how to internalise what you've read.... But (*otherwise I am*) not much (*confident*)....

The following comments were given by the student-teacher to a question as to how confident s/he felt about being able to put into practice *in the (L2) English classroom the knowledge about teaching literature in English described above (i.e. earlier):*

S-T 3: ... I can ... do that because, I mean, we were taught well. Like (*For example*), we were ... *involved.* They (*i.e. the teacher-educators*) put us (*i.e. the student-teachers*) in the shoes of the learner. So now I know ... maybe not to the extent of the learner - but at least I know where the learners are going to get a problem because I was once in their shoes when I was learning how to do it here (*i.e. on the literature methods course*). So, I will know where to modify and make it (*i.e. the teaching*) better....

The student-teacher responded as follows to the question which asked how confident s/he felt about knowing about how to teach the different genres of literature (i.e. the Novel, Short-story, Poetry, Drama texts, Oral literature, etc.):

S-T 3: The Novel: I will teach the Novel but not using what I have been taught .... in that novel (*i.e. 'Prose Teaching'*) course (*unit*) because we didn't do much on the Novel. *But,* the thing is that what the other course(*-units*) taught, like (*i.e. for example*) ... using drama ... can be useful in teaching the Novel.... I can use information from (*a*)round the course (*units*) t teach the Novel....

Researcher: ... *From the knowledge you've gathered from all the various course(-units) on literature (teaching) methods how do you, for instance, want to approach (introducing) a novel ...?*

S-T 3: .... First of all, I would give them (*i.e. the learners*) maybe a brief background of the novel. Like (*i.e. For example*), what caused it to be written, ... a little information on the author, and basically a few tips on what to expect in the novel like the main theme that runs ... (*throughout*) the novel. Then, I would ... choose a part somewhere (*in the novel*) and read it for them (*i.e. the learners*).... It has to be ... a part ... that has ... tension....

Then I would tell them to predict what they think is going to happen ... next.... Then, ... I would tell them to go and read ... (*and*) make (*i.e. use reading*) 'journals'. And then, I would tell them to read ... similar novels....: they will (*still*) have that (*exam*) syllabus novel but will tell them to read one other novel ... every week ... so that they can easily understand.... If you take ...erm... *Things Fall Apart* (*by Chinua Achebe*), for example, and probably their ... (*exam set-*)book is *Arrow of God* (*by Chinua Achebe*) - the style is quite the same. So, I would tell them to read ... *Things Fall Apart*....

Researcher: ... *How about (the) the Short-Story, how confident do you feel about teaching ... (it)?*

S-T 3: .... I can teach (*the*) Short-Story but basically it would be exam-oriented (*i.e. teacher-centred transmission of textual details*) (*laughing*). Like (*For example*), I would look at the exam paper, then see what ... they (*i.e. literature examiners*) look for. Then, that's how I would build my lesson.... because I wouldn't know what to look for in a short-story really.... We haven't done (*i.e. been taught about teaching the*) Short-Story properly. If Short-Story is 'Prose' (*'Teaching' course unit*), then ... it has given me the skills on how to look for aspects that an exam would want. But, still I would base my teaching on the exam papers.... (*because*) I think we have (*only*) tackled the style - language - ... in (*the*) Short-Story (*i.e. 'Prose Teaching' course unit*), ... and yet there are other things which ... the students need to know. And, you (*i.e. the student-teacher*) only know what ... they (*i.e. the learners*) need to know through the exam. And, that's ... where the teaching of the *language* (*i.e. emphasised on the Prose Teaching course unit*) comes in....

Researcher: ...*Erm... Poetry?*

S-T 3: .... I feel confident about teaching Poetry because we've gone ... through everything.... We've been taught how to introduce ... erm... poetic tools ... the poet has used.... for example, if it is rhythm and rhyme - you can .... (*introduce*) first ... what

rhythm and rhyme is, taking them through .... those rhythmic poems ... a wide range (*of them*) ... and then ... they (*i.e. learners*) .... see the trend.... In the end you ask them the effect of that (*i.e. the poem rhythm/rhyme*) on them.... without really telling them that this is rhythm and rhyme.... For subject-matter, you ... write them a 'role card' and tell them (*i.e. the learners*) to ... act it (*i.e. the poem*) out, or (*to*) make a song out of it. So that they get the subject-matter.... Then (*also*) through discussion....

Researcher: ...*Erm... by drama texts, here, I mean 'Plays', basically?*

S-T 3: ... Plays, I think we have been given knowledge in that - not exactly from 'Plays' (*'Teaching' course unit*) - but you ... can ... use all the other information (*from the other course units*) to teach plays. When we were learning about 'Drama' (*in literature teaching*) - that is *basically* one way of teaching plays: tell them (*i.e. the learners*) to act it out. Then, maybe, when they have internalised (*i.e. the play-text details*) ... you go through the other things like (*i.e. for example*): 'how ... does this affect this...?'. Improvising plays leads you (*i.e. the learners*) into - because ... when they improvise their plays they are ... going to have to put into consideration 'plot' without you (*i.e. the teacher*) telling them that the 'plot' is this.... Then, they (*i.e. the learners*) are going to put into consideration 'costumes', 'props' and, of course, they are going to choose those things as is appropriate for their (*improvised*) plays....

Researcher: .... *Lastly, Oral literature?*

S-T 3: .... Oral literature ..., I think, we've been taught quite a bit.... And, oral literature is everywhere ... (*therefore*) I wouldn't fail to teach oral literature because it is a matter of getting what the students (*already*) *know*....

Researcher: ... *Is the knowledge (you have gained on the course) about teaching oral literature* itself *or* using *oral literature* as *a (literature) teaching tool?*

S-T 3: .... Using oral literature *as* a teaching tool.... For instance, you can ... teach oral literature so as to introduce the learners to certain aspects in a novel. For example, if I taught proverbs I would be using it, maybe, to teach the use of proverbs - ... the effectiveness of the use of proverbs in a (*certain*) novel. Or, ... say poems I would be using it (*i.e. oral literature*) to introduce them (*i.e. the learners*) to ... poetry. So, I will be showing them that they already have poems around them and they are using them. So, ... what they are doing now is no different from what they already know....

The comment the student-teacher made in response to the following question were:
Question: In which ways was the content and methodology of the literature teaching methods training course suited to your perceived needs as a student-teacher of literature in English teaching?

S-T 3: ... They were suitable in that they ... let us (*i.e. the student-teachers*) be the ... pupils or the learners. So, we have an idea of what to expect from the ... learners there where we're going (*i.e. in secondary schools*). So, we (*i.e. the student-teachers*) will be able to deal with it ... a little bit more easily. Then, the content is that they ... taught us how to go about teaching ... literature in a way that will motivate and encourage learners to ... study literature. And, they also taught us how to ... be creative.... For example, ... we were told that you (*i.e. the teacher*) don't have to use only that (*class set-*)text ... you've been given in class to teach ... whatever you've *planned* to teach.... There are rich sources of information ... outside the (*class set-*)text that can help you teach the (*class set-*)text better.... For example, if you're teaching ... *Animal Farm* (*by George Orwell*), you could use another text like ... maybe, ... *The Floods* (*by John Ruganda*), and something else - ... *Kongi's Harvest* (*by Wole Soyinka*).

The student-teacher responded as follows to the question which asked whether, in their opinion, what they experienced on the literature teaching methods training course (in the lecture-room, through assignments and via recommended private study) was well

integrated with their anticipated experience of teaching literature in secondary schools with regard to the following:

(a) Methods of teaching literature in English

S-T 3: Yes, I think it applies to (*i.e. is well integrated with*) the schools where ... we (*i.e. the student-teachers*) hope to be teaching. In that, the course has provided us with methods of teaching ... which I feel work because what's (*i.e. the teaching methodology*) in schools now is not ... creative at all and ... it doesn't capture attention - I mean ... interest anyone (*i.e. the learners*) to do literature (*i.e. opt to study literature*) at all.... Like (*i.e. For example*), now most schools ... don't act out their (*set-*)plays ... - the ones ... on the (*exam*) syllabus, yet it ... used to be that those (*set-*)plays were meant to be *acted* by the literature students or even the other people (*i.e. the learners*) in the school.... And, it was supposed to be watched by the (*entire*) school.... Without such things ... the impact of literature (*i.e. as a subject*) is not felt in the school. So, no one (*i.e. learners in the school*) would even know what goes on in the literature classroom.... But, if you bring it out (*i.e. through a school play project*) ... you make your (*i.e. literature's*) impact felt in the school.... That is good for the literature students ... (*in*) that they ... are doing (*i.e. acting on stage*) what they are going to write in the exams, any way. And then, for those who can't act when you watch it ... you remember better. So, it's ... a method of teaching (*literature*) that's ... not in schools (*but*) ... that we have been taught now....

(b) Materials (to be) used

S-T 3: .... There was very little material used as ... I would ... anticipate ... to use in ... my School (*i.e. Teaching*) Practice. Only that with 'Poetry' (*'Teaching' course unit*) I can't say that there was very little material because we used *quite* a number of poems and we were advised to ... have our own (*poetry*) collection. So, there at least we (*i.e. the student-teachers*) know what to do. But (*otherwise*) ... all that was taught was the *methods* of how to use what we have, when we have it.... Nothing was brought (*into the university-based*

sessions) for us to use.... Well, (*generally*) they did give us what to expect to use but they (*i.e. the teacher-educators*) didn't ... bring it into the classroom (*i.e. during the university-based training*)....

(c) Assessment of learners' literature in English knowledge/skills

S-T 3: .... Very little (*integration*).... Assessment was taught ... on its own ... like it was another course unit of its own.... still under ELT but in ... language as in the English (*Language*) part ... rather than literature part.... Basically ... how we were taught to ... assess is by ... observation. I mean if you (*i.e. the student-teacher*) are going to give something (*i.e. a test*) ... you are going to ... have objectives and then you observe and see if the objectives are fulfilled.... (*plus*) comments from the learners. Evaluations from the learners and what you (*i.e. the student-teacher*) have observed yourself - that's how ... I am planning to assess....

The following comments were given by the student-teacher to a question as to what s/he felt was bad about the literature teaching methods training course, and as to how s/he would suggest it should have been improved or changed:

S-T 3: .... It wasn't *bad* but it was disorganised.... And, maybe, that's what made it bad.... Some of these things could have been combined as one paper (*i.e. course unit*).... For example, we had drama in ELT (*and*) drama in literature (*teaching*). That should have been one ... subject.... And, because of that, I think, we didn't do drama in ELT sufficiently as we did drama in literature (*teaching*).... And, ... I think ... there *could* have been more in drama in literature (*teaching*)....

Then, when it came to 'Prose' and ... Novel (*'Teaching'*) ...we were not going to have (*content on teaching the*) Novel ... until they (*i.e. the student-teachers*) insisted that: 'No. What (*knowledge and skills*) we have on 'Prose' (*'Teaching'*) should stop and begin Novel (*Teaching*)'. That's why we didn't do much on (*teaching*) Novel(*s*). So, that

disorganisation made us lose, I think, some valuable information (*regarding teaching literature*) we would have needed. But (*otherwise*) there was nothing wrong with the training.... I think we should have done *more* in teaching certain genres of literature like (*i.e. for example*) (*the*) Novel.... We should have had more details....

