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**An Enquiry into Pedagogy and Syllabus Implementation  
in the Department of English  
at the University of Durban-Westville.  
(EPSI)  
(August - September 1996)**

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## Foreword.

This investigation was originally conceived of as being part of a larger study which would have been devoted to the investigation of teaching in English departments at tertiary institutions in the Province of KwaZulu-Natal, South Africa. The research endeavour was to be based at the University of Natal, Durban, where a three-year longitudinal enquiry into the development of students' writing abilities within undergraduate courses in the Department of English was to have occurred between 1996-1998. This endeavour was conceptualised in light of the findings which arose from a study I conducted in 1995 entitled an "*Enquiry into Classroom Dynamic and Teaching Methods in the Department of English at the University of Natal, Durban*" (Balfour, R: M.A.thesis:1995).

I have decided, in consultation with the Department of English at UDW, to disassociate the external research investigation from the collation of research material generated at the University of Natal, Durban, during 1996. My reasons for doing this are two-fold. First, I do not believe it possible to establish a sense of the regional context of tertiary education in any manner which would be accurate or relevant to the work done at UND. This is because I have not, in the time left to me, been able to complete the other two external research phases at the University of Natal, Pietermaritzburg and the University of Zululand.

Second, I believe that the work that has been conducted at UDW with the contributions made by many of the teachers in the Department of English is of such a nature that it merits being published as a document in its own right, and not as an appendage to either the projects initiated by me in the Department of English in 1995 at UND, or the one initiated in 1996 at the same university. It follows that the scope and nature of this work undertaken there will differ considerably from the work conducted in the Department of English at the University of Natal (Durban). This investigation is not meant to form the basis of a comparative analysis between the teaching and implementation of the Discourse Analysis Syllabus at the Department of English (UND) and the teaching conditions and implementation of the syllabus at the Department of English at UDW. The work undertaken at UND is primarily concerned with an analysis of students' writing development over a period of time

I hope that this document will stand as a testimony to the dedication and concern of the teachers in the Department of English at UDW. It will also bear witness to the concern academics within the discipline have with the learners who are drawn increasingly - and for a variety of reasons - to the discipline as a means of equipping them with some of the essential skills necessary in the modern world. Teachers are not unaware of the needs of their students and this document, its findings, and most importantly its

processes of critical self-reflection, provide the opportunity for staff to assess with greater clarity the challenges that they need to address in order to meet the needs of their students.

The material presented here is divided into several sections. The first section is concerned with a brief introduction to the context, aims and assumptions which inform the methodology used for the collation and gathering of research material. The second section is concerned with the actual methodology, detailing the theoretical approach and how the work at UDW is situated within that approach. The third section sketches in more detail the historical context which informs pedagogy and syllabus implementation at the University of Durban-Westville. The fourth section is concerned with the implementation and development of the syllabus in the Department of English at UDW.

Section five details the structural features of the curriculum. The meaning of the word 'curriculum' should not be conflated with the meaning of the term 'syllabus'. 'Curriculum' is understood, in this context, to mean all aspects of the process of syllabus implementation and teaching experience. This may include features such as timetables, classroom activities and the syllabus document itself; it may also include reference to the theoretical approaches advocated for the teaching of texts. 'Syllabus' is understood to be concerned with the (literary) theoretical approach advocated for the selection of texts and their organisation in the course itself. 'Syllabus' includes the prescribed booklists, but does not include the processes by which the theoretical, conceptual aims and emphases are transmitted from the syllabus document into the learning situation.

Section six is concerned with the development of writing and language competencies in the English Department and details how these needs are accommodated and addressed by the staff. Section seven details information concerned with modes of assessment by teachers of their students' abilities in the form of tests and essays. The last section provides a general commentary for the reader and points to various areas which need to be considered by teachers as well as the university administration and community as a whole.

There are, finally, four appendices, the first of which contains the timetable of observed lessons, the second contains transcripts of interviews, the third contains lesson observations, and the fourth contains extracts from University of Durban-Westville calendars over the last decade, and the prescribed lists of books for undergraduate and postgraduate courses of English at the University.



## SECTION I

### **Introduction: Assumptions and Aims.**

Research at the University of Durban-Westville (UDW) was initiated in August 1996 for a three week period. The research phase was supposed to have ended in the first week of September 1996, but was finalised only at the end of that month. Further, it needs to be mentioned that a number of factors prevented the research being completed satisfactorily. Personal problems experienced by certain staff members meant that sometimes it was simply not possible to observe their classes and interview the teachers concerned.

The research phase began at the end of a spate of campus disruptions following student clashes with the university administration. Mid-way during the three week period, further disruptions of academic activity occurred when negotiations between the staff association and the university administration deadlocked, resulting in the suspension of normal services.

It is necessary to mention these occurrences at the outset because I believe they are part of the unstable nature of life for teachers and students on the campus. The instability has in the recent past become so endemic as to result in a loss of confidence and faith by academics in the university administration. It also feeds students' cynicism concerning the conservatism and lack of initiative and corruption which appears to taint - in the minds of workers, academic and students alike - the UDW administration. This generally bleak view of the institution is belied by many of the positive observations and experiences recounted by teachers whom I interviewed, but is nevertheless strong enough to have the consequence of dissipating any sense of collective integrity or collective initiative on the part of the staff of the Department of English. The frequent response to problems and frustrations is either apathy or a sense of fatalism.

One of the primary assumptions of this enquiry is that in order for the corpus of teaching and learning to be 'socially purposeful' ( in other words relevant and useful to the learner), its pedagogy ought to cohere with the theoretical aims, objectives and foundations of the existing syllabus. The research methodology broadly adheres to the principles of Critical Theory and the aims outlined in a similar project conducted in the 1995 Enquiry at the University of Natal (Balfour:R:1995). Peter McLaren (1989) defines the nature of Critical Theory in the context of education as follows:

The dialectical nature of Critical Theory enables researchers to see the classroom not only as an area of indoctrination or the site of instruction, but also as a cultural terrain that promotes empowerment and self-transformation (McLaren,P:1989:167).

The methodology of the UDW project does nevertheless have its own distinctive features, which are akin to the principles for qualitative and ethnographic research methodology detailed by Kelleen Toohey (1995), Anne Lazarton (1995) and Bonny Norton Pierce (1995) in the special issue of the *TESOL Quarterly* (1995) devoted to the topic of qualitative research in language learning and teaching. Critical ethnographer, Kelleen Toohey (1995), argues that the value of research which is critical by nature and which rejects pseudo-scientific notions of 'objective representation' is that "it does not ignore or underestimate the histories, the ongoing dynamics and effects of differential privilege and social conflict" (Toohey, K:578). In other words, the methodological scope of this micro-investigation embodies a descriptive (qualitative) as opposed to a measurement (quantitative) focus. In this way, the micro project is different from the similar work conducted over the last two years at UND which embodies both qualitative and quantitative research methods. I have not attempted to employ a quantitative analysis of classroom interaction within the context of formally observed lessons and information gathered from the time spent at the University has not been subjected to the same formalised process of triangulation.

Rather, for purposes of this study, a suitable methodology which could take into account the amount of time given to the research phase by the co-ordinator and the teachers, as well as the interests of teachers in the Department, needed to be developed. In this regard the suggestion made by Larsen-Freeman and Long (1991) is observed:

What is important for researchers is not the choice of a prior paradigm or methodology, but rather to be clear about what the purpose of the study is and to match that purpose with the attributes most likely to accomplish it (1991:14).

Having established the above, one may well ask of what validity is the data gathered from the micro-investigation at UDW? The answer to the question involves a description of two focuses which form conceptual points of departure for the enquiry's methodology. The first of these is concerned with a description of the research aims in gathering qualitative material, and the second focus is concerned with the actual method of data collection employed within the context of the Department of English (UDW) where the micro-investigation occurred.

This work draws upon Critical Theory for its methodology and instrumental design, particularly the work of Kathryn Davis (1995) and Bonny Norton Pierce (1995). Davis (1995:427) details the principles for qualitative research in the field of Applied Linguistics. Like quantitative research, or what Brown (1991) refers to as "statistical studies", Davis acknowledges that "every qualitative method is dependent on particular conceptual and methodological procedures to ensure credibility, dependability and transferability" (1995:432). The work of a critical ethnographer in the field of Applied Linguistics is to

take a 'holistic perspective' in conducting research. In other words the critical ethnographer seeks to understand the dynamics of a community and how social and economic circumstances impinge upon, and interact with the learning processes and experiences of teachers and students within the school.

What then are the aims of the micro-investigation at UDW? The first aim of this project is to gather some sense of the aims and emphases of the English syllabus. The second aim is to gather sufficient insight into the administrative and teaching processes which take place every day within the context of the University, so as to be able to assess whether the syllabus, as it stands presently, is being effectively implemented and taught by the teaching staff. The third aim is to detail the experience of the teaching staff in light of the second concern already mentioned.

Moving to the second focus of the micro-investigation at UDW: what process of data collection and research programme implementation was used in the department of English at UDW? Prior to the commencement of the three week research phase and in collaboration with members of the teaching staff and the Head of the English Department, Prof .T. Olivier, we met to discuss the nature and implementation of the envisaged research phase. There were three preliminary meetings of this kind. The first of these took place in April 1996 where the research co-ordinator conducted an informal discussion at a departmental staff meeting which dealt broadly with the dissemination of the research findings from the "Enquiry into Classroom Dynamics and Teaching Methods in the Department of English at the University of Natal" (Balfour:1995). The aim of this first meeting was to give the UDW staff an idea of the research methods employed for that enquiry (which have subsequently been adapted for and transferred to the new 1996 enquiry). A second aim for this meeting was to give the staff an idea of the potential value such data might have for a departmental re-consideration of syllabus aims, pedagogy and competency development in the writing process for learners. A second meeting in the form of a research seminar took place towards the end of April 1996 where a formal presentation of the 1995 statistics and enquiry findings was shared with the teaching staff at UDW. During this discussion there arose the opportunity to discuss the more limited and narrowly focused range of the envisaged micro-study in the Department of English at UDW. The aim of this meeting was to elicit from teachers their concerns about the nature of the research process (in terms of observations, interviews and research dissemination of findings). The third and final meeting held prior to the implementation of the three week research phase occurred in August 1996 with members of the UDW departmental teaching staff who were willing to participate in the research programme.

## SECTION II

### **Methodology.**



The enquiry provides the setting necessary for multiple levels of reflection and critique, and the research method is derived in part from the principles of Action Research which is in turn based on Critical Theory in education. Catherine Davis (1989) in her discussion of what Action Research entails defines its process as follows:

It is a systematic process whereby practitioners voluntarily engage in a spiral of reflection, documentation and action in order to understand more fully the nature and /or consequences of aspects of their practice, with a view to shaping further action in collaboration with their colleagues (Davis, C:4).