I would have also liked to have more help ... on how to train (*i.e. prepare*) ... students for examinations, like (*i.e. for example*) ... how to teach them to answer questions.... Well, there is (*the learners*) having the information but ... that's quite different from how you (*i.e. the learners*) are going to collect all that information and put it (*i.e. express themselves*) on paper in a way that ... wins you (*i.e. earns the learners*) the most marks.... There should have been a session or sessions on how to ... encourage literature - to boost the teaching and performance in literature in Uganda....

The student-teacher responded as follows to a question which asked how s/he planned *to teach literature lessons in general and,* in particular, *to* integrate *literature in English and English language (knowledge and skills) learning in the classroom at* lower *secondary school level:*

S-T 3: .... By giving them (*i.e. the learners*) simplified (*i.e. class*) readers.... (*or the*) abridged series.... And then, through that introduce them to ... literary aspects but not in the ... literature sense of it.... Like (*i.e. For example*) you ask them (*i.e. the learners*) - maybe, if you wanted them to ... tell you the themes - ... a simple question ... probably: 'what is the ... author *saying* in his book?'.... Then, ... teach them vocabulary, (*and*) ... ask them probably ... if they've noticed ... the way words are used.... I think, when you use ... an abridged book or a simplified reader, it's ... an easy way to ... introducing literature, yet teach language....

Researcher: *Are there any further comments on any issue related to your training on this literature teaching methods course and to literature in English teaching practice in Uganda that you wish to make?*

S-T 3: .... I will say that the training has been good.... and I wish every literature teacher would be brought for the training.... I think that would change the face of literature teaching ... in Uganda.... The problem now, actually - the way I see it - is that the ... (*literature*) teachers there (*i.e. in secondary schools*) right now have not been equipped with ... the tools (*i.e. the methodology*) of teaching literature in a way that will improve the general performance of literature. Because, what's happening now (*i.e. in literature classrooms*), I think, is that everything, *everything* basically comes from ... the teacher - *everything*! He (*i.e. the teacher*) gives you (*i.e. the learners*) all the information you need. And, its a matter of (*learners*) cramming (*i.e. memorising*). If you (*i.e. the learner*) don't have that capacity to cram (*i.e. memorise*), you fail (*i.e. in the exams*). And, if ... you look at it generally, the schools where literature is done well (*in the exams*) are the schools where students put something ... into their learning....

F.4 <u>S-T 5 interview on 11/06/99</u>

Researcher: .... *In which school have you found a teaching post for Teaching Practice?*

S-T 5: ... Kibuli S.S. (*i.e. Secondary School*) (*i.e. located within Kampala city*).

Researcher: ... *Which class-levels or age-range of learners will you be teaching?*

S-T 5: I don't know yet because I was told to go and pick the time-table sometime ... to come.... But, I know that ... it will be O' level, anyhow.... (*although*) I don't know which *particular* class....

Researcher: ... *What subjects will you be responsible for teaching (and to what class-levels)?*

S-T 5: .... English.... - English Language....

Researcher: ... *But I ... I know that literature (in English) is taught, also, at O' level. Are you ruling out teaching literature at all?*

S-T 5: *Especially* for my School (*i.e. Teaching*) Practice, ... I don't think I would ... teach literature.... I hope that I won't be examined (*i.e. supervised*) on literature (*i.e. teaching*).... If its optional I could ... take it (*i.e. teaching literature*) up, maybe....

The comments the student-teacher made in response to the following question were:
Question: What ideas for teaching literature in English at secondary school has this literature teaching methods training course given you?

S-T 5: .... Say, in ... (*teaching*) Novels - given what I went through as a student of literature during my secondary days and what I ... have got from this course - I think ... I have got a better idea ... of teaching novels. Because, for me I was (*taught by*) reading *page* to *page* with a teacher in class.... (*But*) here I have ... been given guidelines, like (*i.e. for example*) ... setting a question that will have to provoke or make the students read the text before you (*i.e. the student-teacher*) come to discuss with them in class. And, I think that one gives me at least an idea of how you can go about to teach a novel (*or*) to make the students to read the novel. And, when you discuss with them they (*i.e. the learners*) will be able to get a better understanding (*of the particular text*)....

The other thing (*i.e. idea*) I have also got is that when you are teaching literature - whether it's a ... play or ... a novel - ... it won't be more (*of*) a question of *reading* ... the novel and the students ... just simply getting the story-line. But ... (*also a question of*) how you (*i.e. the teacher*) can help them identify themes or ... even relate themes from different ... texts. Like (*i.e. For example*), ... you (*i.e. the teacher*) can have them (*i.e. the learners*) read two books and.... (*discuss in class whether*) there're any relationship between this ... and that book. Those are the kind(*s*) of ideas that I didn't have, at all....

The other thing (*i.e. idea*) also is that ...erm..., particularly in 'Prose' (*'Teaching'*), our teacher(*-educator*) here ... has been emphasising the idea of ... getting the meaning of a word according to the context (*in which it is used*).... And, I think that that would be a good ... way ... of teaching literature in secondary schools, especially for (*A ' level exam*) Paper One where they have the prose. And, even ... (*with*) poetry (*especially*) sometimes where you (*i.e. the learners*) are asked: 'what do you think the author means by this word?' .... Or, 'what impact does such a phrase or word have?' ....

The other thing ... in relation to that is sometimes ... the effectiveness of the author's language in a particular ... text is ... something that I had never seriously thought about. But after this course, ... I find that it's ... very important for ... one (*i.e. the teachers*) to raise and emphasise ... to students that when you read you have to take note of the language used because ... it helps you get a *better* meaning of the whole text....

The 'Basics ...' course (*unit*) - personally I feel that ... I expected more to be covered in that ... course, given that it's giving the *basics* of ... teaching literature.... I would have also wanted to be helped on (*i.e. with*) how I can help students to answer questions in context ... in literature (*exams*) (*i.e. answer questions which demand from the learners knowledge of the connection to the rest of the book of a given passage in the exam extracted from a set-book*).... Like I said, for me the way I was taught literature ... at O' level - ... we read all the texts page to page - ... the one thing that I benefited from that kind of system (*i.e. classroom practice*) ..., particularly when it came to the context questions either in 'Plays' or "Novels' (*was that*) I could *easily* do (*i.e. answer*) that.... (*Otherwise*), how do I help students (*to*) answer ...er... questions ... (*on*) context (*passages*)? In fact, I asked (*T-E 2*)... that (*question*), and he (*simply*) told me that that's why I failed literature. It is because I was taught (*by reading in class*) from page to page.... But the other thing, maybe, is that that (*i.e. assessment of context questions, perhaps*) was not done in "Basics ...' (*course unit*) because ... it was assumed that the person (*i.e. the teacher-educator*) teaching 'Plays' (*'Teaching' course unit*) or ... teaching Novels (*teaching*) should be able to do that....

Personally, I have had problems, again, in those other two papers (*i.e. 'Plays Teaching' and 'Prose Teaching' course units*).... I don't think we've really done much in (*teaching*) Novels.... *Anything* in (*teaching*) Novels, I think, we've done it in ... *two* hours, maybe, out of the whole course (*unit*) (*i.e. of about 30 hours*).... Even the (*teaching of*) plays, ... apart from ...erm..., maybe, helping us learn how you (*i.e. the learners*) can write (*i.e. improvise*) a play ..., I feel that ... I should have been given (*i.e. taught*) something more on how I will go about *really* (*i.e. practically*) teaching this (*i.e. a particular*) play. Because, ... I am not so much going to teach students how to write plays but, I am ... expected to teach students to know how ... to read the plays, be able to identify the themes, ... characterisation and all those different literary aspects (*of a text*).... So, I would expect ... that I am taught more about ...: 'how do students go about appreciating (*a literary work*)?'.... (*Rather*) than just telling them (*that*) if you are *writing* a play this is what you look at. So ... even at the end of the course I am not confident enough to teach ... plays or teach - I feel there are certain things I won't ... be sure (*of myself*). Of course, (*T-E 2*)... tried so much in ... 'Poetry' (*'Teaching'*). Like, (*i.e. For example*), say if they (*i.e. the examiners*) ask that: 'critically appreciate' ...erm... (*or*) 'write a critical appreciation of a poem' - he (*i.e. T-E 2*) went on to explain what it meant, which was ... good.... At least, in that direction I think 'Poetry' (*'Teaching*) was better.... (*We were told*) in 'Poetry' (*'Teaching' course unit*) that sometimes teachers actually don't teach ... (*but*) just ... give students a poem.... (*and*) you ask them to write a critical appreciation of a poem, for example. Then, you leave it to them (*i.e. the learners*).... And, personally that's the kind of background that I had.... So, ..., in fact, students who are not so dedicated (*to the study of literature*) will easily look for ... a subject where they will be *told* what they are supposed to know.... (*Therefore*), we were told (*i.e. taught on this course*) that ... you (*i.e. the teacher*) can read this poem with the students in class and discuss it with them. And, if ... you are going to say something about (*for example*) rhythm, let them (*i.e. the learners*) understand what you (*i.e. the teacher*) mean by 'rhythm in a poem': .... you can make them ... *act out* ... a play (*i.e. based on the poem*). And *that* one, will help them ... to get the (*rhythm*)....

The student-teacher responded as follows to the question which asked what approaches to teaching literature in English in secondary schools s/he was taught about in the recently concluded literature teaching methods training course:

S-T 5: .... I don't know whether I can answer this question (*laughing*) because ... in most cases our lessons (*i.e. the university-based sessions*) it was *more* of the methods of teaching (*English*) language. So, I don't know whether we use the same methods or ... we use different methods (*to teach literature*)....

Researcher: ... *Assuming tomorrow or the other day you were in Teaching Practice and you were told, maybe, buy your supervisor - they make a (special) appointment - ... (that): 'tomorrow we want to come back and see you teach a literature lesson', ... what are some of the methods that you would ...er... borrow from the course you've just been ... (attending) that you feel you would utilise to teach literature?*

S-T 5: .... Discussion method, for example.... If it's a novel, then I would ask the students to go and read, say, one chapter or if it's a play - one ... scene, ... before we meet in class. So that when it comes to the lesson then ... we would have an open (*i.e. class*) discussion about ... what is contained in that particular ... chapter or scene.... In fact, it would be (*class*) discussion but it would involve more of ... (*teacher-led*) question (*and*) answer (*method*).... The most important thing is that you (*i.e. the learners*) should be able to get at least a kind of story-line or plot. And then, I would also go ahead to ask ...erm... about ... the themes ... that they (*i.e. the learners*) can identify in that (*chapter or scene*), and ... (*about*) ... which characters are involved in that particular scene (*or chapter*)....

But then, the other thing also is that I could ask them to read and then ... (*when we*) come to class, I would ask them in *groups* to look at different aspects in that particular chapter. For example, I can ask one group to ... bring out the themes ... in a particular chapter, and then I can ask others (*i.e. groups*) to look at ... the characters and characterisation. Then I

can ask ... one group to ... give us (*i.e. the class*) a plot of what is contained in that (*chapter or scene*). Of course, we were ... discouraged from that kind of ... teaching because, ... (*of the possibility that*) you do tat with students today and then tomorrow you come and say: 'chapter two', and they have forgotten already what was in chapter one. And, that's why they (*i.e. the teacher-educators*) stressed that the students should be able to read the *whole* book (*first*). But then for me personally what I would ... do if ... I am put in a situation of teaching literature ... (*is that*) I would ask students to read the whole text *first*. But then in class I would prefer discussing with them (*i.e. the learners*) *chapter* by *chapter*.... because ... if the chapters are not ... so wide, then ... still, say, in those groups I can ask ... them to go and read three chapters and then ask that one group will, in class ... dwell on what was in chapter one, another group on what is in chapter two (*and so on*).... I would ... feel that that would be a better way of ... helping them (*i.e. the learners*) understand (*i.e. the particular text in question*).... So, that means I would use ... discussion with them (*and*) I would also encourage them (*i.e. the learners*) to ... use ... group method ... - the use of groups. And, I would also encourage ...erm... role play or dramatisation - sometimes, because this will help ... the learners understand *better*.... Apart from just reading this character: 'x' or 'y' does this and that in the book, if you can have it ... *dramatised* in class ... I think it would help them (*i.e. the learners*)....