For our purposes it is appropriate that this process of research be conducted with a view not only of assessing the effects of teaching practice and syllabus implementation, but also with a view to making concrete suggestions as to how present systems and structures may be modified and strengthened to assist in the teaching and learning process in the Department of English. *11/11/11*

I would first conduct a preliminary informal interview with collaborators with the purpose of establishing mutual interests for discussion and investigation throughout the three week period. Interviews would form the preliminary stage of enquiry to be followed by formal observations of teachers and learners in the tutorial setting. Lectures do not form the basis of this study in accordance with the overall focus on teaching methods and approaches. It is assumed that whilst students do sometimes interact with the lecturer in a lecture situation, the process of information dissemination largely resembles the Transmission model of teaching. In a lecture a certain amount of information is made available to the learners for purposes of self-study, reading and writing. Ideally this material is contemplated further in the tutorial situation where active 'teaching' and interaction between the learners and the teacher takes place.

What does 'mutual interests' mean in the above context? First, these interests entail a focus by the researcher, in consultation with research participants in the programme, on four areas worthy of investigation in light of the aims of the investigation and the process of research. The first area of focus concerns the teachers' theoretical assumptions concerning the selection of, and theoretical (literary) approach advocated for, the teaching of a corpus of texts. This area falls broadly within the larger interest in this enquiry in syllabus design and curriculum aims. Second, the teachers' assumptions concerning the pedagogy/ method of teaching suitable for the learners in terms of their needs and the teacher's experiences of his/her students with the text. Third, the teachers' experience of working conditions within the university as an institution insofar as these affect the first two areas being investigated. Finally the fourth area of investigation is concerned with the teachers' awareness of student needs and academic performance and how such an awareness is gained by teachers. These four areas are evident not only in the

## Research instruments

questions asked in the interviews but also in the questions detailed in questionnaires and formal classroom observations. Interviews were based upon the unstructured model suggested by Bell (1987). The basis for using this model in the 1996 investigation is that efficacious results were derived from a similar model used in the 1995 Enquiry at UND for teachers. Bell suggests that interviewees be given a formal set of questions or areas to be discussed prior to the interview. Although formally structured in this manner, the actual interview situation ought to allow for both the interviewer and interviewee to seek clarification from each other, as well as to explore any other areas of relevance to the formal questions.

Within the four areas identified staff members were asked to bring to my attention any other factors which affected their teaching experience but which may not have been focused on within the areas identified for consideration. In this way an attempt was made to represent as clearly and accurately as possible the situation and experience of teaching in the Department of English at UDW from a socio-historical and critical perspective. It must at this stage be emphasised that this investigation is not a historical overview of UDW, or of syllabus design and development in the Department of English, although in order to contextualise this study it is necessary to place it within a historical perspective. The primary focus of the three week research phase is pedagogical, although the findings are relevant both in terms of pedagogical innovation and curriculum orientation, to the teaching staff, many of whom have more than two decades of teaching experience at the University. The historical context will be referred to only insofar as it illuminates present circumstances which impinge on teaching, syllabus implementation and the students' responses to the discipline.

With the assistance of the teaching staff and the Head of the Department, a timetable for the observation of lessons and times for the interviews was established (see Appendix A), and where possible the preliminary interview was scheduled prior to the formal observation of classes.

To sum-up: the programme would last for three weeks during which time teachers participating in the research would be observed once per week teaching, and would be interviewed twice during the research phase. In addition to the above, teachers were asked to complete pre- and post-lesson questionnaires detailing the nature of their lesson preparation, students' preparation and the teacher's perception of the observed lesson(s). As far as possible every attempt was made to observe different teachers teaching different levels of undergraduate English in the department. Further to this I was allowed to attend all staff meetings as an observer, and interviews were arranged between the myself and the course co-ordinators at each undergraduate level.

For our purposes the interview material has been used to corroborate classroom observations and activities described by both the researcher and the participants in the research programme. Although, as Anne Lazarton (1995:455) suggests, there exists “an amount of controversy about the scientific rigour of qualitative research”, I have based the findings of this study on the successful corroboration of research data obtained from research instruments used for the 1995 Enquiry at UND, and have decided not to use the Lesson Observation Sheet (Balfour:1995, see section: Research Methodology, for explanation of this instrument). Where lesson observations support the interview material and are consistent with information obtained concerning the socio-historical milieu of the institution - as derived by the co-ordinator from discussions with collaborators in the investigation, as well as from other sources - there the data may be construed as being reliable and valid.

Qualitative research such as that generated within Critical Theory does not attempt to adhere to the pseudo-scientific notion of ‘objectivity’, and indeed it is precisely such notions which researchers such as Roberts & Weir (1994), Gee (1990) and Norton-Pierce (1995) reject. That data is able to be verified between observers and instruments is sufficient for our purposes. Furthermore, the status of this report and its validity for purposes of change remains to be considered by the Department in question.

### SECTION III

#### **The History of UDW**

The institutional history of the University of Durban-Westville is bound up intimately with the development of Christian National Education in South Africa. The Extension of University of Education Act (no.45 of 1959) made possible the establishment of a ‘university college’ of Durban, established on Salisbury Island in 1961. It was envisaged to cater for an emergent educated middle-class of Indian descent, drawn primarily from the then Province of Natal. The ‘college’ was made into a university in accordance with the stipulations of the University Durban-Westville Act of 1969 (No.49 of 1969).

The publicity statement available from the University’s public relations department indicates very little about teaching circumstances at the university or about the other competing histories of the institution known by students and academics on the campus.

Furthermore, there is no indication of an awareness of the history of ethnic interests and conflicts experienced by students and the university administration in information brochures. Academic and administrative departments within the institution were reluctant to provide any relevant documented

material which evidences the violent and often chaotic emergence of what the publicity brochure refers to as the 'new order' (*UDW in brief*:1996):

The old order has gone at the University of Durban-Westville and UDW is beginning to realise its vision of becoming a well-integrated harmonious University which produces high-quality graduates, an increasing number of them from disadvantaged areas...(*UDW in brief*:1).

Early material available on the university education in South Africa, published by the Human Sciences Research Council (A.L.Kotzee:1976), evidences the typically racist attitudes underlying the policy of Christian National Education (or separate development) in the way in which such reports obscure any references to the inequities of admissions policies, government spending on black universities, and continuing conflict between conservative white university administrations and politically active and turbulent student bodies:

Apart from the very satisfactory progress that the...training of non-whites is making, the new universities are autonomous within themselves though under state control and financially wholly dependent on the State...they render a service to their peoples that no other institutions can render as effectively under present circumstances (1976:49)

Such information concerning the inequities of admissions policies, disproportionate government spending and conflict between students and the state, as omitted by an organisation such as the HSRC and oftimes by various national government commissions of enquiry (Van Wyk-Vries Commission:1974, Goode Commission:1978, and the De Lange Commission:1981) may however be gleaned from other sources such as the Central Statistical Services and independent studies on universities such as the report commissioned by the CUP (Council for University Principals) in 1995-1996 (Pourris,A:1996.*The State of South African Academic Science*). Staff interviews do not support official versions of the history of UDW, and reference to the material mentioned above indicates that the institution was never 'autonomous' in the way historically white universities have been. UDW like many historically black universities in South Africa was in fact managed by former civil servants from the Nationalist government, who are furthermore known to have had links with the Broederbond, an organisation established in the 1940s with the purpose of consolidating Nationalist control of aspects of South Africa's institutional life (Nkomo,M:93). The Department of Bantu Education, later known as the Department of Education and Training ensured that the management of non-white universities remained firmly in the grip of Christian Nationalist administrators.

Although the University of Durban-Westville has been able to admit students of other race-groups since 1978, it was not until 1986 that the first undergraduate students from other race groups were allowed admission (Court,S:1988:74). The publicity brochure states that when in 1983 UDW (Act no. 81



of 1983) was made an 'autonomous' institution, a more open admissions policy was able to be formulated. Sue Court's research into the administration of language competency tests in the department of English between the years 1981-1987 provides a useful insight into a department's attempt to devise ways of attending to the language difficulties of its student body whilst at the same time attempting to ensure that students of a certain language competency level be admitted to English courses (Court,S:1985).

Court's findings reveal that these language tests were unable to act as accurate reflectors or predictors of students' academic abilities or their potential as learners within the Department of English at UDW (Court:154). In this way, Court's research becomes an indicator of the conflict of interests experienced by racially divided universities who chose to admit students from different departments of national education in South Africa. Although all learners leaving the secondary phase of education are given a leaving certificate known as the 'matriculation certificate' with or without a university entrance, years of under-funding and under-resourcing - well-documented in the *Race Relations Survey 1994* - of black education in South Africa has effectively made nonsense of the matriculation certificate as being an accurate indicator of the competence levels attained by former D.E.T. (Department of Education and Training responsible for the administration of black schools) students.

Mokubung Nkomo's (1980) discussion on the nature of African student culture at universities in South Africa provides useful information which is not documented by HSRC reports. Nkomo notes for example, that when "two African universities appointed African Rectors, their role was more symbolic than substantive because of the entrenchment of white administrators and the omnipresent guiding spirit of the Minister of Education" (Nkomo,M.:1980:86). Nkomo further indicates that whilst the 'official culture' at such universities was conservative and nationalistic, the experiences of the student populations on such campuses was unlike that 'official' culture, and may be described as a culture of negativity and resistance (1980:90).

The sustaining paradox of Christian National Education and its offshoot, Bantu Education, is that whilst it sought to instil the separateness of racial groups and the necessary fragmentation of opposition to the state, it actually caused the ideal of a unitary state to be valued by the very students who were meant to service the bureaucracies of bantustans, and further caused a collective pride in racial identity to emerge among black students. Factors influencing the development of this culture of resistance, associated in many ways with the emergence of Black Consciousness in the 1970's may, according to the *Report of the Board of Enquiry into Affairs at the University of Durban-Westville* (Hurt,N:1989), be ascribed to non-curricular factors such as those mentioned by Nkomo (1980). These may be categorised as macro and



micro factors. Macro factors include the following: the rejection by students of school values associated with Bantu education, the decolonisation of neighbouring states such as Mozambique, Zimbabwe and Angola also during the late seventies, and finally the increased intensity of the resistance struggle with the banning of political movements such as the A.N.C and the P.A.C. after the Soweto riots of 1976. Micro-factors are documented by both Mokubung Nkomo (1980), John Dreijmanis (1988) and the *NCHE Discussion Document: A Framework for Transformation* (Reddy et al:April 1996). These include the domination of predominantly (white) Afrikaans administrative officials within the higher levels of academic departments and university and councils senates of historically black universities (Nkomo:74&84), disproportionate government spending on historically black universities in comparison to historically white universities (Reddy:24-26), inequalities in student access and success in racially segregated tertiary institutions (Reddy:11&12), and a history of ministerial interference in university administration in the design and implementation of a racially biased and disabling curriculum which served to encourage the dominance of whites in the natural and applied sciences (Dreijmanis,J:1988: 31-33 & Nkomo,M:1980:73-74). In terms of the expenditure allocated for full-time enrolled students at HBU's and HWU's the figures given below from the *NCHE Discussion Document* (1996) reveal discrepancies, not only in terms of university expenditure, but also in terms of government funding allocations under the nationalist dispensation:

Personnel expenditure per FTE student:	HWU's: R12000	HBU's: R7600
Fixed Asset expenditure per FTE student:	HWU's: R2000	HBU's: R1300

These figures give one some indication of the historical differences which exist between an institution like the University of Natal, Durban and the University of Durban-Westville. The *NCHE Document* (1996) gives a more detailed account of the nature of pass and failure rates between HBU's and HWU's. For my purposes, however, it is important to note the nature of these differences in terms of resources available to the individual institutions. One may perceive that staff-student ratios must inevitably compete for an ever-decreasing divide of the financial spoils. In many ways, such figures form the background to understanding problems teachers and students experience vis a` vis increasing student numbers, insufficient staff resources, insufficient material resources necessary for student development and simmering tensions between the administration, the academics and the students on a campus like that of Durban-Westville, and to a lesser extent Natal, Durban

The statistics given above and the student/ teacher ratios mentioned below fall within the broad range of statistics concerning staff and student ratios at historically white universities (HWU's) and historically black universities (HBU's) as set out in the *NCHE Discussion Document: A Framework for Transformation* (Reddy, J et al:1996):

HBU's	1988/ 19:1	1993/ 24:1
HWU's	1988/ 14:1	1993/ 15:1

Tension at the University of Durban-Westville appears to arise as a result of antagonism between students and the administration, and between student groups on the campus. These tensions, often take the form of violence. The disruption of lectures and academic activities, have in the past decade assumed a racial nature. Noel Burt's *Report of the Board of Enquiry into the Affairs at the University of Durban-Westville* (1989) indicates that this violence and antagonism has arisen as a result of the admission in increasing numbers, of black students in the face of growing insecurity and marginalisation experienced by Indian students, to the extent that by 1994, as the publicity brochure (*UDW in Brief: 1996*) indicates, the majority of students at the university were black. This move by the University to enrol previous minority groups on the campus has been part of the administration's attempt to make the university more representative of the community it sees itself as serving. Due to a variety of complex historical factors, the management of the university has been severely discredited amongst students and staff alike over the past five years. This has resulted in the present management at the university occupying a temporary capacity, which effectively means that, as staff suggest, it lacks the mandate or initiative to take policy decisions that might actually resolve in the impasse between interest groups (the academics which have recently split from the Joint Staff Association, the service staff, the official student constituency (SRC/SASCO and adherents) and the unofficial student constituency, each of which have lobbies on the Council of the university).

While it is not my intention to reconstruct the history of student disruptions and administrative policies followed by the University, it suffices to say that this history has material effects on the teachers and the normal course of academic activity on the campus. As mentioned earlier the research phase conducted in the Department of English was marred by interruptions related to campus strife between JASA and the university administration. Services on the campus were non-existent for a week and the academic schedule of lectures and classes collapsed.

#### SECTION IV

##### **The Syllabus.**

For staff at the University in the Department of English, the change in the student profile has occasioned numerous attempts to devise a curriculum more suited not only to student interests. The move towards a cultural studies component in 1990 evidences this. Change has been fuelled by a need to gain an accurate understanding of the level of student competencies in order that further academic development may be

planned and initiated in the Department. There have been within the last decade as many as nine syllabus changes, which staff retrospectively question in terms of their efficacy in meeting student needs or developing student competencies.

The correlation between teaching methods and outcomes is evident to the teachers who were interviewed, who appear to agree that not only should course content be skills-based, but that the accompanying pedagogy ought to be conducive to the acquisition of the skills envisaged by the syllabus. This is not to suggest that the present syllabus used in the department at UDW lacks a theoretical or conceptual basis. A recent article published in the journal *Alternation* (3:1:1996) by Bernth Lindfors alleges that syllabus changes in departments of English at universities in South Africa indicate a reluctance to relinquish a conservative adherence to the 'canon':

The bad news is that the reforms have not gone far enough, that African literature... is still marginalised... Moreover, in South Africa the battle for official recognition of indigenous literary legitimacy has only been half won, for native sons and daughters have crowded out most of the interesting foreigners from parts further north, the result being a kind of geographical apartheid...(Lindfors:1996:6).

Lindfors' argument is based upon an analysis of syllabuses in English departments from the early 1980's to the beginning of 1992. Judith Coullie & Patricia Gibbon (*Alternation*:3:1:1996), in their reply to Lindfors's allegations, indicate that there is an awareness of the need for change, on the part of the UDW English Department, which has been translated into a series of attempts to formulate a syllabus which is relevant to the cultural worlds of the students and which is responsive to their language and writing needs. Furthermore, as Coullie & Gibbon (1996) acknowledge, teachers within the discipline know all too well that the most considerable changes, in conceptual approach to syllabus design and the selection of texts, has occurred in the last five years 1991-1996. Like many teachers and researchers in tertiary and secondary education in South Africa, Lindfors makes the critical error of assuming that the conceptual and structural facets of syllabus implementation and change occurs within a sequence which can be quantifiably scrutinised through an analysis of booklists, examinations or timetables. It matters not only which texts are prescribed but also how these texts are taught and examined.

Any understanding of syllabus change and the processes instituted to evaluate innovation must take into account that the most important factors which contribute to the success or otherwise of syllabus implementation are often those which are not indicated in print in prospectuses or calendars. These aspects form part of a larger understanding of the teaching and learning which may be subsumed under the heading of 'curriculum'. Coullie & Gibbon (1996) make indirect reference to the notion of curriculum:

The prescription of twelve authors over four or more years of study tells us nothing about how those texts are taught, which links are established, how courses are constructed, or which textual relationships are set up. Nor does it tell us anything about the 'educational priorities' that are currently shaping curricula in South African university English departments such as meeting the needs of a rapidly changing, and, in many respects, severely disadvantaged students body. These issues include...institutional access, cultural differences (including the 'alien' culture or the university itself), textual accessibility, linguistic and conceptual competence, and confronting a very wide, and frequently inappropriate set of expectations (1996:3:1:18).

In research and curriculum evaluation it has become patently obvious that these documents (booklists, prospectuses etc) reveal little concerning the hidden curriculum, which is the single most important area to be investigated when assessing curriculum change or implementation. Furthermore an investigation into the nature of innovation and implementation predicates that the researcher(s) work in collaboration with teachers in an analysis of teaching methods, classroom observations and interviews conducted with stakeholders in the learning and teaching process. The approach to assessment of pedagogy or syllabus needs to be balanced and holistic in its scope. The want of a significant corpus of such research in South Africa is partly due to the fact that researchers seem to think that aspects of a curriculum (observed within an institutional setting) may be investigated without any relevant investigation into the pedagogy and historical context which gives rise to the printed documentation. As Theresa Dovey (1994) acknowledges:

Very little attempt...to evaluate methods of teaching and assessment (has been made); research in this area is (seldom) encouraged...and where it is carried out...it is neither valued nor taken into account in course planning (Dovey:1994:287).

Indeed progressive intentions remain petrified within a syllabus because of this occlusion of awareness on the part of those who refuse to acknowledge the need for self-assessment and evaluation once changes have been instituted. There is also very little awareness of the need for co-operation between disciplines such as Education where the expertise for the development of self-assessment processes may be found. Where no attempt is made to understand the assumptions, processes and vehicles devised to implement change, then it follows that no accurate understanding of the effects (or patent lack of effects) of these innovations may be attained.

The many syllabus revisions by the Department of English at UDW testify to the sincere desire of staff to devise a theoretically coherent corpus of material which can be presented to students in a comprehensible and readily accessible form. If one analyses the development of the English syllabus from the beginning of 1982 and then proceeds at more or less three year intervals, the conceptual changes



alluded to earlier become immediately apparent. I have made a selection of the University calendars as well as the prescribed reading lists for the years 1982, 1985, 1988, 1991 and 1994.

The prospectus of the Department of English in 1982 suggests that “students who obtained an E-symbol or lower for English in the matriculation examination are strongly advised to take Practical English” (*UDW Calendar:1982:97*). This course has an equal weighting between seemingly non-canonical texts (Narayan, Soyinka and Achebe, in many ways not regarded as ‘classics’) and ‘canonical’ writing, but has no South African texts prescribed. It is evident that course reading material offered at this time is weighted heavily in favour of the English Canon, especially evident in the English 1,2 & 3 reading lists, with “An Introduction to African and Indian literature in English” at the level of English 1 (1982:97). The second and third year course contains modules in Old and Middle English, Shakespeare, modern linguistics, three ‘canonical’ novels, and a module on African and Indian literature.

In 1985 the calendar and the prospectus for the Department make provision for those students who pass an entrance test after having done Practical English, to gain admission to English 1. An outline of the emphases of the 1T (Terminal) course is not given in the Calendar: The prescribed reading for this course evidences the inclusion of South African shorts stories by Ahmed Essop, but no indigenous black short story collections (*Department of English:Prescribed Books:1986*). For English 2 one South African text by Mongane Serote is included out of four African and Indian texts. Serote appears with J.M.Coetzee in an English elective on Indian and African writings on the English 3 reading list.

The 1988 Calendar demonstrates an increasing awareness of the language and writing needs of growing numbers of black students in the department. Modules include: “A study of the Functions of Language; Practical language work; A study of the uses of literature, and an Analysis of representative writing in English, with a stress on South African literature.” (*UDW Calendar:1988:101*). It is still emphasised in this calendar that students who enrol for the terminal course do not have access to the English 2 course.

By 1991 a considerable change occurred not only in terms of the reading load expected to be managed by students, but also in the nature and selection of texts advocated along the lines established in the syllabus outline in the calendar (*UDW Calendar 1991:111*). Notions of the traditional canon have been modified to an extent where literatures in English from other cultures seem to have been granted an equal weighting with texts traditionally associated with the canon. The influence of developments in cultural studies may be seen in the inclusion of modules on film, narratology, literature in translation, satire and feminist writing. (*Department of English: Prescribed Books for 1992*). There is clearly an attempt to



establish theoretical coherence in the syllabus through the use of conceptual themes (such as 'subject' for English 1, 'context' for English 2 and 'text' for English 3) which have been refined between 1991 and 1995.