The following comments were given by the student-teacher to a question as to how confident s/he felt about knowing about the process *of reading and responding to literature (in English) which the learners, likewise teachers/critics, all experience whenever they read literature:*

S-T 5: .... *Especially* for those (*i.e. learners*) that are not ... very good in literature, say, 'beginners' ..., I don't (*laughing*) think (*I am confident*) because ... from the course, ... personally I didn't ... really ... see the area where ... we focused on that kind of thing or we were helped to ... see how we can make ... the learners respond (*i.e. initially on their own*).... But, maybe, ... (*unless*) I will just have to use the methods that I have got (*i.e. acquired*) of teaching, to be able to provoke learners to give their responses and maybe

with time develop ... their own way of interpreting the text.... But otherwise from ... the course specifically ... I wouldn't say that I have got so much ... which I can use to be able to do that (*i.e. to develop the learners' ability to initially formulate and express their own response to a text*)....

The student-teacher responded as follows to a question which asked how confident s/he felt about knowing about the methods *of teaching learners how to read and respond to literature in English:*

S-T 5: .... I have got some confidence, yes. But like I said (*earlier*) I feel that it's ... not really enough.... If I could have been given chance to be exposed to more things (*i.e. regarding teaching literature*), then maybe I would be in a better position.... I must say ... I am now very confident about using *group work* in class.... basically because of the way (*T-E 2*)... has been teaching us.... At the beginning I was like: 'but why does (*T-E 2*)... have to put us (*i.e. the student-teachers*) in groups *all the time*? .... But then with time ... I came to appreciate that because it makes you (*i.e. the learner*) think, ... participate *actively* in the lesson, and sometimes it makes you also feel ... confiden(*t*).... So, that one I would say I am very confident ... and ... I should really be in position to use that in class effectively....

Researcher: .... *But, of course, in the absence of ... them (i.e. the teacher-educators) having used group work ... I am assuming that they exposed you (i.e. student-teachers) to other methods.... Which are those methods, if any, and ... (do) you feel confident about those as well?*

S-T 5: ... In 'Prose' (*'Teaching'*) ... maybe I would call it (*class*) discussion (*method*).... because we (*i.e. the student-teachers*) were doing most of the work with the lecturer. We were given texts to read and then we go on discussing bit by bit of the text with her (*i.e. T-E 1*).... She asks for our ... responses to particular things and then we move on - like that, ... which is okay....

Researcher: *And, what about in 'Plays' ('Teaching' course unit)?....*

S-T 5: ... I wouldn't even call it class discussion. I would actually call it (*i.e. T-E 3's methodology*) ... lecture-method ... because basically we were just given notes about (*teaching*) plays.... In the notes ... we were told ... (*for example*) (*in*) the first week you introduce the students to this, then (*in*) the second week you go on to ... discuss this and that. And then, at the end of it we (*i.e. the student-teachers*) were asked to write a play and (*taught about*) how to go about writing a play.... So that's why I was saying (*earlier that*) I was ... having a problem with that ... especially (*because*) I don't think that I am *so much* going (*to be*) asking students to write plays.... If you are training people (*i.e. student-teachers*) to go and teach plays (*i.e. in secondary schools*) and you ... picked one text - one play - and used it when teaching these people to go and teach plays, I would think that for people (*i.e. student-teachers*) who are not very good or conversant with plays (*teaching*) *that* would give them a better understanding (*of the classroom teaching process*), (*rather*) than (*the teacher-educator*) *simply telling* them.... At least (*on the 'Poetry Teaching' course unit*) ... we were exposed to the poems.... (*and we discussed poems with the teacher-educator, for example*).... how (*you*) would ... go about teaching such a poem, and shown ... (*that*) such a poem you would go about teaching (*it*) (*like this*). But then (*with*) 'Plays' (*'Teaching'*) we were just *told* ... and then you are not given any *particular* play, for example, to focus (*attention*) on to help you (*i.e. the student-teacher*) understand. So, it becomes more of something *theoretical* and ... (*it leaves*) you ... just here wondering how you are going to put this theory (*in*)to practice....

The comment the student-teacher made in response to the following question were:
Question: In which ways was the content and methodology of the literature teaching methods training course suited to your perceived needs as a student-teacher of literature in English teaching?

S-T 5: ... I would think that the ... methodology of the training was ... appropriate but then ...erm... personally I had ... a bit of problems.... I think that the curriculum content and the methodology, maybe, is okay but ... I just have a problem ... that the time maybe was not enough ... and the lecturers have to rush over this content ... (*in*) a short (*period of*) time....

Researcher: .... *You've said the methodology was appropriate. Why ... do you think (so) ...? What was it about the ways the course (units) were being taught (to you) which makes it suitable for somebody (i.e. a student-teacher) going to teach literature (in secondary schools)?*

S-T 5: ... It's because, say like in 'Poetry' (*'Teaching'*), ... you are given a particular poem and ... the lecturer says: 'let's see how we would go about teaching such a poem'. And, I think that for a student-teacher ... of literature ... that's okay because it is more of the: *'how?'* .... How do you go about teaching ... a poem or ... a novel. And, if (*i.e. as long as*) they are giving you the *how* of teaching, then I think that that's fine.... (*But*) the problem I have here ... is that ... we should have *also* been taught how to make lesson plans in literature (*teaching*) because, incidentally, we've done ... lesson plans in English.... English Language (*i.e. ELT*) we've done them (*i.e. lesson plans*) so many times. But then, we were not ... taught about making lesson plans in literature (*teaching methods*).... I find that a bit of a problem.... In fact, if you asked me to make a lesson plan on teaching a play, I don't know. I would just have to use my picked bits of knowledge from here and there and ... (*hope that*) maybe this is what it is. But then I would not be sure that I am doing the right thing....

The student-teacher responded as follows to the question which asked whether, in their opinion, what they experienced on the literature teaching methods training course (in the lecture-room, through assignments and via recommended private study) was well integrated with their anticipated experience of teaching literature in secondary schools with regard to the following:

(b) Materials (to be) used

S-T 5: ... Some of them.... By the way, we were not even given a lot of material(*s*) (*i.e. to be used in secondary schools*). But then, like the extracts of ... poems that were given or that ... we used in class.... yeah, I think ... the few we used I would, personally, ... integrate them into my own teaching.... Let's take 'Prose' (*'Teaching'*) ... because ... most times we had ... just extracts from ... particular novels, for example.... And, of course, from that small extract you (*i.e. the learners*) ... learn a lot. There are so many things that you look at. And ... given the kind of books she was getting such extracts from, I think that I can integrate them (*i.e. Prose extracts*) in(*to*) my own teaching.... In fact, ... after what ... I have done here in 'Prose' (*'Teaching'*), I can realise that it is possible for a teacher to even use an extract (*from*) ... a novel which is one of the (*exam*) set-books ... to teach prose (*appreciation*) in class.... Even poetry because we were exposed to a number of poems (*i.e. in the lecture-room*) and sometimes ... dramatising ... or discussing them in class.... I have actually kept copies of those poems that we did here in class. And, if I am put in a situation where I have to teach literature, maybe I will start from there (*i.e. with those extracts*) (*laughing*)....

(c) Assessment of learners' literature knowledge and skills

S-T 5: No.... It (*i.e. the course*) didn't equip me with that (*teaching skill*) actually because ... compared to English Language (*Teaching*) where we ... did (*i.e. were taught*) assessment as a whole paper (*i.e. separate course unit*) ..., in literature (*teaching*) ... that part *really* wasn't covered. Because, even in one of the lessons (*i.e. the university-based sessions*) ... I had to ask ... the lecturer what we (*i.e. teachers/examiners*) look for in literature: ... 'if you give students a particular question, what is it that we look for?' .... If you (*i.e. the teachers*) give students to read a book and you ask them to ..., for example. Discuss the themes ..., I find it a bit of (*a*) problem because I don't know exactly what I ... expect them (*i.e. the learners*) to do. And yet, in English Language (*Teaching*) I would

know exactly what I expect the students to do.... So, I think there is also a problem with ... the assessment (*of literature learning*).... Well, personally ... I find that I was not ... exposed so much to what I have to look for if ... I am marking ... a literary piece of work....

The following comments were given by the student-teacher to a question as to what s/he felt was bad about the literature teaching methods training course, and as to how s/he would suggest it should have been improved or changed:

S-T 5: .... Of course, what we ... mentioned earl(*ier*) ... that ... they (*i.e. the teacher-educators*) should also give some time to teaching student(*-teachers*) about scheming (*work*) and making lesson plans for ... literature. And, even more guidance on ... the assessment (*of literature learning*): ... how do you make a marking guide for literature? For instance, what is it that you look for?

And then, the other ... (*thing*), of course, ... I was just wondering whether ... there is a way they can ... merge some of these papers (*i.e. course units*) so that they are not too many.... I wouldn't really say : 'cut out some of them' because I think they are all important.... Actually, if they (*i.e. the course designers*) can give more of the hours (*i.e. on the time-table*) to 'Drama' (*in literature teaching*) and give 'Basics ...' (*course unit*) more time because we had only one hour (*per week*) running for 'Basics ...' throughout. And, maybe that's why I feel that we didn't ... cover enough in 'Basics ...'.

And then, even the peer-teaching especially in literature (*teaching methods training*), ... you've (*i.e. referring to the researcher*) even been here many times yourself to at least see one literature (*i.e. peer-teaching*) lesson and they've almost not been there. I don't know what the problem is....

The student-teacher responded as follows to a question which asked how s/he planned *to teach literature lessons in general and,* in particular, *to* integrate *literature in English and*

English language (knowledge and skills) learning in the classroom at lower *secondary school level:*

S-T 5: .... I think that generally in Uganda we have ... a problem with literature because in most schools ... students only get to ... start reading ... poems for the first in S.3 (*i.e. intermediate secondary level*) ... because that's when most schools formally introduce literature lessons (*i.e. on the time-table*).... So, they (*i.e. the learners*) have only S.3 (*i.e. Senior Three*) (*and*) then they are in S.4 (*i.e. Senior Four*) and then they have to do the (*O' level national*) exams.

Now, for me I would ... integrate literature with English Language at S.1 (*i.e. pre-intermediate level*). It could be in (*the*) form of ... short stories. I would encourage students to read - of course, if ... the facilities are available (*in the school*) - like (*i.e. for example*), these ...erm... simplified or the abridged (*class readers*) series.... If you can give them (*i.e. the learners*) ... the simplified version of, say, *Things Fall Apart* and they read it while they are in S.1, you find that later on when they get to S.3 or S.4 and they have to do (*i.e. to study*) literature, they will not find a lot of problems. So, I ... would very much encourage them to read those kind of books so that it builds in them the reading culture - because some students look at literature as a subject of too much reading: ... 'who is going to read all those novels and master what is on every page?' .... So, I think ... right from S.1 if I can get ... those simplified versions of books for them to read, I would encourage them to read short stories. Even ...erm... simple poems and they (*i.e. the learners*) can recite them in class, so that poetry is not ... something new.... I remember when I was in S.3 that is when I was seeing poems for the first time. Then I (*would*) read and they just don't make sense t me. So, we even had to ask our teacher (*then*) to cover (*i.e. teach*) five (*set-*)books for us at O' level so that some of us would not have to answer (*exam questions on*) the poems because we were getting problems....

Researcher: ... *You've talked extensively about the kind of materials you would use (i.e. to teach at lower secondary), ... but ... then ... you have a simplified text ... (and) you*

have encouraged them (i.e. the learners) to read it (and) they have read, will you just stop at that? .... Would you feel that is enough integration of... literature into language or (vice versa)...?

S-T 5: No (*laughing*) I wouldn't ... just stop at (*the learners*) reading it (*i.e. the class reader*).... In a double lesson (*i.e. approximately an hour and ten minutes duration*) I could actually use it (*i.e. the class reader*) as part of my reading ... lesson ... (*by*) ask(*ing*) them to read that. And then, I can ask them ... after they have read to write ... - maybe (*i.e. for example*) one page ... - to write what happens in the story. And then, with time I can even ask them (*i.e. the learners*) what ..., say, character do they admire in that story and why.... because that one will be helping them to learn the idea of appreciating characters but at the same time it would also be helping their writing skills.... Then, ... I can also ask them - if ... they've read ... a short story ... for example ... about violence - ... to write what they think ... can be done about that, or if they were in similar situations, what they would have done....

Researcher: *Are there any further comments on any issue related to your training on this literature teaching methods course and to literature in English teaching practice in Uganda that you wish to make?*

S-T 5: .... Given the general poor performance of literature ... in Uganda compared to ... (*for example*) Divinity (*i.e. Religious Studies*), Economics, ... History and all that, I think that ... we need to do something ... about the ... teaching of literature.... Like I was saying ... it would be good to introduce some of these ... simple ideas early enough (*i.e. at lower secondary*)....

I would think that irrespective of ... the class (*level*) the (*literature*) teachers should really take these students as *beginners* because literature is not like History ... (*where*) even if I miss(*ed*) a topic, I will just get the (*teacher's*) notes and read.... and I will pass the exam.

But here (*i.e. in literature teaching*) ... you (*i.e. the teacher*) have to make the learners realise that they ... have to be able to *read*, *understand*, *appreciate*, (*and*) interpret....

F.5 S-T 6 interview on 8/06/99

Researcher: .... *In which school have you found a teaching post for your Teaching Practice?*

S-T 6: ... I will be going to Sacred Heart (*Secondary*) School.... in Gulu (*i.e. Northern region of Uganda*)....

Researcher: ... *What (class-level or) age-range of learners will you be teaching?*

S-T 6: .... I imagine since there is a shortage of teachers, I will have to teach both O' and A' level.

Researcher: ... *What subjects ... will you be responsible for teaching...?*

S-T 6: It will have to be English (*Language*) and literature (*in English*)....

Researcher: ... *Is there anything ... else about your teaching practice that you would like to say?*

S-T 6: Yeah ... I would have preferred a school around ... Kampala ... if they (*i.e. the schools*) were willing to take me on (*i.e. offer me a job*) permanently after (*Teaching Practice*). But those (*i.e. schools*) ... (*which*) are willing ... are private (*i.e. not state-funded*) schools and I don't think private schools are dependable....

The comments the student-teacher made in response to the following question were:
Question: What ideas for teaching literature in English at secondary school has this literature teaching methods training course given you?

S-T 6: The ideas I got at ... the very beginning (*of the course*) were quite negative. In fact ... when we looked at 'Basics ...' (*course unit*) - our introduction - we saw literature (*teaching and learning in secondary schools*) as ... a *problem* area, ... something that students don't want to ... go into. I think, it's because of the way it's taught. It (*i.e. literature*) is not popular (*among secondary school learners*).... In fact, they (*i.e. the teacher-educators*) were talking of most departments in literature ... closing.... I think it is because of the (*learners'*) attitude towards the subject. I don't know whether the teachers are not *assessing* it well or what? .... Most O' level (*exam candidates*) fail literature.... so, people (*i.e. learners*) are discouraged to take on (*i.e. opt to study*) literature. Right from the beginning they prefer to go (*i.e. opt*) for Economics and all that. So, I am looking at it (*i.e. literature teaching*) as a problem area right from the beginning.... They (*i.e. the learners*) look at it (*i.e. literature learning*) as something 'difficult' since they (*i.e. literature candidates*) are failing it (*i.e. in the exams*) and because they are being under-marked also probably by UNEB. I don't know whether they (*i.e. the learners*) are (*actually*) *under-marked.* Or, the routine methods of teaching (*literature*) are ... poor and they (*i.e. the learners*) *definitely* have to fail. I don't know, but their (*i.e. the literature learners'*) (*exam*) results are not good....

There is also lack of instructional materials in literature.... That's one thing I know we (*i.e. the student-teachers*) shall meet in the schools as we go (*i.e. to do Teaching Practice*).... And then, there ... are very few teachers for the subject.... Then ... the other thing is the reading culture (*among all learners*) is already poor in the schools.... Those are some of the things we intend (*i.e. are inevitably going*) to meet (*i.e. to confront in schools*). So, how do we (*i.e. student-teachers*) change that (*i.e. status quo*)? .... Those are the challenges, I think we'll meet when we go out. How do we deal with those? And, those (*i.e. the ways of handling the status quo*) are some of the things we were being told (*i.e. taught*) ... especially in 'Basics ...' (*course unit*)....

Researcher: ... *What were some of the ideas you got about how to cope with that kind of situation you've just described?*

S-T 6: ... Like (*i.e. For example*), 'poor reading culture', I think there is need to encourage reading (*literature texts*) right from the beginning (*of secondary school*). Right from S.1 (*i.e. lower secondary level*) - (*to integrate*) English (*Language*) and literature, and not (*to introduce*) literature at S.3 (*i.e. intermediate level*) and then (*introduce*) English (*Language*) at S.1. I think both English (*Language*) and literature should be taken (*i.e. studied by learners*) right from S.1. And then, we (*i.e. the teachers*) need to motivate them (*i.e. the learners*) to read by buying books ... simplified (*class*) readers.... Those (*i.e. class readers*) are the sort (*of books*) which motivate learners at the beginning.... right from S.1. And then, ... the idea of Resource Centres and Libraries where they (*i.e. the learners*) can read freely - not read by force - ... at their own time.

Then also when we (*i.e. the student-teachers*) teach literature I think we need to relate it to our environment - ... applicability - (*and*) not to teach it in the abstract.... (*Teachers need to*) make learners understand it (*i.e. literature*) in relation to ... their environment. So, they can see ... their environment ... in this literature....

Researcher: ... *For instance, ... what kind of idea were you given (on the course) of how you can relate (learners' experience and literature)?*

S-T 6: ... If you're teaching a book like ... *Things Fall Apart* we have this conflict between (*the Christian*) religion and ... (*African traditional*) culture.... You can ask learners to look at a case of (*modern*) religion versus (*traditional*) culture. You can see it in ... the new religions versus the ... old traditional religions.... You (*i.e. the student-teacher*) can ask them questions in relation to ... things they (*i.e. the learners*) can ... be able to relate to the novel....

Researcher: ... *Any other ideas of how to cope with that situation (described earlier) that you got from the ... literature (teaching) methods course?*

S-T 6: .... We should also encourage creative thinking ... in learners when we (*i.e. the student-teachers*) are teaching literature.... Let them (*i.e. the learners*) ... think freely (*and*) don't *impose* ... what you (*i.e. the student-teacher*) want them to learn. For example, in (*teaching*) 'Prose' and Novels (*course unit*) we were taught ... how to do that.... We could ask them (*i.e. the learners*) ... to tell their own story about the novel. We could turn it into a debate.... Tell the learners to imagine they were journalist, for example, and (*to*) tell the story from ... (*that*) point of view. Or, tell them (*i.e. the learners*) to write to a friend (*of theirs*) and tell them about what they have read.... We were told in 'Prose' (*'Teaching'*) ... (*that*) you could tell them (*i.e. the learners*) to ... draw spider(*-web*) diagrams and relate ... characters.... Such, (*techniques*), I think - it makes ... learning creative.... Such things - they encourage creativity and more understanding of a book. And also we shouldn't impose our views on learners.... because I think each one (*i.e. learner*) can have their own interpretation of a novel ... or a text.... The teacher(*s*) should not *impose* (*themselves*) on the learners....

The student-teacher responded as follows to the question which asked what approaches to teaching literature in English in secondary schools s/he was taught about in the recently concluded literature teaching methods training course:

S-T 6: .... I think, first of all, ... (*is the*) 'Integrated Approach'. An integrated Approach (*is one*) in which *all* ... the aspects of language will be involved: listening, speaking, reading and writing. And then try to also include ... the three domains as much as possible to encourage learning: the psychomotor, ... affective and ... cognitive (*domains*)....

And then, ... I will try to make sure I ... use methods that ... will help them (*i.e. the learners*) *participate* as much as possible. Like (*i.e. For example*), question and answer,

group work, pair work - you know, which encourage communication: communicating with the teacher and also with the (*fellow*) learners as much as possible....

The following comments were given by the student-teacher to a question as to how confident s/he felt about knowing about the process *of reading and responding to literature (in English) which the learners, likewise teachers/critics, all experience whenever they read literature:*

S-T 6: .... You know, with literature (*teaching*) we've not been taught so much especially when we go to ... (*teaching*) the Novel and prose (*teaching*) - because this question appears to be (*concerning*) more of literature (*teaching*).... But ... when you come to literature (*teaching methods training*) we've (*i.e. the student-teachers have*) done (*i.e. been taught*) very little to do with that (*i.e. the process of reading and responding to literature*). In fact, the Novel (*teaching*) we just started learning last Friday. So, I ... really don't know how to respond to this (*question*) because there is very, very little we have learnt about that....

The student-teacher responded as follows to a question which asked how confident s/he felt about knowing about the methods *of teaching learners how to read and respond to literature in English:*

S-T 6: ... I think we've been taught a number of methods ... of teaching. At least, (*with*) that ... I am a bit confident.... We've been taught how we can get learners into groups, ... how to get learners ... to do a project - that one we saw very well with drama and 'orature' - .... like (*i.e. for example*), to act out a proverb.... So, I think ... that (*i.e. the project method*) came out very well. Then, also how ... to engage in classroom discussions - think that one was also brought out very well - through use of (*teacher-led*) questions and (*students'*) answers....

The following comments were given by the student-teacher to a question as to how confident s/he felt about being able to put into practice *in the (L2) English classroom the knowledge about teaching literature in English described above (i.e. earlier):*

S-T 6: ... I don't think I can be very ... confident about *application* (*of the knowledge*) because we've not done so much, especially when it comes to literature (*teaching*).... What we did (*i.e. were taught*) in literature (*teaching*) - that I thought we did - was poetry (*teaching*), but it was ... so brief and the lecturer (*i.e. the teacher-educator*) *rushed* through it (*i.e. the course unit content*) so much that we (*i.e. the student-teachers*) hardly understood....