By 1995 the prospectus for the Department of English at UDW indicates that students who take the English 1T course: "the course does not normally qualify students for admission to English 2. However in exceptional circumstances, the Head of Department may allow a student to proceed to English 2" (*UDW: Faculty of Arts: Prospectus: 1995: 137*). This most recent modification which enables students sufficiently competent in English (language and literary analysis) to pass from the 1T course to English 2 seems to be a clear indication of an awareness by staff of the fact that students within English 1 and 1T have similar competency levels (or apparent lack thereof) and that it is possible for students within the 1T course to master the level of competency necessary to proceed to a further course in English.

The thought behind the latest syllabus revision appears to be grounded in a critical-Marxist perspective which views the literary text as being the product of both an individual and communal subjectivity, with the first year course focusing on the theme of 'subjectivity' and how it is generated by the both the text and the reader. The second year course focuses on the theme of 'context' with suitable emphases on the socio-historical milieus which inform the processes of textual production. There is also a focus on the processes of construction associated with the writing and reading of texts, the contemporary critical reception of texts, the influence of contemporary thinking (philosophy, anthropology and politics), and finally, historical events and issues which are evidenced in the text, all form a part of the ambit of 'context' as a theme. The third year course theme is the 'text' itself, and the processes whereby texts defy and re-create interpretations which are ascribed to them by readers.

Typically the coherence envisaged by the syllabus enables literary theory to be taught in a sequential manner so as to equip students with the necessary critical and theoretical discourse which may be used in the analyses of a broad range of texts ranging from the 19th century English novel to a 20th century film such as *Pulp Fiction*. However, as many of the staff interviewed agree (Interview: Tala, Alice and Pete for example), the teaching of literary theory as a separate segment does not appear to encourage the assimilation or integration of theory in students' writing. Furthermore, there is a growing indication among staff members - those who did participate in the research-programme and also those who did not - that syllabus revisions need to be informed by an appropriate needs analysis of the students' abilities. Such an analysis ought to then result in a re-orientation (which is not necessarily the same as a syllabus revision) of the syllabus towards a skills focus.

## SECTION V

### **Features of the Curriculum: Lectures and Tutorials**

The following figures of student numbers and teachers in the departments of English at the University of Durban-Westville and Natal, Durban and the University of Zululand respectively must not be viewed as static. As Prof. Olivier at UDW has noted, these figures must be seen as being in flux as many students who register for the courses nevertheless drop-out after the first semester or do not actually write final examination because they have not fulfilled departmental expectations regarding the submission of written work or the attendance of lectures and tutorials. Further, student numbers and allocated teaching staff in the Departments of English at the Universities of Natal, Durban and Zululand respectively, are given below to establish some idea of the differences between institutions within the KwaZulu-Natal region.

(UDW): Full-time teaching staff: 17

Part-time teaching staff: 4

No of Students: English 1: 570

English Terminal: 786

English 2: 320

English 3: 220

(UND): Full-time teaching staff: 15

Part-time teaching staff: 5

No. of Students: English 1: 560

English 2: 214

English 3: 152

(Univ of Zululand): Full-time teaching staff: 9

Part-time teaching staff: 11

No. of students: English 1: 850

Practical English: 450

English 2: 576

English 3: 72

Staff interviewed appear to agree that further investigation into the needs of students may well yield a suitable point of departure in developing a relevant learning package for learners.

The content of the curriculum does not take into account the students' poor writing or language skills. (Tala: Interview: 1:6).

At first year level we are not starting where students are at. There is no coherent structure in place to deal with students who are not competent in terms of language and skills we require of them. (Alice: Interview: 2:3).

What is striking about the way in which teaching in the department is structured at UDW is the weighting given to lectures in favour of direct tutorial teaching on the model found at such institutions like Rhodes, Witwatersrand and Natal (Durban). The lecture/ tutorial ratio is 4:1, and whilst the syllabus is focused

towards a cultural studies slant with the acquisition of critical skills in mind, staff interviewed acknowledge that the preponderance of lectures makes it very difficult for teachers to engage students in any form of critical thinking. As one teacher observes: "Lectures do not give us the feed-back we need" (Interview:Pete:9).

At the level of English 1, attendance is compulsory, but the tutorial programme does not follow the lecture programme. As a consequence many teachers use the tutorial as an opportunity to teach practical writing or language skills which may be illustrated through material found in the course. Where tutorials do follow the lecture schedule this occurs at the 'whim', as one interviewee describes, of the tutor concerned. If we accept that the teaching of critical skills such as those anticipated by teachers at UDW, occurs not so much through the absorption of information from lectures, as through direct teaching in the tutorial, where such skills are able to be practised by the learners and demonstrated by the teachers, then it follows that the staple of the 'teaching diet' in such a department ought to be the tutorial. Put another way by one of the teachers interviewed, "in other institutions there is an assumption that the tutorial programme follows the lecture programme...It gives students a sense of context and coherence in their learning, it also helps the tutors to clarify issues not properly understood in lectures." (Tami: Interview 3:3). In this regard there exists a need for greater administrative coherence and integration of teaching (lecture) and learning (tutorial) programmes at each undergraduate level of English.

Prior to my arrival in the Department I was given a schedule of English 1 tutorials which indicated not only what areas students would be looking at over a given period of time, but also indicated that amount of time allocated for each subject (poetry, the novel, a play and so on). When the research-programme commenced I subsequently found out that another programme had been superimposed on the one I had been given which aligned the former programme with the lecture schedule for English 1. Nonetheless, most lecturers do provide tutors with lecture notes and the broad area of enquiry which they wish to be covered by tutors with the students in the tutorial situation. Whilst this measure does enable staff who are teaching, but not necessarily lecturing on a module, to gain some sense of the lecturer's emphasis and approach in the lectures, there is not necessarily a transferable link between such knowledge and what actually occurs in the tutorial itself.

It appears as if the gradual move away from a cogent structure of lectures and tutorial teaching which uses the tutorial as a back-up to the lecture programme (or via versa), has been caused by the history of student disruptions on the campus. Tala (Interview 1:3) describes this process which has occurred over the last eight years. Unable to rely on a schedule of tutorials where students are supposed to have prepared in

terms of writing and reading, staff have moved over time to a system which enables disruptions to be relatively easily absorbed without a consequent break in the prescribed sequence of texts and topics set out in the actual syllabus. At the level of English 3 tutorial attendance is voluntary.

The Department of English at the University of Durban-Westville has the largest number of students enrolled for its course on the campus. With large student numbers it is becoming increasingly difficult for the staff to identify not only individual student needs but also the more receptive students who may be suited for post-graduate work. Pete in his interview (Interview:5:9) acknowledges that the inability of staff to identify 'good' students has resulted in the declining of registration of students for Honours with the Department, a lack of attendance by the candidates, and a seeming lack of commitment to the submission of written work for the fulfilment of their duly performed (DP) requirements.

Classroom observations and interviews with teachers make it clear that there exists very little structural or even thematic coherence between lectures and tutorials. In some cases even the subject matter of a tutorial was divorced from the syllabus content for that level. This situation appears to arise not so much from administrative incoherence but from the history, and continuing disruptions, of academic activity on the campus. Tala (Interview 1:3) succinctly summarised the consequences of such disruptions on basic administrative policy regarding tutorial attendance, which as this teacher indicates, has become unpredictable:

With an unstable student population it becomes very frustrating for the teacher because you know that many students would have been absent when you set preparation...one has an awareness of how this unprepared group sit in judgement of the prepared students who may stumble through their responses (Tala: Interview 1:3).

As indicated above, the practical consequence of such a state of affairs is that work cannot be effectively set for the following weeks because tutorial attendance has become so erratic that the monitoring of attendance let alone preparation is more or less futile. This in turn places teachers in a position where they are in many ways best served by setting skills-based material for tutorials, which at least enables some work to be done in these classes. Furthermore, there exists what may be termed a 'ubiquitous occlusion' of the above reality in the teaching conducted by the Department at tutorial level. All classroom observations reveal that attendance of students is so erratic that an unnatural approach to teaching has grown out of the lack of structural coherence and student apathy regarding participation in the learning process. At some tutorials there were as many as twenty five to thirty students present, whilst at others (across English 1-3) there were as few as two to seven students in observed classes. Teachers' observations about those students who attend their classes are very revealing in that there exists an



awareness of the fact that the students who do attend tutorials are the very people who are least in need of instruction.

## SECTION VI

### **The Development of Language and Writing Competencies.**

That the business of language development has not been successfully addressed by local Academic Development Programmes, or similar such bodies with the relevant expertise, precisely because such development has not been content-based and not been made relevant to the learner is evident in the *ISEA Collection* of essays (Wright,L(ed):1990). This experience has not only been evident at UDW but also at several other institutions in South Africa, such as Rhodes and Natal who have nonetheless made significant attempts to integrate the realm of academic development within the mainstream subject specialisation's of their learners. As Michael Chapman (1990) has noted, academic development cannot remain a means of enabling "predominantly white literature departments to continue teaching predominantly white literature" (1990:20).

At UDW in the Department of English, academic development does occur within the tutorial programme. In other words skills training has, in principle, been made relevant to the English student because it is conducted through the medium of course content. As Tala (Interview 1:5) notes, these tutorials deal with "skills acquisition, as opposed to language competency per se". Alice in a similar vein acknowledges that "there is no coherent structure in place to deal with students who are not competent in terms of the language and skills we require of them" (Alice: Interview 2:3). The students who are most in need of this type of intensive training easily constitute more than 50% according to most staff members, of the student profile for English. Tutors who operate ADP classes are often hired from outside of the University, and may or may not have the necessary training to assist with the problems experienced by speakers of English who have English as their second or third language. From observations made from staff meetings and informal discussions held with such tutors it is evident, from the staff point of view, that the process of co-ordination of this programme has in many ways collapsed and that where such teaching does occur there is no means of monitoring progress or development. What may therefore be an effective tool for remedying the evident problems most students experience in their writing remains under-utilised and erratic in the frequency at which such classes may or may not occur. Tutors who have worked in these classes on a part-time basis testify to the lack of practical guidance given by staff responsible for the academic development of students, in terms of content or method to be used for such learners.



The need for basic skills development in terms of writing and expression is not lost on teachers interviewed during the observation period: "We need language development in this department, the situation is going to move in the same way as other institutions in this country. Their language development has become crucial..." (Tami: Interview 3:8). Aran also acknowledges that students need guidance in being trained in the skill of close reading and the development of an argument in writing:

Assertion, evidence and perception are the three steps in paragraph construction. The students seem to think that the more they assert something in their writing the more true it becomes. They need to interpret the passage on hand. Students do not seem to see that interpretation is the process of questioning and weighing what they already have an innate awareness of. They also do not seem to realise that this is what we are rewarding (Aran: Interview 4:4.4).

Yet such an awareness appears to directly contradict the Department's view of its function as being the teaching of literature. My own research at the University of Natal indicates that where it can no longer be assumed that students share the same cultural or linguistic background, it becomes necessary to incorporate a profound emphasis on language development. Such a stance is made even more compelling by the fact the students' competencies are so disparate, as a result of their different learning backgrounds, that no homogeneity in terms of basic competency levels, let alone academic abilities, may be assumed. We need only remember the peculiar and devastating effects of Christian National Education on learning and teaching in the majority of South African schools over the last five decades to see the point. During the observation period my own attempts to observe such classes, in which a skills emphasis is encouraged (known as T classes: T standing for 'Terminal Course' and indicating that these students did not intend to major in the subject), were frustrated by the absence of the teacher concerned (who had problems of a serious domestic nature to attend to) and by the admission of staff that in the absence of the teacher, no replacement was seconded for such classes. What happened to the students who attended those classes cannot be recorded.

Lilly Wong-Fillmore (1985) has shown that language instruction and the development of writing skills is most effective through the medium of the discipline with which it is concerned. In other words, language and writing skills must be viewed in the same light as critical thinking skills, which as Lawrence Splitter (1994), suggests are both "generic and subject-based". Clearly a method of instruction which relies on learner-passivity, such as that used in lectures, is dangerously reminiscent of the Transmission model of teaching and learning advocated by behaviourists on the pattern of B.F. Skinner's work (1954). This method has been shown to be actively disabling for learners in the development of critical thinking skills as envisaged by the teaching staff in the department of English at UDW. Further my own work at UND in 1995 demonstrates that even the most seemingly 'progressive' and innovative curriculum may run the risk

of self-negation unless a relevant pedagogy is developed, and unless the syllabus embodies a suitable skills-emphasis which seeks to address students writing and linguistic development through the medium of the academic discipline.

## SECTION VII

### **Assessment.**

It is evident that the majority of teachers have similar expectations of their students and share certain assumptions which are tested within the teaching and learning context at UDW. Although the syllabus for English 1 level is considerably heavy in terms of the reading expected of students, it is evident that most teachers accept that their students are not only not reading the primary or secondary resource material, but that students use the lecture material as the basis for the preparation for essays, tests and exams. That the reading material seems inaccessible to students appears to exacerbate the inaccessibility of the theory segment of the course, where as Alice observes, students tend to arrive from one course of English to another equipped with what may be termed a “baggage of ignorance”. Staff at departmental meetings share consensus about the fact that students do not prepare for lectures or tutorials in terms of the basic reading that is expected from them. As Tami suggests, the overall experience of teaching within a context such as one described above, is to find that as a teacher one’s assumptions “are then disappointed or shown to be incorrect” (Interview:3:6).

The lecture as a form of teaching discourages participation and consequently any real engagement by students with the course material. Teachers interviewed and observed testify to the fact that what students tend to do in written work is reproduce the information which has been gleaned from lectures. Many teachers feel that the policy of testing students on their comprehension in lectures does not appear to have any other purpose than that of assembling a suitable year-mark from a number of pieces of writing. In other words the approach to testing does not seemingly serve to encourage learning on the part of the students. The problem of essay-assessment is exacerbated by the policy of marking essays from a markers pool, so that students are not able to form any sense of a lasting relationship with their teachers and vice-versa.

It is difficult to monitor the development of students as they go from English to other disciplines, or come up from English 1 to English 3. Our relationship with students is incomplete, and our contact with them is transitory. We are not able to cultivate our students as belonging to the Department. This is related to our lecture and tutorial structure as it stands at present. We notice students at Honours

level, but for the past few years these classes have become grim and disillusioning.

Now Honours seems less and less feasible (Pete: Interview: 5.5).

Indeed the apparent facelessness of the student body encourages a latent hostility to the Department by students who seemingly think that teachers are not interested in their progress and that expectations of the students are not made sufficiently explicit to students so as to enable them to seek assistance and redress with writing/ language problems in their work.

In terms of staff-student expectations and writing assessment the following observation appears to be a cause for anxiety on the part of teachers and students: There exists a certain amount of vagueness among staff, which is reflected in the nature of queries students bring to the secretary and teachers regarding attendance regulations, expectations staff have of students' writing and departmental assessment of students' writing. Aran describes this situation as follows:

The criteria (standards, aims for assessment and progress) of the Department are amorphous. They seem to differ from marker to marker, which is damaging to the student, but also to staff-members' sense of corporate functioning. Staff 'liberalism' (in terms of unwillingness to be explicit about what is expected of students in the discipline) and fear leads to vagueness which frustrates students. The inertia and defeatism among staff ...(feeds the belief)...that structural change of a major or even minor scale does not need to draw from other disciplines/ structures...the staff agree on things but never implement them uniformly. Students pick this up and exploit it. (Aran: Interview 4:3,6 & 8).

Classroom observations reveal that students enjoy a good relationship with their teachers in the tutorial situation. There is considerable evidence to suggest that the most learning and teaching occurs with the heightened frequency of contact between the student and the teacher in the tutorial situation. No classroom observations reveal the tension and frustration that many of the teachers describe when speaking of the general student profile, or how the broad mass of students relate to these teachers in the lecture situation.

## SECTION VIII

### **Commentary**

The above factors gesture towards the need for a re-conceptualisation of the syllabus, its pedagogy and the development of explicit stipulations by the staff concerning the standards students are expected to meet in order to meet requirements necessary for promotion. It is becoming increasingly evident that innovations in terms of course content or even conceptual design in syllabus orientation are not resulting in consequent

changes in student learning, patterns or writing development, with the result that such innovation seems ineffectual at best and superficial at worst. The change in student profile over the last decade, to which all staff members attribute the most historical force in shaping their present teaching circumstances at the University, has also resulted in consequences which tangibly affect the way in which undergraduate courses are managed and taught in the department.

The observations made throughout this investigation support the need most teachers feel for a move towards a large-class tutorial system which will enable more real contact (real as opposed to situation contact between the lecturer and the student in a lecture) between students and the teacher. Although several staff seem to think that such a move is logistically impracticable in light of the student/ staff ratio in the Department, they admit that such an overhaul of the present system is not impossible, and seems, in light of a growing sense of discomfort and unhappiness with the present state of affairs, to be imperative if the content and conceptual emphases of any programme of learning is going to be made relevant to the learners.

It is evident that the present structuring of teaching appears to exacerbate a number of problems and create further difficulties for staff. It is evident that tutorial teaching and the lectures do not necessarily form a coherent whole. In other words, the working schedule of the one often occurs independently of the working of the other. The majority of teachers interviewed for this research admit that the problems associated with student reading and lack of participation are not only linked to a pedagogy which is not conducive to critical learning but also linked to the fact that undergraduate courses do not access students' abilities but rather seemed to be pitched beyond the competence of these learners. The problem, as Alice notes, is multi-faceted and affects all aspects of the curriculum:

Although tutorial questions and tentative programmes (tentative because they change as the circumstances demand) are theory driven, the teaching of modules has not been standardised in terms of consensus on why (theory) and how (approach) the prescribed text is to be taught. The problem filters through from English 1 to English 3 and we find that much basic language teaching has to be done at the level of English 3.(Alice: Interview 2:2).

A re-conceptualisation of teaching and syllabus in the Department might embody the following awarenesses. First, there is a need for teachers in the Department to realise that a more suitable pedagogy ought to be adopted which is suitable for the aims that they envisage in the syllabus itself. Second, although the staff appear to have decided not to teach aspects of language or linguistic competence, such



an emphasis needs to be incorporated in any (literary theory driven, although it be essentially content-based) syllabus. If that syllabus is going to prove socially relevant, as Bill Cope and Mary Kalantzis (1993) in their work on the genre approach to writing development suggest, to the needs and expectations of students then it ought to respond to the learners' language and writing needs. That the staff do not officially (as a corporate body) acknowledge the inseparability of language and skills competency development, as part of their teaching emphasis, on the basis of an argument that the business of the Department of English may be confined to the teaching of literature exacerbates difficulties. Furthermore teaching experience of staff, in terms of writing assessment and classroom interaction with students, indicates that language development, writing, reading and conceptual development are intimately connected. In fact the disjunction between the belief and lived experience of teachers, as a conceptual disposition, actively ignores rather than addresses real problems which staff experience in relation to their teaching and assessment of students. Hence the need for a skills-based syllabus which pre-supposes the development of writing and critical skills in tandem.

## Appendix 1

### List of Teachers for Observation Classes:

#### To Teach:

#### Observed by:

NAME	LEVEL	DATE	
LUCY:	ENG 1	14/08	RB (interviewed)
JUST:	ENG 1	(due to unforeseen circumstances Just was unable to teach his classes)	

TAMI:	ENG 2	07/08	RB (interviewed)
ARAN:	ENG 2	14/08	RB
TALA:	ENG 2	21/08	RB (interviewed)
JUST:	ENG 2	21/08	RB
ARAN:	ENG 2	28/08	RB (interviewed)

ALICE:	ENG 3	13/08	RB (interviewed)
PETE:	ENG 3	13/08	RB (interviewed)
PETE:	ENG 3	03/09	RB

For example: On the 21st of August JUST will teach an English 2 class and be observed by RB.

**Interview Material: Research at the University of Durban-Westville.**

**Department of English**

Please note that the interview material presented in this section is in transcript form (sequentially), but in the next section the interviewees' responses have been grouped thematically to facilitate easy reference without making it difficult for the reader to trace similar points of view in other interviewees transcripts.

**1. Tala: 06-08-96**

1.1. My tutorials do not follow the lecture programme but are rather focused on the acquisition of certain skills which I know the students do not possess. When teaching in the tutorial situation I bring no assumptions of the knowledge my students have about the subject area. What I do assume is that they have a desire to understand a question (especially for the purpose of answering an essay or exam question). Students also desire to understand the course material and also the conceptual or theoretical emphases of a course.

1.2. I sometimes assume that my students have certain texts in common, but here I cannot be sure because they spot for tests and thus may not have read the prescribed texts of the previous year. Because I can assume so little in the classroom concerning my students I feel safer dealing with skills in class, and the students seem to appreciate this. The students have great difficulty in understanding theory, and so when I teach theory I make a point of incorporating content (although this may not always be coursework material).