And also, the other thing (*that*) we (*i.e. the student-teachers*) thought we would get time to do was the peer-teaching in literature (*teaching methods training*).... That one was not done and I don't think we're going to do it. So, it makes it very difficult ... for us (*i.e. the student-teachers*) to know ... how we are going to approach these aspects (*i.e. of literature teaching methodology*) in the field (*i.e. in secondary schools*).

Researcher: *So, what you're saying is that although ... these methods ... you've outlined (above) were taught to you, how to put them into* practice *is something you have not had an opportunity (to do)?*

S-T 6: Yeah, we have not had an opportunity for that.

Researcher: ... *You said (that) in the Novel (i.e. Prose Teaching course unit) ... the lecturer ... showed you (creative ways of) ... how to go about to teach a novel, ... were you* involved*? How did s/he do it? ... Did s/he just* tell *you that: 'you can do this' or did s/he make you do it (yourselves), say for instance, (the) drawing (of) 'spider(-web) diagrams' or making 'prediction' exercises or games?*

S-T 6: No, we (*i.e. the student-teachers*) didn't do it (*ourselves*). She (*i.e. T-E 1*) simply showed us on the (*chalk-*)board how that can be done: 'maybe, this, this, this' using part of a text. And, I thought that was *so* inadequate. And, it was all done - all those methods (*i.e. of teaching Novels*) were taught - in *one* hour! So, ... I think that is inadequate for ... training teachers who are going to ... teach out there in the field (*i.e. in secondary schools*). I think these (*methodology*) should be brought out for us (*i.e. the student-teachers*) ... to do - to practice - and then be evaluated *within* that practice. Then, ... we (*i.e. the student-teachers*) can know what we're going to do. But that wasn't done....

The student-teacher responded as follows to the question which asked how confident s/he felt about knowing about how to teach the different genres of literature (i.e. the Novel, Short-story, Poetry, Drama texts, Oral literature, etc.):

S-T 6: About (*teaching*) the Novel, like I told you, we've just started it last week. And, it wasn't adequate, of course.... We have the knowledge in theory but the application is not there. Then the Short-Story, we also don't have so much on that. And, basically the methods in the Short-Story are the same methods, really, for the novel.... And for the (*teaching of*) poetry, ... we have ... *very good* notes.... But still he (*i.e. T-E 2*) rushed through (*it*) so much that we (*i.e. the student-teachers*) missed ... so much on application.... (*Teaching*) plays, we also have notes. He (*i.e. T-E 3*) said he did not have time. In fact, we have some hand-outs. So, we expect to read those and get what he had for us.... Otherwise, ... we don't have the knowledge (*i.e. skill*) about the 'how': ... *practice*.... Oral literature, ... was very well taught and at least ... we have the knowledge. But we (*i.e. the student-teachers*) don't know where we are going to apply it because oral ... literature is not ... on the curriculum for secondary school....

Researcher: .... *The way oral literature was taught, ...were you taught in order to go and teach oral literature itself, or were you taught oral literature as a tool to teach other ... genres of literature? .... How did you yourself understand it?*

S-T 6: I think Oral literature (*course unit*) was mostly *practical.* What I remember is (*that*) we did a lot of practical ... *dramatising* - because it is ... mainly based on speaking - to ... develop ... the oral skills. That's what I would imagine oral literature would do. But, I think also drama or plays would do that (*i.e. help to develop oral skills*). So, I don't know where oral literature fits in there. I think drama and plays could do that in the ... secondary schools. And, the fact that oral literature is not yet there (*i.e. on the exam curriculum*), ... I didn't really see its relevance then. But (*except*) maybe to develop the (*oral*) language skills - yeah, that one it could be (*instrumental*)....

The comment the student-teacher made in response to the following question were:
Question: In which ways was the content and methodology of the literature teaching methods training course suited to your perceived needs as a student-teacher of literature in English teaching?

S-T 6: .... I think, (*the*) content ... was good, especially 'Orature' (*course unit*) - though, like I was saying, I didn't know its relevance.... except for the oral ... aspect and, maybe, language.... But 'Orature' was very well taught. And, 'drama' (*method*).... I think the teacher(*-educator*) taught it out so well.... It was so *practical*.... But for the rest (*of the course units*), like I mentioned before, the content was ... not enough. And, I don't know whether it is because of the time or poor ... planning of the time-table....

I think the ... methodology lacked ... *practicability*.... We (*i.e. the student-teachers*) have the content but we find it hard (*i.e. difficult*) to ... put it into practice because we haven't been told how to put it into practice, clearly. We have notes but if you told us to go there (*i.e. in the schools*) and start teaching we don't know how. And, I think that is ... what ... the teacher(*-educators*) should have concentrated on.... I think what ... (*T-E 1*) is teaching is good but the fact that ... it is *theory* - what we (*i.e. student-teachers*) want is ... (*teacher-educators*) to teach the theory and then *also* show us how we can teach it practically: you know, using, maybe, a part of a text. That is what ... we have been wanting all along.... When ...(*T-E 3*) taught us he simply *lectured*.... He simply gave us

lecture-notes ... and then those 'hand-outs'. I don't think he taught us much.... It is not adequate, of course, because first of all he taught us like we already knew.... what ... he was teaching us.... So, it made those of us who don't know feel (*inadequate*) - especially those of us who have never taught (*before*). It is very, *very* inadequate to teach like ... learners (*i.e. the student-teachers*) already know what you are telling them.... And I remember, he did not even (*once*) bring a text ... (*into the lecture-room*) that we could refer to and use as ... an example (*of*) '*how*'....

The student-teacher responded as follows to the question which asked whether, in their opinion, what they experienced on the literature teaching methods training course (in the lecture-room, through assignments and via recommended private study) was well integrated with their anticipated experience of teaching literature in secondary schools with regard to the following:

(a) Methods of teaching literature in English

S-T 6: ... Because I have never taught (*in any secondary school*), I don't know what is there. But according to my experience ... (*of*) the way I have learnt (*literature in school*), I think ... there are a lot of new things we have learnt here (*i.e. on the literature teaching methods course*) that I didn't see ... in the schools - if schools are like the schools ... I went to.... At least, according to ... what we've learnt here we've been ... taught how to be *creative*. (*For example*), if there is no material ... we know that ... we can always improvise from the newspaper, ... pictures (*and*) crossword (*puzzles*) to teach language. We can always get extracts from anywhere and not *necessarily* use a (*complete*) text.... I think, what I have learnt is much better (*than what I had experienced before*)....

(b) Materials (to be) used

S-T 6: ... For literature (*teaching*) we've hardly had any material brought to the classroom (*i.e. lecture-room*), really.... For literature (*teaching*) we've ... mainly had *extracts* ... like

(*i.e. for example*) for 'Prose' (*'Teaching'*).... I think, the material brought to the classroom has not been adequate. For language (*teaching*), it has been adequate - yes, for English (*Language*). But for literature (*teaching*) it has not been adequate *at all*....

(c) Assessment of learners' literature in English knowledge/skills

S-T 6: Yeah, we did (*i.e. were taught*) part of assessment last semester ... in language (*teaching methods*). But assessment in literature (*teaching*) we've not done at all. In fact, that's one of the weaknesses (*of the literature teaching methods course*) I had put up (*i.e. noted*).... because we have not done how to assess in literature (*teaching*) *at all* - except in 'Poetry' (*'Teaching' course unit*)....

The following comments were given by the student-teacher to a question as to what s/he felt was bad about the literature teaching methods training course, and as to how s/he would suggest it should have been improved or changed:

S-T 6: .... I ... think the ... time allocation for some of these subjects (*i.e. course units*) is so poor because like (*i.e. for example*) 'Drama' (*in literature teaching course unit*) ... (*it*) was given ... six hours (*i.e. a week*), then others are given only *two* hours (*i.e. per week*). And yet, ... the Novel and ... 'Prose' (*'Teaching'*) and 'Poetry' (*'Teaching'*) are equally important - in fact, I think - more important than 'drama' (*i.e. method*) itself. So, I don't know why ... 'drama' was allocated *six* hours in a week ... so that (*i.e. to the extent that*) we can (*i.e. could*) hardly finish or get into important aspects of ... teaching these ... genres....

Then, I also thought that the teacher(*-educators*) would have used texts ... in order to show us practically how to *teach* these things (*i.e. texts*).... The plays, ... novels, prose - ... especially plays and the Novel, of course - I ... thought they (*i.e. the teacher-educators*) should come with the text and, you know, *show* us....

And talking about the (*teaching*) Novels, we only touched (*on*) ... *No Longer At Ease* (*by Chinua Achebe*) ... and yet in the secondary school we're likely to come across also *Western writers* (*i.e. canonical English texts*). I think there is (*a*) need to *balance*....

And, I think we needed ... more content on 'Basics ...' (*course unit*). I thought we had very little content on that. I think what we did in 'Basics ...' was only the problems we (*i.e. the student-teachers*) ... are likely ... to meet in the schools and a definition of what literature is.... I don't think ... we exhausted '*basics in literature*', and yet I think that is a very important paper (*i.e. course unit*) if ... we are to go out there and teach literature....

And then, I think also the (*Language Teaching*) Resource Centre is *poorly* equipped, with regard to literature (*teaching*).... Most (*reference*) texts in there are *mostly* English (*language*) ... teaching, English teaching - Language - ... you know. But with literature (*teaching*) ... there is hardly anything in that Resource Centre....

When it comes to evaluation of plays and novels - that one we don't have (*the knowledge and skill to do it*) and I don't know if we'll do (*i.e. be taught*) that. And, *how* to set questions in literature. Questions for plays and novels - that one we need.... And, how to grade.... I thought those were things we should learn (*on the literature teaching methods course*) and we haven't.... I think those are the main things (*i.e. issues*) which ... I thought should be touched (*on*) before we (*i.e. the student-teachers*) get out there (*i.e. in secondary schools*)....

The student-teacher responded as follows to a question which asked how s/he planned *to teach literature lessons in general and,* in particular, *to* integrate *literature in English and English language (knowledge and skills) learning in the classroom at* lower *secondary school level:*

S-T 6: .... I think, if I was teaching ... a novel, *definitely* language ... would have to come in.... For example, if I am teaching a novel and we're looking at the various ... aspects of

the novel like the themes, ... style, ... - I think language *automatically* comes in when ... you encourage learners to read ... (*and*) answer (*oral or written*) questions, ... when you encorage them to get into dialogue (*and*) into role playing. For example, if ... we (*i.e. the learners*) got ... into a role play about a particular part of a novel, I think ... we're bringing in the ... 'communicative approach' ... and also, of course, integrating all those psychomotor, affective and cognitive (*domains*). When they (*i.e. the learners*) get into writing and acting out, into the role play - I think *all* the aspects of language come in, one way or the other.... A book like '*Integrated (English)*', for example, ... is actually (*already*) *integrated.* It has all those: the poetry, ... some extracts from ... actually novels. I think I would - erm ... *naturally* the ... literature comes in.... As I am actually using that - I don't know, I don't know if I am bringing it out. Is it coming out (*laughing*)?