1.3. We have a history of decreasing tutorial attendance in the Department. In 1987 students were told that they had to attend 90% of tutorials (they were actually expected to attend about 75%). In 1995 we stipulated that students attend about 70% of tutorials (and they were actually expected to attend 50%). In 1996 we stipulated a compulsory attendance of 50% and students' attendance has now become very erratic. The situation arises out of a history of student disruption and not because of administrative bumbling. Students sign-up for tutorials and are not assigned to tutors. With an unstable student population it becomes very frustrating for the teacher because you know that many students would have been absent when you set preparation and thus they will arrive being unprepared. As a teacher one has an awareness of how this unprepared group sit in judgement of the prepared students who may stumble through their responses.

1.4. Lectures now form the bulk of our teaching (4 lectures to one tutorial). Many of the students appear to feel that there is a stigma attached to preparing for classes and some are too shy to speak English in the classroom. Sometimes students even speak in the vernacular.

1.5. The essays which are set are not marked by the students' tutors but by a pool of markers. Students then collect their work from the marker concerned. I try to mark smaller pieces of preparation in the class itself...but honestly I have very little idea of the competency levels of the students in my tutorials. I'd say about 50% of the students arrived prepared for my classes. I use no explicit pedagogical theory to inform my teaching practice. What I do try to achieve in my classes is, for example, to make feminist theory as experiential as possible. I ask myself in what ways can this work be related to the lived or home experience of my students. Language teaching used to feature explicitly, and still does, but now infrequently. What I do is when I detect a particular flaw in students' written work in the tutorial, I will give them appropriate exercises to work on in their own time. My offers to mark this work are invariably not taken up. There are no prescribed language texts which students use, although in previous years we used to make use of Sue Court's book. There are ADP tutors but they follow the same course as we do, furthermore their focus is on skills acquisition, as opposed to language competency per se.

1.6. As a Department we do not have the physical capacity for the students we have at present (in terms of venues for instance) and the content of the curriculum does not take into account the students' poor writing or language skills. Perhaps the lecture/ tutorial ratio should be reconsidered. Our present system of using outside temporary tutors is not very reliable. Further to this we have to do the administrative work ourselves as there is only one secretary.

1.7. Literary Theory is taught in a separate segment of the course which is thematised. At English 1 level the theme is "subjectivity", at English 2 "context" and at English 3 "text". This does not appear to work very well because it does not begin from where the students are in their development or understanding. Theory ought to be integrated with the teaching of texts, at least at 1st year level, because this seems to me to be a far less intimidating approach and far more directly relevant to the Literature. At the moment the integration of theory occurs at the whim of the lecturer concerned.

1.8. As a Department we need to take cognisance of the fact that most of our students are going to be English teachers. As teachers now we have no sense of the relational nature of our work to Education. I think our teaching would be more focused if we had this information.



1.9. Student disruptions are very unproductive and debilitating for us as staff. The entire administrative process and lecture schedule may be distorted as a consequence of such occurrences. Work I set for tutorials, for example, I assume to have been lost in the interim of a disruption. Yet in spite of these problems I feel that there are students whom I reach and they make it worthwhile.

2. **Alice: 07-08-96**

2.1. I teach modules at the level of English 3: Post-modernism, satire and magic realism. The theme is inter-textuality. Theorists are not done in detail because they, the students, had theory at English 1 and English 2 level. The theory seems inaccessible to students: "a baggage of ignorance". Most students are in the 50% range from English 2. They tend to avoid the theory and the reading of primary texts. Furthermore the integration of theory with the teaching of the primary text has not been achieved with the syllabus.

2.2. Although tutorial questions and tentative programmes (tentative because they change as the circumstances demand) are theory driven, the teaching of modules has not been standardised in terms of consensus about why (theory) and how (approach) the prescribed text is to be taught. The problem filters through from English 1 to English 3 and we find that much basic language teaching has to be conducted at the level of English 3. At this level students are still not able to articulate what happened in lectures. There is very little evidence of any reading to be done. For tutorials there is very little preparation done by students and one often feels that you are giving a back-up lecture to the formal lecture. From the lecture material given to them students have not been able to put together a single question concerning the primary text which was being taught at that stage.

2.3. When teaching in the classroom I expect a body of expertise to be available to students, but my experience of them dictates otherwise. Even when basic issues of the same text (John Fowles:FLW) are dealt with at the level of English 1, I realised in my own lectures that I could not assume that students knew what I was talking about. At First Year Level we are not starting where students are at. This problem is associated with the changes in the syllabus which seem to become idiosyncratic and our intentions (mission) are lost in the process. There is no coherent structure in place to deal with students who are not competent in terms of the language and skills we require of them. Even if a student goes to ADP I'm not sure that any real intervention can be made on behalf of these students. This category form about 50% of the student-body in our department. These are sub-40% students and this feature has been a feature of our student-body over the last three-four years. In fact over the past four years our students seem to be becoming weaker. We have recently moved to giving students back their essays on an

individual basis which is very difficult for us and the students because there seems to be so little we can do (in terms of resources) and what they are capable of.

2.4. My pedagogy at English 3 level with the modular system has resulted in me not over-packing my lectures. There has been much pruning. Students now get a hand-out which is a programme for the lectures. At each individual lecture they then receive another more detailed summary of that lecture. I often repeat much of the material using a varied vocabulary because I cannot assume that they know the meanings of complex terms. Boardwork and OHP I use frequently in the lecture situation.

2.5. Sometimes I give tutors a worksheet with the topics to be covered in the tutorials which have been considered in lectures. At English 1 level tutors receive worksheets from me prior to the lectures I give. At English 3 level in terms of back-up its problematic. Students find skills-based tutorials more useful, but they also want content-based material.

2.6. Because of the modular system students arrive in a module and one cannot assume the same knowledge. The present system of four lectures to one tutorial encourages them to be passive in the tutorial situation. There is a passive teaching method being used and a passive learning method which has been adopted by students. Neither of these encourage the acquisition of critical skills. There seems to be a link there. With the smaller groups it is easier to gain interaction. Where the group was small there the pedagogy became more collaborative and interactive.

2.7. We have more tests than essays because students plagiarised in the past. But the problem with the tests and essays now is that we see the lecture and even reserve material being regurgitated without being understood or really engaged with by the students. Students seem to think that that lecturers are able to transmit a "finished product" to them.

2.8. The fact that our syllabus is lecture orientated feeds this problem and exacerbates the non-reading culture. Students have perfected the strategy of passing without having read the primary material. We then tried at English 1 and T (Terminal Course) level to administer a reading test. The admissions policy enables weak students to gain access to the English courses. With so many students we cannot locate their abilities and needs adequately. One feels a sense of futility.

3. Tami: 13-08-96

3.1. In terms of my lectures the pedagogy I adopt is largely interactive; in other words I try to get students to participate in the discussion. This revolves around question and answer sessions between myself and the students.

3.2. For tutorials I expect students to have done the prior reading and also to have at least considered the questions I posed to them at the end of the previous tutorial. I assume that my students learn from each other. This applies particularly to the tutorial situation, and less so to the lectures. As English 2 students I expect them to be familiar with the standard literary and critical terminology. They have been lectured on the text and perhaps know more than myself, as I have not been the lecturer for that specific course. In reality though I find that as much as 40% of the students do not read or prepare for the tutorials. I am not even sure that they have attended the lectures because sometimes when I ask them questions they stare blankly at me.

3.3. What makes the English 2 tutorial system different here at UDW is that there is no fixed programme. In other places where I have taught there is an assumption that the tutorial programme follows the lecture programme; so what is taught in lectures is re-enforced in the tutorial. I believe this ought to be the case. It gives the students a sense of context and coherence in their learning, it also helps the tutors to gain a sense of where the students are at, especially if the tutor is not the lecturer. The tutorial would therefore help to clarify issues not properly understood in lectures. That is how I have chosen to structure my own classes, and the students seem to enjoy this; in fact some students have come from other groups to join my own in order to see what is going on. Some lecturers do prepare questions which they would like to be considered in the tutorial. I have found this extremely helpful.

3.4. My approach to the teaching of literature is 'sociological', or more precisely Marxist. My emphasis is on the social significance of the text in society. I make this point explicit to my students. As my tutorials follow the lectures, so my programme began with the theory classes. As students begin with the theory segment so my programme shadows this.

3.5. Students do not have to do formal writing in tutorials, I have however given them a few written assignments aside from their essays (which I do not mark) from time to time. A common problem is the lack of texts. Another problem, which I would identify as the main learning problem in the classroom, is the difficulty students experience with expression. This is not only marked in speaking but I also assume it to be evident in the essays. I have not completed the marking of my short assignments yet.

3.6. For me the difficulty is making assumptions which are then disappointed or shown to be incorrect. In tutorials I ask students directly about the text or subject...many have nothing to contribute, as they have not prepared. Now as a result of this I emphasise the need for prior preparation and stipulate that only three absences are condoned in the class. The class that you observed was a good class, in my other classes students do not participate at all and then I am forced to lecture them. Because of this I have, in the past, given my students worksheets. But there limited resources in the department for photo-copying.

3.7. Furthermore the disruptions have a de-moralising effect on the students and especially the staff. Sometimes I think of leaving for a more rewarding job than this. The fact that these disruptions are sporadic keeps me here. At other institutions this happens for much of the time. In comparison to these places at least half of my students are linguistically competent. We need language development in this department, the situation is going to move in the same direction as in other similar institutions in this country. There language development has become crucial. Perhaps the University needs to establish a proper Linguistics Department to cater for the language needs of students who do not intend to major in English.

#### 4. Aran: 20-08-96

4.1. When teaching a text I look for a South African connection which will enable me to contextualise the text in terms of history and society. Students seem to like this because they see the western canon as distant and alien. I believe that a local connection to the text enables students to then place the canon in terms of their own history. This history involves their own experience. I like to tap the students' resentment towards colonialism/ westernism/ and the canon because it demands an energy and personal investment from the students.

4.2. I try to get them to feel confident to judge works of literature by their own standards. One attempts to sketch the ideology of writers/ literary works in relation to the students' aesthetic. That seems to work in the tutorial because they see that the aesthetic is wrapped-up with the politics of a context. The students need to trust their own suspicions of 'authority' figures/ norms. It is good for them to value scepticism.

4.3. What actually happens with the students? First the criteria (standards and aims for assessment and progress) of the Department are amorphous. Standards and expectations seem to differ from marker to marker, which is not only damaging to the student but also to staff-members' sense of corporate functioning. Staff liberalism (in terms of unwillingness to be explicit about what is expected of students in



the discipline) and fear leads to the vagueness which frustrates students. Second, there is an enormous mixture of students and capabilities in our student-body, it is not possible to homogenise the students. They are very perceptive although they struggle with the written discourse of the academy. There is a resistance to reading, but the load is enormous. Yet my own experience is that students are really drawn to close reading because they realise that this is something that they won't be taught in other disciplines. There is no point to practical criticism without social critique and discussion of the aesthetic. By aesthetic I mean the concepts related to a literary movement such as Romanticism. Values and norms are included in the aesthetic. This is the big skill which is hidden from the students. Once students are given the vocabulary they are able to make distinctive and subtle perceptions.

4.4. Assertion, evidence and perception are the three steps in paragraph construction. The students seem to think that the more they assert something in their writing the more true it becomes. They need to interpret the passage on hand. Students do not seem to see that interpretation is the process of questioning and weighing that they already have an innate awareness of. They also do not seem to realise that this is what we are rewarding. I never explicitly state the skill that I teach in the class until the end of the lesson. On the one hand I am incredibly authoritarian, but this has much to do with the way that they (the students) wish to perceive me. I use this method of teaching in a subversive manner to draw them into a critique. As a teacher I make sure that the critical/ literary terms which I use in my classes are written up on the board. This is way I was taught at school. As soon as the students make the link and begin to interpret a text I affirm that. I do not wish to patronise a student and I do not summarise the reading material for them. They appear to accept responsibility for the reading and do not expect second-hand material. I would prefer it if we did seminars all the time. Sometimes when I am teaching an elective module and the student numbers are manageable, I conduct the class as if it were a seminar.

4.5. There is no afternoon teaching here, we could have a seminar system if staff would acknowledge that this might actually lead to better job satisfaction.

4.6. This institution is corrupt beyond belief. This feeds the inertia and defeatism among staff who believe that structural change of a major or even minor scale does not need to draw from other disciplines/ structures. But there is no collaboration between these structures and the politics is labyrinthine partly because there is no effective administration. There are five admin. personnel to one academic, consequently most of the resources go into the administration.

4.7. This department (as indeed does the university) needs a statement of intent which affirms that the university works on a system of merit. Students are cynical and think that the university works by

corruption and vested interests. Ideally the university needs to acknowledge historical differences between groups within the student body, but this is no reason to distort the principle of meritocracy.

4.8. The staff here agree on things but never implement them uniformly. Students pick this up and exploit it. The English-lit course is about being able to read texts and acquiring the vocabulary to critique those texts. The connections between the canon and S.A.lit matter and I feel that the move towards 'relevance' as the criteria for inclusion or exclusion is dangerous because it does not acknowledge the metropole it seeks to define itself against.

## 5. Pete: 21-08-96

5.1. The situation here at UDW has changed since the late 80's. I left for a year of study leave, and so on my return I had a "before and after" experience. The student profile had changed. Internal politics of the campus reflects the larger political scene and impacts on teaching and other requirements of us at the university.

5.2. 1992-93 saw the department verge on administrative collapse. Why? Student overload and also staff-stress related to the overload combined with the effects of internal politics. The problem was our inability to access the cultural worlds which students inhabited. My view of literature is Marxist and I am concerned in my classes to inculcate a critical-analytical frame of mind (Text/context). My emphasis is far more on cultural studies as opposed to the study of discourses. There has been a move to include this 'cultural studies' emphasis as a means of accessing the students' cultural worlds. But we have taken much for granted in terms of the amount of literary capital which they possess. I think this is practically non-existent. I have suggested options which seem to connect with the social/ political worlds of the students. These texts seem to work better than the standard literary works.

5.3. During much of the 1980's and the early 1990's the long process of syllabus revision took place. This resulted from a struggle between what can loosely be termed the 'formalists' and the 'cultural contextualists' in the Department. The latter group won out eventually. The skills emphasis which seems to be gaining ground now may see us moving towards a more formal position.

5.4. The problem with the present syllabus and the pedagogy which accompanies it, is that the university lacks resources. The T.V. course cannot be applied because of this problem. It appears to me that our students' writing and reading skills seem to be diminishing. This seems especially true of our Indian students. There are less working class students coming to this university perhaps because they do not have

access to the resources that they used to have (in terms of funding). Our students are also moving into an increasingly visual culture. I find that they are sophisticated in their perception of the visual, but unable to articulate that. It is of course difficult to gain any accurate sense of a student profile.

5.5. It is difficult to monitor the development of students as they go from English to other disciplines, or come up from English 1 to English 3. Our relationship with students is incomplete, and our contact with them is transitory. We are not able to cultivate our students as belonging to the Department. This is related to our lecture and tutorial structure as it stands at present. We notice students at Honours level, but for the past few years these classes have become grim and disillusioning. Now Honours seems less and less feasible.

5.6. Direct tutorial teaching gives me more of an idea of what students need in English. We often deal with basic questions in the tutorial. As for assessment procedures I am not entirely sure, but I hope the questions I set for essays and tests stimulate thought. A great deal of what we need to develop is self-teach modules and material. Last year (1995) I had a situation at English 1 where the students wrote a test and achieved terrible results. Students felt that the second test should be an essay. Our marking system weights essays more than tests. So I gave them a take-home test. This year the same situation occurred with a poetry test (concerning the sonnet form for a metaphysical poet) which showed us that our students did not have the 'cultural capital' to deal with the poem. So I gave them another test to take home. Students put much work into this. It showed that with a different format students could become engaged in a process of critical thinking. With the take-home tests that I marked I did not get a sense of plagiarism.

5.7. Students seem only to be interested in the 'meaning' of a text. This happened in the tutorials in which I taught **Woza Albert**. I asked them to bring questions which they might like to consider, and the question I was asked was "What's the meaning of the play?". This angered me. It seems as if students are very insecure with the very skills we are trying to teach them. This relates to an under-valuing of their own ability or knowledge...also perhaps to a fear/ respect for authority. The lecture situation re-enforces this. Sometimes I pretend ignorance about a text in tutorials, and that may or may not work. There really are students who do not seem to be able to ask questions. They appear to lack a basic level of perceptual ability to deal with the course. This is not necessarily related to the linguistic or conceptual ability that students have.

5.8. What are we trying to do? Students and outsiders seem to think we should pass huge numbers of students who are competent in 'passable English'. Yet the students we should really be teaching are the ones who go through to post-graduate level. We would be more proud of these than the students we pass

who become teachers or clerks and work on the outside of the institution. If our aim is not the above, then what is our aim ? How do we decide what levels we want our students to achieve ? With our numbers it raises the problem with dealing with differing abilities in the same context. This is a grey area in our departmental knowledge of the students...a lack of focus. The bright students can give a great deal , while the others do what is necessary. Why should we focus all our efforts on those in the latter category ? We need a balance. At the moment our teaching is weighted to the latter group who are seemingly not responsive. This is what makes teaching here difficult. Often the only response we get is from brighter students. The lectures do not give us the feed-back we need.

## Appendix 2.1

### **Interview Material: Research at the University of Durban-Westville.**

#### **Department of English**

Please note that the interview material presented in this section is grouped thematically to facilitate easy reference without making it difficult for the reader to trace similar points of view in other interviewees transcripts.

#### **LECTURES & TUTORIALS.**

Tala: 1.4. Lectures now form the bulk of our teaching (4 lectures to one tutorial). Many of the students appear to feel that there is a stigma attached to preparing for classes and some are too shy to speak English in the classroom. Sometimes students even speak in the vernacular.

1.1. My tutorials do not follow the lecture programme but are rather focused on the acquisition of certain skills which I know the students do not possess. When teaching in the tutorial situation I bring no assumptions of the knowledge my students have about the subject area.

1.3. We have a history of decreasing tutorial attendance in the Department. In 1987 students were told that they had to attend 90% of tutorials (they were actually expected to attend about 75%). In 1995 we stipulated that students attend about 70% of tutorials (and they were actually expected to attend 50%). In 1996 we stipulated a compulsory attendance of 50% and students' attendance has now become very erratic. The situation arises out of a history of student disruption and not because of administrative bumbling. Students sign-up for tutorials and are not assigned to tutors. With an unstable student population it becomes very frustrating for the teacher because you know that many students would have been absent when you set preparation and thus they will arrive being unprepared. As a teacher one has an



awareness of how this unprepared group sit in judgement of the prepared students who may stumble through their responses.

Alice: 2.2 There is very little evidence of any reading to be done. For tutorials there is very little preparation done by students and one often feels that you are giving a back-up lecture to the formal lecture. From the lecture material given to them students have not been able to put together a single question concerning the primary text which was being taught at that stage.

2.6. Because of the modular system students arrive in a module and one cannot assume the same knowledge. The present system of four lectures to one tutorial encourages them to be passive in the tutorial situation. There is a passive teaching method being used and a passive learning method which has been adopted by students. Neither of these encourage the acquisition of critical skills. There seems to be a link there. With the smaller groups it is easier to gain interaction. Where the group was small there the pedagogy became more collaborative and interactive.

Pete: 5.6. Direct tutorial teaching gives me more of an idea of what students need in English. We often deal with basic questions in the tutorial. As for assessment procedures I am not entirely sure, but I hope the questions I set for essays and tests stimulate thought. A great deal of what we need to develop is self-teach modules and material.

Tami: 3.3. What makes the English 2 tutorial system different here at UDW is that there is no fixed programme. In other places where I have taught there is an assumption that the tutorial programme follows the lecture programme; so what is taught in lectures is re-enforced in the tutorial. I believe this ought to be the case. It gives the students a sense of context and coherence in their learning, it also helps the tutors to gain a sense of where the students are at, especially if the tutor is not the lecturer. The tutorial would therefore help to clarify issues not properly understood in lectures. That is how I have chosen to structure my own classes, and the students seem to enjoy this; in fact some students have come from other groups to join my own in order to see what is going on. Some lecturers do prepare questions which they would like to be considered in the tutorial. I have found this extremely helpful.

Pete: 5.8. What are we trying to do? Students and outsiders seem to think we should pass huge numbers of students who are competent in 'passable English'. Yet the students we should really be teaching are the ones who go through to post-graduate level. We would be more proud of these than the students we pass who become teachers or clerks and work on the outside of the institution. If our aim is not the above, then what is our aim? How do we decide what levels we want our students to achieve? With our numbers it

raises the problem with dealing with differing abilities in the same context. This is a grey area in our departmental knowledge of the students...a lack of focus. The bright students can give a great deal, while the others do what is necessary. Why should we focus all our efforts on those in the latter category? We need a balance. At the moment our teaching is weighted to the latter group who are seemingly not responsive. This is what makes teaching here difficult. Often the only response we get is from brighter students. The lectures do not give us the feed-back we need.

## **PEDAGOGY & ASSUMPTIONS.**

Tala: 1.1 What I do assume is that they have a desire to understand a question (especially for the purpose of answering an essay or exam question). Students also desire to understand the course material and also the conceptual or theoretical emphases of a course.

1.2. I sometimes assume that my students have certain texts in common, but here I cannot be sure because they spot for tests and thus may not have read the prescribed texts of the previous year. Because I can assume so little in the classroom concerning my students I feel safer dealing with skills in class, and the students seem to appreciate this. The students have great difficulty in understanding theory, and so when I teach theory I make a point of incorporating content (although this may not always be coursework material).