Researcher: ... *Practically it is not yet very clear to me....*

S-T 6: Now, I am imagining ... the *basic* text in the secondary school is "*Integrated (English)*".... And, in a book like '*Integrated (English)*' we have all those passages - which is *definitely* literature. We have samples of poems.... I will definitely use those (*passages*) to teach language. And, at the same time, ... if its a novel ... (*or*) you get to the poem - definitely you (*i.e. the student-teacher*) get into the ...erm... aspects of (*for example*) the poem, which you will definitely teach (*to the*) learners - and that brings in the literature. And, if its a (*prose*) passage ... you definitely ... will bring in all those aspects like (*i.e. for example*) comprehension - which is all literature - and appreciation, but, at the same time getting them (*i.e. the learners*) into language - using both.... I don't know ... if I have brought out (*i.e. clearly explained*) that (*i.e. the notion of integration of language and literature teaching*)....

Researcher: .... *I think it's clear how ... the language skills will be developing.... What's less clear is ... how the literature or literary skills would be developed?*

S-T 6: ... The literary skills: I was giving (*you*) here the example of a poem.... When you are appreciating a poem, definitely ... the language is being developed and at the same time, of course, ... you bring out all those aspects of poetry like rhythm, rhyme and stress and alliteration.... I was imagining (*that*) while I am bringing out those (*aspects*), also they (*i.e. the learners*) are learning language - but this is also literature and especially that they (*i.e. the learners*) are using a text like '*Integrated (English)*' which has ... passages from novels and poems, and all that.... I imagine it (*i.e. integration of language and literature learning*) would more or less come *naturally* because it ... (*i.e. 'Integrated English'*) contains both language and literature....

Researcher: *Are there any further comments on any issue related to your training on this literature teaching methods course and to literature in English teaching practice in Uganda that you wish to make?*

S-T 6: ... I think there is need to ... encourage literature as a subject - it is not yet popular like I said before - ... through developing ... (*a*) reading culture, generally, in schools by providing texts - especially beginning ... right from the lower level and using simplified ... (*class*) readers.

And then, I think there is (*a*) need to review the marking of literature (*national examinations*).... I think it ... has gone on for so many years that people (*i.e. learners*) are getting '9s' (*i.e. Failure grade*) and they don't know how they got '9s'.... So many people I know have failed literature (*exams*) ... and I thought: 'really there is a problem. If other subjects - people are passing, then there must be something beyond just the teaching. There must be a problem with marking (*national exams*)'.... I think that's basically what I wanted to say....

Appendix G: Student-Teacher Documents Analysed

This section focuses on documentary evidence in the form of some lesson plans and a scheme of work obtained from the three student-teachers whom the researcher was able to observe during teaching practice. The documents have simply been photocopied.

A165

SUBJECT: ENGLISH LANGUAGE (1) MONDAY Date: 12.7.99

CLASS: S2 SOUTH
Number of Students: 68
Average Age: 15 years +
Sex: Mixed
Ability: Mixed
Duration: Double lesson : 80min. 11.50am — 1.10pm

TOPIC : READING COMPRENENSION:
STORY: The Wedding

AIM : To help learners develop their reading abilities and reading skills of the English language for Comprehension and enriched experience.

Objectives: By the end of this lesson students should be able to:

(a) ~~to~~ read written discourses without moving their heads or murmering.

(b) ~~to~~ read written discourses silently and be able to answer questions about what they read..

(c) - read for pleasure and improve on their knowledge

(d) - Infer meaning of words used in the text.

TEACHING Aids: 1. ENGLISH IN PRACTICE BOOK 2: Story on page 82
2. The Chalk-board

Method: Discussion in class, Talk and chalk, Question and answer techniques

Time	STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
7min.	INTRODUCTION: Review of debating Activity: Speech errors - We say', *opposed sides not 'antagonistic sides' * to speak get permission from C/man * use of slangs * Inquiry vs information * Never ask the audience * Addition vs Suplement - Brief on protocal of debate.	ROLL CALL IS DONE BY STUDENTS WRITING THEIR NAMES ON PIECES OF PAPER ACCORDING TO THEIR SITTING COLUMNS. - asks students to brief class on bride wealth negotiations they have attended. - writes these words on chalkboard - asks students to give meaning -antagonistic -opposed to -inquiry -addition -suplement	- tell the class what they know - Students try to give meaning
33min.	PRESENTATION; READING: "The Wedding"	- Instructs students to read the passage in the book - asks students to brief class on a give-away ceremony they attended. - asks class to answer comprehension questions in the book and exchange books for correction. Nos 1-3, - asks students to discuss meaning of words in the book Nos. 4-8. P.	- read the story in the book. - tell the class on what they know about give-away ceremony they attended - Students answer the questions in their exercise books - exchange books for correction - discuss and infer meaning of the words - tell the right

TIME	STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
30 min	APPLICATION: VOCABULARY: Synonyms:	- ~~Asks~~ asks students to write the words with similar meanings as in Nos. 4–8 page 84 - monitors exercise being done	- write the synonyms in their exercise books.
	Aspects of Language: Phrasal Verb; Idioms,	- asks students in groups of 8 to discuss meaning of (a) stick out (b) to look forward to (c) to be left out (d) put on (e) turn up (f) Sleek, (g) dressed to kill (h) other birds to kill (i) "the distance... was not like that from the nose to the eye" - ask. students to write these idioms and their meanings in the exercise books - monitors exercise	- In groups discuss and write in their exercise books.
10 min.	CONCLUSION/ REINFORCEMENT	- asks students to narrate the story "The wedding" briefly - asks students to guess about what became of the marriage.	- narrate the story - make guess about what became of the marriage

A108

COMMENTS:

- My motivational style of involving the students in telling their experiences related to the passage was successful. It introduced the Comprehension passage very well. Students responded positively
- Students were Cooperative
- My question techniques worked very well because the students gave very good responses that helped improve their vocabulary
- I fixed on the use of time because Conclusion was not properly reinforced
- The class is too warm and poorly ventilated that it encourages discomfort in class.
- The Chalk board was used effectively

CHALK-BOARDS PLAN

Corrections & Suggestions	Main points	Date: Students contributions

A164

SUBJECT: LITERATURE IN ENGLISH (C) TUESDAY 13-7-99

PROSE AND POETRY

PAPER ONE (P310/1)

CLASS:	S5
NUMBER OF STUDENTS:	22
AVERAGE AGE:	18 years +
SEX:	Mixed
ABILITY:	Mixed
DURATION:	Triple Lesson, 120 mins, 8:00 – 10:00 am

TOPIC: POETRY

Sub-topic: Punctuation

Aim: To help students appreciate the role of punctuation in prose and poetry, and use it correctly, appropriately and purposefully.

Objectives: By the end of the lesson students should be able to;

(a) read punctuation marks in prose or poetry and ~~tell~~ point out its role/effect towards meaning.

(b) Use punctuation marks correctly either in poetry or prose, or speech.

(c) List some advantages of punctuation to a writer of prose or poetry.

TEACHING AIDS: CONCEPTS IN PROSE AND POETRY BY CHRISTINE MUGAMBWA

METHOD: Discussion & discovery, question/answer techniques

A170

TIME	STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
25min	INTRODUCTION: Review of: -Meaning of Poetry - Concern of » » Subject matter - Differences with other Genre * - Relationship with oral literature	- asks student to recite for class any local poem. - teacher sings for class: "Then sings my soul..." - asks students to compare the song with the local poem.	- recite for class in local language - listen to the song for comparision - students try to give the differences and similarities
35min	PRESENTATION: PUCTUATIONS: - Capital Letters - full stop - Comma - the dash - the dots (internal sending) etc * The role	- Reads out a poem "TARANTELLA" - asks students to identify the different punctuation marks - asks students to explain the effect of the marks in the poem - writes the punctuation marks on chalkboard - asks students to write their use in sentence of prose form or poetry	- listen to the poem - Identify the punctuation marks used - explain the effect - copy the marks and give their uses in prose or poetry

A171

STEP/ CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
APLICATION: Appreciation of the role/effect of punctuation	- dictates the poem "Tarantella" to students to copy in their exercise books	- copy the poem into their books
	- asks students to discuss the implication of punctuation marks in the poem and write down their points (groups of 8)	- discuss the implication of punctuation in "Tarantella"
	- asks one of group members to read out their points	- group representative report
	- writes them on the chalk board	
	- asks other members to comment upon them	- Comment positively upon the other groups points
	- reinforces & monitors	
	- write more correct points on the chalkboard for students to copy down	- write correct comments in their books
	- dictates poem "Introduction"	
	- asks students to supply appropriate punctuation P57 images and impressions.	- copy down the poem and supply the appropriate punctuation marks.
	- reads out correct punctuation	- Correct their work.

A172

Time	STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
20min.	CONCLUSION - Reinforcement & Review of learning	- asks students' Comments on punctuation in terms of effect and role esp. in poetry - asks students to ~~list~~ name punctuation marks and comment on their role in poetry	- explain effe and role of punctuation - name punctuation M learnt and their roles in poet

Comments

- My attempts to motivate learners into the learning process were successful because students showed interest in the activity i.e t recite local poem in local language - Due in Acholi - demonstrated/illustrated sorrow, an in English illustrated reverence/awe for God - bo can move one to tears. Review questions were answe correctl
- Students showed knowledge of punctuatio and how it plays a role in enhancing meani in a poem.
- Enjoyed students responses and finished in time

CHALK-BOARD PLAN

Student contributions	Main points	Date others

A173

SUBJECT: ENGLISH LANGUAGE 1C 19th ~~20~~.7.99

CLASS:	S.2SOUTH
NUMBER OF STUDENTS:	68
AVERAGE AGE:	15 YEARS PLUS-
SEX:	MIXED
ABILITY:	MIXED
DURATION:	80Minutes: 11.50am—1.10 P.M
	Double Lesson

TOPIC: READING COMPREHENSION

SUB-TOPIC: DEMONSTRATION OF COMPREHENSION: ACTING

Aim: To help students get involved wholly in the learning activities and develop creative speaking skills necessary for communication in daily life activities.

Objectives: By the end of the lesson students should be able to;

- (a) demonstrate through drama what they have read and understood.
- (b) re-create a dialogue based upon that dialogue and main theme in the story they have read.
- (c) use some of the words and phrases as were used in the story.

TEACHING AIDS: ENGLISH IN PRACTICE, BOOK 2 p.86.

Method: Discussion, in groups, drama & role play..

A174

TIME	STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
	INTRODUCTION: - Review of the story "The wedding" - Reading the story again	- asks students to narrate briefly the story "The wedding" - asks students to read the story again noting main events and characterisation.	- some put up their hands to narrate the story and they narrate briefly - read the story again as they note and observe characteristics
	PRESENTATION: ACTING: DRAMATISATION OF STORY: Pre-ISSUES: - Storyline - Discussion - dialogues - organising - rehearse - acting	- asks students to ~~form~~ themselves in groups of 8 members - asks them to discuss the storyline, main events & characterisation - asks them to write out short dialogues based on the story - choose their characters and demonstrate what happens in the story through drama. - asks them to rehearse - monitors this activity.	- form groups of 8 members and discuss - chose their own characters to represent those in the story - rehearse their dialogues

A175

STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
PRESENTATION: DEMONSTRATION OF COMPREHENSION = Use of language in speech = Use of non-verbal Communication to enhance speech = Creativity as a measure of learning.	- asks groups which 1 6 are ready to present their drama. - asigns numbers to the groups (1 – 8) according to which they present their drama. - Sits at some strategic place to observe and assess/evaluate groups and individuals perform - asks them to note language use. - records marks according to individuals & totals for groups. asks them to observe action critically & comment	- Groups act out their drama - Students Comment briefly on the group & individual performances
REINFORCEMENT & CONCLUSION:	- asks students to Comment on the language use by individuds & groups	- students try to Comment on the use of language by individuals

The CHALKBOARD PLAN

Date 20.7.99

DRAMA: ACTING

'The wedding'

Comments on language by students.

A176

Comments: 1:)

- Students acted parts of the story but they were still shy. may be they were not used with more practice they will perform better.
- Students enjoyed the activity because it excited them.
- they were able to point out some of their fellow students errors and corrected them.
- My objectives were achieved so the lesson was successful.

A177

35

JECT: ENGLISH LANGUAGE : Date: 26.7.99

LASS: S.2 SOUTH

MBER OF STUDENTS: 68

AGE AGE: 15 Years Plus

Mixed

NDER: Mixed

RATION: 80 Mins. Double, 11.50am – 1.10 Pm

OPIC: LITERATURE AND LANGUAGE

SUB-TOPIC: POETRY & SONGS

AIM: To help students relate and enjoy language learning with literature and culture

Objectives: By the end of the lesson students Should be able to;

(a) Read correctly and explain the meaning of the poem

(b) point out aspects of language that appeal to them in the poem

(c) Sing a song in relation to the major theme of the poem

(d) answer Comprehension questions about the poem.

TEACHING AID: ENGLISH IN PRACTICE BOOK 2

- The Chalk board, Pictures of Give away Event Aspect

Method: Talk and Chalk, Class discussion,

A178

TIME	STEP/CONTENT	TEACHER ACTIVITY	3C STUDENT ACTIVITY
	ROLL CALL "TAKEN"	STUDENTS WRITE NAMES ON PIECE OF PAPER.	
	INTRODUCTION: = Review of last lesson = a song to justify poetry is sung	- asks students to tell class what irony, sarcasm, the narrator mean - asks some to give examples of irony and sarcasm in class - Sings for them a christian song to justify poetry is sung	- tell class what these are. - give examples of irony in class. - Joins in singing.
	PRESENTATION: POETRY as a song Example, "Song of the bridesmaids" P88	- writes the words Literature and language on B/B, Poetry and Songs - asks students to recite for class or sing any poem or song related to marriage - asks students to first read the "Song of the bridesmaids" silently & then asks some to read it aloud - teacher reads the poem for class	- - recite and sing any local songs & poem in class - read silently - Some read the poem aloud - listen to the teacher read the poem

16	STEP/CONTENT	TEACHER ACTIVITY	3 STUDENT ACTIVITY
	PRESENTATION: - meaning & Comprehension	- asks class to discuss the following questions (i) who are singing the song and when. (ii) Why do you think the bride is crying (iii) Explain how the bridesmaids try to Console or Comfort the bride (iv) Do you think that she really needs Consolation? Why? Explain.	- discuss the questions and tell class their answers
	Aspects of language: - Diction - words that are positive with a promise of happiness - punctuation - Tone & mood - rhythm & speed of the song (beat) how related to the subject.	- monitors the activity - Writes the words on the B/B - Diction - Punctuation - Tone & mood - Rhythm & Beat etc asks students to ~~identify~~ ~~told~~ explain to class their meaning and role in the poem	- read the words and try to explain their role & meaning in the poem
	APPLICATION:	-asks students in class to translate one Song in their local	

A180

16	STEP/CONTENT	TEACHER ACTIVITY	36 STUDENT ACTIVITY:
		or during or after a wedding. -monitors activity	- write a song in their local language and translate it in their exercise books.
	CONCLUSION:	- asks classmonitor to bring the books for marking in the staffroom - asks students to stop a bit and asks them to tell class in brief what the poem is about.	- Continue doing & finishing the work - try to answer and explain the meaning of the poem.

Chalkboard Plan

Date: STUDENTS Responses	LESSON POINTS

COMMENTS:

A181

SUBJECT: LITERATURE IN ENGLISH 10 27.7.99

PROSE AND POETRY

CLASS: S5 SOUTH

NUMBER OF STUDENTS: 24

AVERAGE AGE: 18 years Plus

SEX: MIXED

ABILITY: MIXED

DURATION: TRIPLE: 120 Mins. (8.00 – 10.00) am

TOPIC: PROSE AND POETRY

SUB-TOPIC: Style; Punctuation

AIM: To develop Students ability to appreciate the role of punctuation in prose and poetry when interpreting a text.

Objectives: By the end of the lesson students should be able to;

(a) Interprete correctly the punctuation used in a text

(b) explain the role/effect of the punctuation used in a text in terms of the general meaning of the text

(c) describe special use of language ad other stylistic devices used in a text to enhance mood and highlight tones.

TEACHING AID: - CONCEPTS IN PROSE AND POETRY, E. Mugambwa
- A Prose course for A'Level in E.A, R.A Hargreaves
- The chalk board, Hand out

Method: Class discussion, dramatising, Questioning techniques, talk and chalk.

A 182

STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
INTRODUCTION: Review of the last lesson	- asks students to remind class of the various punctuation symbols/marks already covered & their possible effect in prose or poetry	- remind of Class in themselves of the punctuation marks & their effect
PRESENTATION- "LOVE SONG" P.45 LIT. APPR. MOODY Hyphen & Dash -, x-y	- reads out a poem "Love song" for class. both the hyphen and the dash are used - asks students to identify write the poem in their exercise books	- listen for identifying the effect - write the poem in their exercise books
	- asks them to identify other punctuation marks and their effect in the poem	- Identify the punctuation marks and explain their effect.
- Parenthesis & Brackets [( )] - The Capital Letter - The dots ...	- reads out "Beggar's story" where these marks are used Pg 169 moody.	- Students listen for effect and identification of the role of the punctuation
APPLICATION:	- dictates "Beggar's story" for class to copy down and appreciate the role of the punctuation in the passage/text	- Copy the story and write out a critical appreciation emphasising the effect of Punctuation

A183

STEP/CONTENT	TEACHER ACTIVITY	STUDENT ACTIVITY
CONCLUSION: Reinforcement	- asks students to briefly tell class about the use of the dash, the dots ad the capital letters in prose or poetry.	1:- try to brief class about the punctation marks

Chalk-Board PLAN

Student Response	LESSON POINTS	Date

Comments

A184

STANDARD HIGH SCHOOL

DATE: 13.7.1999	CLASS: S3	ENGLISH LANGUAGE	NR OF SS: 40
AV. AGE: 16	DURATION: 11.30 – 1.00		

TOPIC: READING.

SUB-TOPIC: READING COMPREHENSION.

AIM: TO IMPROVE STUDENTS' ABILITY TO READ AND UNDERSTAND A WRITTEN TEXT.

OBJECTIVES: By the end of the lesson students should be able to:

- Practise critical thinking.
- Tell the meanings of words in context.
- Tell the importance of machines to man.
- Widen their vocabulary through exposure to new words.
- Practise new language forms.
- Replace certain words with words of their own choice without changing the meaning and sense of the sentences.

METHODS:

- Brainstorming
- Class discussion
- Question and answer
- Teacher-guided discovery
- Writen exercise

TEACHING MATERIALS/AIDS.

- Chalk board
- Textbooks - Practical English Bk 3.

REFERENCES:

- Practical English 3.

A185

TIME	STEP/CONTENT	TEACHER'S ACTIVITY	STUDENTS' ACTIVITY
11·30–11·40	STEP I INTRODUCTION - Review	- Asks students to name sources of energy they know. - Writes students answers on the chalkboard.	- Brainstorm on sources of energy.
11·40–11·55	STEP II READING	- Announces reading topic - Distributes textbooks. - Tells students the page and text to read - Pg 110.	- Read text - THE MACHINE AGE.
11·55–12·25	STEP III PRESENTATION - Discussion of content, grammar and vocabulary.	- Asks questions to the class covering content, grammar, vocabulary, cognition and contextualisation. - Leads the class discussion on some of the questions. - Reinforces the students' answers. - Writes some answers on the chalkboard.	- Answer the questions. - Discuss their colleagues' answers.
12·25–12·50	STEP IV APPLICATION - Practice	- Asks students to answer certain questions from the textbook in their exercise books - Marks exercise books.	- Answer questions in exercise books.
12·50–1·00	STEP V REINFORCEMENT	- Guides a class discussion on the exercise. - Makes concluding remarks.	- Discuss.

COMMENTS: The lesson started late due to delay of students from break and the exercise extended into lunch time.

A186

STANDARD HIGH SCHOOL

DATE: 15.7.1999	CLASS: S3	ENGLISH LANGUAGE	NO OF S: 90
AV. AGE: 16	DURATION: 11.30 – 1.00		

TOPIC: NARRATIVES.

AIM: TO ENABLE STUDENTS PRACTISE THEIR NARRATIVE SKILLS ORALLY AND IN WRITEN FORM.

OBJECTIVES: By the end of the lesson students should be able to:

- Practise communication skills.
- Tell a story.
- Narrate the story told by a colleague orally.
- Write the story.
-

METHODS:

- Story telling
- Brainstorming
- Narrating
- Group discussion.
- Class discussion.

TEACHING AIDS/MATERIALS:

- Chalk board
- Folk tales
- Feebles
- Traditional myths.

REFERENCES:

- Folk lore

TIME	STEP/CONTENT	TEACHER'S ACTIVITY	STUDENTS' ACT
11.30–11.40	STEP I INTRODUCTION	Asks students to mention the types of stories they have read or heard	- Brainstorm on types of stories they know.

A187

11.40 – 12.00	STEP II STORY TELLING	- Asks students to come forward and tell stories. (3)	- Tell stories to the class.
12.00 – 12.10	STEP III NARRATING I	- Asks students to re-tell the story (one of the three). ~~as~~ to the class.	- Retell the story.
12.10 – 12.20	STEP IV NARRATING II	- Divides the class into 30 groups of 3 each. - Asks one student from each group to retell the story to the group.	- Retell the story to the group.
12.20 – 12.50	STEP V WRITING.	- Asks students to write the story in their exercise books. - Supervises students' work.	- Write the story individually.
12.50 – 1.00	STEP VI CONCLUSION	- Asks students to tell the essentials of a good story in written form.	- Brainstorm on the essentials of a good written story.

COMMENTS: Due to constraints of time only two stories were told. Retelling the story individually and in groups was done successfully. Literature students missed the first part of the lesson as they were taken for a class by a student teacher. They joined later on.

A188

STANDARD HIGH SCHOOL.

DATE: 15.7.1999	CLASS: 5A	LITERATURE IN ENGLISH	NO. OF SS:
AV. AGE:	DURATION: 2.00 – 4.00		

TOPIC: REPETITION

AIM: TO HELP STUDENTS APPRECIATE THE USE OF REPETITION TO ACHIEVE SPECIFIC EFFECTS IN POETRY AND PROSE.

OBJECTIVES: By the end of the lesson student should be able to:

- Tell the forms of repetition.
- Tell the uses of repetition.
- Recognise and show repetition used in a poem.
- Compare Repetition and Rhyme.

METHODS:

- Dramatisation.
- Brainstorming.
- Class discussion.
- Small group discussion.
- Discovery.
- Question and answer.

TEACHING AIDS/MATERIALS:

- Chalk board
- Text books
- Handouts

REFERENCES:

- D. Cook & D. Rubadiri (1980) Poems From East Africa.
- A. D. Amateshe (1988) An Anthology of East African Poetry. Poetry for K.C.S.E.

A189

TIME	STEP/CONTENT	TEACHER'S ACTIVITY	STUDENTS' ACT
2.00-2.15	STEP I INTRODUCTION - Review	- Poses questions about musical effects already taught. - Writes students answers on the chalk board.	- Give answers to Teacher's questions
2.15-2.35	STEP II READING AND ACTING - The Beloved.	- Divides the class into pairs. - Asks students to read the poem The Beloved - Asks students to act the poem in pairs.	- Sit in pairs. - Read the poem. - Act the poem.
2.35-3.15	STEP III PRESENTATION - Delivery of content.	- Teacher asks students to identify repeated structures in The Beloved. - Gives the definition of Repetition and writes it on the chalk board. - Explains the uses of Repetition. - Gives handouts and reads poems from textbooks.	- Tell the repeated structures. - Identify repeated structures.
3.15-3.45	APPLICATION	- Gives a handout and gives an exercise on Repetition. - Supervises and marks	Do exercise in exercise books.
3.45-4.00	CONCLUSION	- Asks students to read out their answers. - Reinforces the answers.	- Discuss their classes' answers
	COMMENTS: The planned content was covered accordingly. There was a lot of noise from the neighbouring classrooms which interrupted the lesson.		

A190

STANDARD HIGH SCHOOL

DATE: 20.7.1999	CLASS: S3	ENGLISH LANGUAGE	NO OF SS: 92
AVERAGE: 16	DURATION: 11.30 – 1.00		

TOPIC: READING COMPREHENSION.

AIM: TO ENABLE STUDENTS TO BUILD THE ABILITY TO READ AND UNDERSTAND A WRITTEN TEXT.

TEXT: "THE ENGINEER AND YOU."

OBJECTIVES: By the end of the lesson students should be able to:

- Practise their reading skills.
- Practise their reasoning skills.
- Tell the meanings of words in context.
- Enlarge their vocabulary through exposure to new words.
- Enumerate the wonderful works of engineers and technicians and their contribution to man's life.
- Practise interpretation skills.

METHODS:

- Brainstorming.
- Large group (class) discussion.
- Question and answer.
- Teacher-guided discovery.
- Writen exercise.
- Explanation

TEACHING AIDS | MATERIALS:

- Text books.
- Realia – school buildings

REFERENCE:

- Practical English 3 pg 118 – 121.

A191

TIME	STEP/CONTENT	TEACHER'S ACTIVITY	STUDENTS' ACT.
11·30–11·45	INTRODUCTION. - Predictions about the picture - Recall of students' experience	- Distributes text books. - Asks students to open pgm - Call students to make predictions about the picture. - Asks students to name wonderful works of engineers.	- Give their predictions about pictures - Brainstorm on works of engineers.
11·45–11·55	READING.	- Asks students to read the passage "THE ENGINEER AND YOU" pg 118. - Monitors the reading and moves round.	- Read the passage on pg 118.
11·55–12·35	DISCUSSION. of Content, grammar and vocabulary.	- Poses questions to the class covering content, grammar, vocabulary, cognition and contextualisation. - Leads the class discussion and guides students to discover knowledge. - Reinforces students' answers - Writes some answers from students on chalk board.	- Answer the teacher's questions. - Discuss their colleages' answers.
12·35–12·50	EVALUATION.	- Asks students to answer some questions in their exercise books. - Supervises and marks.	- Answer questions in their exercise books.
12·50–1·00	REINFORCEMENT.	- Leads a class discussion on the exercise by asking students to read their answers.	- Read out their answers.

A192

STANDARD HIGH SCHOOL.

DATE: 22.7.1999	CLASS: S5A	LITERATURE IN ENGLISH
NO OF SS: 11	AV. AGE: 19	DURATION: 2.00 – 4.00

TOPIC: METAPHOR AND SIMILE.

AIM: TO ENABLE STUDENTS APPRECIATE THE USE OF METAPHOR AND SIMILE TO GIVE SPECIAL MEANING IN PROSE AND POETRY.

OBJECTIVES: By the end of the lesson students should be able to:

- Tell the difference between Metaphor and Simile.
- Recognise Metaphors and Similes used in prose.
- Tell the importance of metaphor and simile in prose and poetry.
- Construct sentences using metaphors and Similes orally and in writen forms.

METHODS:

- Class discussion.
- Question and answer.
- Teacher-guided discovery.
- Brainstorming.
- Lecture. - Dictation
- Writen exercise.

TEACHING AIDS/MATERIALS:

- Hand outs

REFERENCES:

- H.L.B. Moody (1987) Literary Appreciation.
- D. Cook & D. Rubadiri (1980) Poems from East Africa.
- A.D Amateshe (1988) An Anthology of East African Poetry.

TIME	STEP/CONTENT	TEACHER'S ACTIVITY	STUDENTS' ACT.
2.00–2.15	INTRODUCTION - Review of previous lesson.	- Poses questions about the previous lesson. - Advises on answering techniques.	- Answer questions posed by teacher.

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2.15-2.45	PRESENTATION -Delivery of content	-Writes topic on the chalkboard. -Explains meaning of Simile and writes sentences to illustrate on chalkboard. -Asks students to construct oral sentences using AS and LIKE. -Explains meaning of metaphor and writes sentences with metaphors on chalkboard. -Ask students to construct oral sentences using metaphors. -Asks students to write 3 sentences using similes and 3 using metaphor.	-Construct sentences orally. -Write sentences in exercise books.
2.45-3.20	APPLICATION -Recognition and discussion of the use of metaphor and Simile in a Prose passage.	-Supplies hand out "FORUWA" to the students and asks them to read it silently. -Asks students to read the passage aloud. -Asks students to identify areas where metaphor and Simile are used and tell the effect. -Reinforces students' answers. -Asks students to identify other poetic tools/literary tools in the passage.	-Read in silence. -Read aloud. -Identify the use of Metaphor and Simile -Discuss their colleages' answers.
3.20-3.30	NOTE TAKING	-Dictates notes to the class.	-Write notes in exercise bks.

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3·30 - 3·50	EVALUATION - Testing understanding.	- Writes an exercise on the chalk board and asks students to do it in exercise books. - Gives a hand out. - Monitors and marks.	- Do exercise in exercise books.
3·50 - 4·00	CONCLUSION	- Asks students to read out their answers. - Compliments the students' answers.	- Read out their answers.

COMMENTS:

B·B PLAN.

ILLUSTRATIONS	TOPIC AND MAIN POINTS	ROUGH WORK

KIBULI SECONDARY SCHOOL

SCHEME OF WORK

TEACHERS NAME:

PG·D·E 98/PGD/850

SUBJECT: ENGLISH LANGUAGE TERM: TWO (From 5/7/99 TO 27/8/99) CLASS: SENIOR TWO WEST NO. OF STUDENTS: 74

WEEK	PERIOD	TOPIC	CONTENT	AIMS/OBJECTIVES	METHOD	TEACHING AIDS	REFERENCES	COMMENTS
1st								Introduced to the
5th – 9th July		O	R I	E N	T	A T	I O N	school and met students.
2nd								
12th – 16th July	T	E	S T	Review work covered			Work covered	Supervised tests.
3rd								
19th – 23rd July	1 & 2	Composition Writing	Dialogue - derive ideas from passage on P.46	- To enable learners expand on a given outline(s)	Discussion, question and answer	practical English BK 2.	Practical English BK 2	
			Write story using given outline and include direct speech	- To acquaint students with the use of direct speech		Chalkboard	Pg. 52	
				- To develop learners' imaginative & creative skills				
	3 & 4	Grammar	· Relative clauses					
			3, - Relative clause of the defining type ending in a preposition.	- To help the learners use this type of relative clauses correctly	· Discussion, question & answer, · drama	Practical English BK 2, chalkboard	Practical English BK2 pages 64–67.	
4th								
26th – 30th July	1 & 2	Speaking	Debate "Life in the countryside is better than that in the cities"	- To enable learners develop and practise debating skills - To encourage students express themselves freely	· Discussion - role play - debate	pictures chalkboard	Learners' experience	

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KIBUK SSS — SCHEME OF WORK

PGDE

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WEEK	PERIOD	TOPIC	CONTENT	AIMS/ OBJECTIVES	METHOD	TEACHING AIDS	REFERENCES	COMMENTS
	3 & 4	Reading comprehension	Malaria - conversation picture passage	- To improve learners' reading skills - To help learners' read comprehensively	question and answer, discussion	pictures, Integrated English BK 1 chalkboard	Integrated English BK 1 pages 101 - 105. English in Use BK 2.	
5th								
2nd - 6th August ~~July~~	1 & 2	Revision of July Test	- Revise test given in second week, - Remedial exercise	- To help learners correct their mistakes	- question and answer	Test papers chalkboard	Test papers	
	3 & 4	Listening	The poem 'superstition'	- To develop and improve learners' listening skills	discussion question & answer	Integrated English BK 2, pictures chalkboard	Integrated English BK 2 pages 81 - 82.	
6th								
9th - 13th August	1 & 2	Letter writing	writing a formal letter	- To acquaint students with the format of writing a formal letter	demonstration, discussion	English in Use BK 2 extracts illustrating format of formal letter, chalkboard	English in Use BK 2 Unit 9, Goal BK 2 Unit 4	
	3 & 4	Grammar	Using question tags and expressions	- To equip learners with the skill of using question tags and responding correctly to them.	discussion drama	Goal BK 2, chalkboard	Goal BK 2 unit 2	
7th								
16th - 20th	1 & 2	TEST	TI	- To test what students		Test papers	Work covered	

Kiguli SSS — Scheme of Work

P.S.E.

WEEK	PERIOD	TOPIC	CONTENT	AIMS/ OBJECTIVES	METHOD	TEACHING AIDS	REFERENCES	COMMENTS
7th cont'd								
	3 & 4	Reading Comprehension	Excerpt: 'Beyond the jungle'	- To develop and promote learners' reading skills	discussion & question & answer role play	pictures Integrated English BK 2 chalkboard	Integrated English BK pages 105 - 108	
8th								
23rd - 27th August	1 & 2	Revision of Test II	Revise test II and give remedial exercise	- To ~~help~~ help learners realize and correct their work/mistakes	question and answer	Test papers	Test papers and work covered	
	3 & 4	Revision	Revision of term's work	- To help learners revise for exams		chalkboard	Term's work.	

Appendix H: Student-Teacher 'Profiles'

The following is an example of how the student-teacher 'profiles' were designed for use on a session by session basis.

PROFILE/REFLECTIVE JOURNAL (Please complete the blank spaces).

Respondent's name and PGDE subject-combination (e.g. Akim Okuni LIT/ELT.)

_____

2nd Semester Week: (e.g. 1, etc.)_____

_____

Day and Date: (e.g. Thursday 11/3/99)_____

_____

Course Unit Title: (e.g. Drama in Literature Teaching)_____

_____

Lecture/session Time: (e.g. 11.00 am - 1.00pm)_____

_____

Lecture/Session Topic: (e.g. 'Classroom Techniques')_____

_____

Lecturer's Initials: (e.g. RO) _____

_____

1. Please state what you have learned about (e.g. classroom techniques for teaching literature)

2. Please mention other significant learning and achievements and why?

3. Please explain how the lecturer/tutor has ensured that you achieve your learning?

NB. Please attach follow-on sheet (if needed) to express any further comments on any issue related to your training during this session.

THANK YOU VERY MUCH FOR YOUR HELP.