Alice: 2.1. I teach modules at the level of English 3: Post-modernism, satire and magic realism. The theme is inter-textuality. Theorists are not done in detail because they, the students, had theory at English 1 and English 2 level. The theory seems inaccessible to students: "a baggage of ignorance". Most students are in the 50% range from English 2. They tend to avoid the theory and the reading of primary texts. Furthermore the integration of theory with the teaching of the primary text has not been achieved with the syllabus.

2.3. When teaching in the classroom I expect a body of expertise to be available to students, but my experience of them dictates otherwise. Even when basic issues of the same text (John Fowles:FLW) are dealt with at the level of English 1, I realised in my own lectures that I could not assume that students knew what I was talking about. At First Year Level we are not starting where students are at. This problem is associated with the changes in the syllabus which seem to become idiosyncratic and our intentions (mission) are lost in the process. There is no coherent structure in place to deal with students who are not competent in terms of the language and skills we require of them. Even if a student goes to ADP I'm not sure that any real intervention can be made on behalf of these students. This category form

about 50% of the student-body in our department. These are sub-40% students and this feature has been a feature of our student-body over the last three-four years. In fact over the past four years our students seem to be becoming weaker. We have recently moved to giving students back their essays on an individual basis which is very difficult for us and the students because there seems to be so little we can do (in terms of resources) and what they are capable of.

2.4. My pedagogy at English 3 level with the modular system has resulted in me not over-packing my lectures. There has been much pruning. Students now get a hand-out which is a programme for the lectures. At each individual lecture they then receive another more detailed summary of that lecture. I often repeat much of the material using a varied vocabulary because I cannot assume that they know the meanings of complex terms. Boardwork and OHP I use frequently in the lecture situation.

2.5. Sometimes I give tutors a worksheet with the topics to be covered in the tutorials which have been considered in lectures. At English 1 level tutors receive worksheets from me prior to the lectures I give. At English 3 level in terms of back-up its problematic. Students find skills-based tutorials more useful, but they also want content-based material.

Tami: 3.1. In terms of my lectures the pedagogy I adopt is largely interactive; in other words I try to get students to participate in the discussion. This revolves around question and answer sessions between myself and the students.

3.2. For tutorials I expect students to have done the prior reading and also to have at least considered the questions I posed to them at the end of the previous tutorial. I assume that my students learn from each other. This applies particularly to the tutorial situation, and less so to the lectures. As English 2 students I expect them to be familiar with the standard literary and critical terminology. They have been lectured on the text and perhaps know more than myself, as I have not been the lecturer for that specific course. In reality though I find that as much as 40% of the students do not read or prepare for the tutorials. I am not even sure that they have attended the lectures because sometimes when I ask them questions they stare blankly at me.

3.4. My approach to the teaching of literature is 'sociological', or more precisely Marxist. My emphasis is on the social significance of the text in society. I make this point explicit to my students. As my tutorials follow the lectures, so my programme began with the theory classes. As students begin with the theory segment so my programme shadows this.

3.5. Students do not have to do formal writing in tutorials, I have however given them a few written assignments aside from their essays (which I do not mark) from time to time.

3.6. For me the difficulty is making assumptions which are then disappointed or shown to be incorrect. In tutorials I ask students directly about the text or subject....many have nothing to contribute, as they have not prepared. Now as a result of this I emphasise the need for prior preparation and stipulate that only three absences are condoned in the class. The class that you observed was a good class, in my other classes students do not participate at all and then I am forced to lecture them. Because of this I have, in the past, given my students worksheets. But there limited resources in the department for photo-copying.

Aran: 4.1. When teaching a text I look for a South African connection which will enable me to contextualise the text in terms of history and society. Students seem to like this because they see the western canon as distant and alien. I believe that a local connection to the text enables students to then place the canon in terms of their own history. This history involves their own experience. I like to tap the students resentment towards colonialism/ westernism/ and the canon because it demands an energy and personal investment from the students.

4.2. I try to get them to feel confident to judge works of literature by their own standards. One attempts to sketch the ideology of writers/ literary works in relation to the students' aesthetic. That seems to work in the tutorial because they see that the aesthetic is wrapped-up with the politics of a context. The students need to trust their own suspicions of 'authority' figures/ norms. It is good for them to value scepticism.

4.4 I never explicitly state the skill that I teach in the class until the end of the lesson. On the one hand I am incredibly authoritarian, but this has much to do with the way that they (the students) wish to perceive me. I use this method of teaching in a subversive manner to draw them into a critique. As a teacher I make sure that the critical/ literary terms which I use in my classes are written up on the board. This is way I was taught at school. As soon as the students make the link and begin to interpret a text I affirm that. I do not wish to patronise a student and I do not summarise the reading material for them. They appear to accept responsibility for the reading and do not expect second-hand material. I would prefer it if we did seminars all the time. Sometimes when I am teaching an elective module and the student numbers are manageable, I conduct the class as if it were a seminar.

Tala: 1.5 I use no explicit pedagogical theory to inform my teaching practice. What I do try to achieve in my classes is, for example, to make feminist theory as experiential as possible. I ask myself in what ways



can this work be related to the lived or home experience of my students. Language teaching used to feature explicitly, and still does, but now infrequently.

## ASSESSMENT

Tala: 1.5. The essays which are set are not marked by the students' tutors but by a pool of markers. Students then collect their work from the marker concerned.

Pete: 5.6 Last year (1995) I had a situation at English 1 where the students wrote a test and achieved terrible results. Students felt that the second test should be an essay. Our marking systems weights essays more than tests. So I gave them a take-home test. This year the same situation occurred with a poetry test (concerning the sonnet form for a metaphysical poet) which showed us that our students did not have the 'cultural capital' to deal with the poem. So I gave them another test to take home. Students put much work into this. It showed that with a different format students could become engaged in a process of critical thinking. With the take-home tests that I marked I did not get a sense of plagiarism.

Alice: 2.7. We have more tests than essays because students plagiarised in the past. But the problem with the tests and essays now is that we see the lecture and even reserve material being regurgitated without being understood or really engaged with by the students. Students seem to think that that lecturers are able to transmit a "finished product" to them.

Aran: 4.3. What actually happens with the students? First the criteria (standards and aims for assessment and progress) of the Department are amorphous. Standards and expectations seem to differ from marker to marker, which is not only damaging to the student but also to staff-members' sense of corporate functioning. Staff liberalism (in terms of unwillingness to be explicit about what is expected of students in the discipline) and fear leads to the vagueness which frustrates students.

Alice: 1.5 What I do is when I detect a particular flaw in students' written work in the tutorial, I will give them appropriate exercises to work on in their own time. My offers to mark this work are invariably not taken up. There are no prescribed language texts which students use, although in previous years we used to make use of Sue Court's book. There are ADP tutors but they follow the same course as we do, furthermore their focus is on skills acquisition, as opposed to language competency per se.

1.5 I try to mark smaller pieces of preparation in the class itself...but honestly I have very little idea of the competency levels of the students in my tutorials. I'd say about 50% of the students arrived prepared for my classes.

Pete: 5.5. It is difficult to monitor the development of students as they go from English to other disciplines, or come up from English 1 to English 3. Our relationship with students is incomplete, and our contact with them is transitory. We are not able to cultivate our students as belonging to the Department. This is related to our lecture and tutorial structure as it stands at present. We notice students at Honours level, but for the past few years these classes have become grim and disillusioning. Now Honours seems less and less feasible.

### **CURRICULUM & STRUCTURAL CHALLENGES**

Pete: 5.3. During much of the 1980's and the early 1990's the long process of syllabus revision took place. This resulted from a struggle between what can loosely be termed the 'formalists' and the 'cultural contextualists' in the Department. The latter group won out eventually. The skills emphasis which seems to be gaining ground now may see us moving towards a more formal position.

5.4. The problem with the present syllabus and the pedagogy which accompanies it, is that the university lacks resources. The T.V. course cannot be applied because of this problem. It appears to me that our students' writing and reading skills seem to be diminishing. This seems especially true of our Indian students. There are less working class students coming to this university perhaps because they do not have access to the resources that they used to have (in terms of funding). Our students are also moving into an increasingly visual culture. I find that they are sophisticated in their perception of the visual, but unable to articulate that. It is of course difficult to gain any accurate sense of a student profile.

Tala: 1.6. As a Department we do not have the physical capacity for the students we have at present (in terms of venues for instance) and the content of the curriculum does not take into account the students' poor writing or language skills. Perhaps the lecture/ tutorial ratio should be reconsidered. Our present system of using outside temporary tutors is not very reliable. Further to this we have to do the administrative work ourselves as there is only one secretary.

1.7. Literary Theory is taught in a separate segment of the course which is thematised. At English 1 level the theme is "subjectivity", at English 2 "context" and at English 3 "text". This does not appear to work very well because it does not begin from where the students are in their development or understanding. Theory ought to be integrated with the teaching of texts, at least at 1st year level, because this seems to me to be a far less intimidating approach and far more directly relevant to the Literature. At the moment the integration of theory occurs at the whim of the lecturer concerned.

1.8. As a Department we need to take cognisance of the fact that most of our students are going to be English teachers. As teachers now we have no sense of the relational nature of our work to Education. I think our teaching would be more focused if we had this information.

Alice: 2.2. Although tutorial questions and tentative programmes (tentative because they change as the circumstances demand) are theory driven, the teaching of modules has not been standardised in terms of consensus about why (theory) and how (approach) the prescribed text is to be taught. The problem filters through from English 1 to English 3 and we find that much basic language teaching has to be conducted at the level of English 3. At this level students are still not able to articulate what happened in lectures.

Tami: 3.5 A common problem is the lack of texts. Another problem, which I would identify as the main learning problem in the classroom, is the difficulty students experience with expression. This is not only marked in speaking but I also assume it to be evident in the essays. I have not completed the marking of my short assignments yet.

### **CIRCUMSTANCES AFFECTING TEACHING**

Pete: 5.2. 1992-93 saw the department verge on administrative collapse. Why? Student overload and also staff-stress related to the overload combined with the effects of internal politics. The problem was our inability to access the cultural worlds which students inhabited. My view of literature is Marxist and I am concerned in my classes to inculcate a critical-analytical frame of mind (Text/context). My emphasis is far more on cultural studies as opposed to the study of discourses. There has been a move to include this 'cultural studies' emphasis as a means of accessing the students' cultural worlds. But we have taken much for granted in terms of the amount of literary capital which they possess. I think this is practically non-existent. I have suggested options which seem to connect with the social/ political worlds of the students. These texts seem to work better than the standard literary works.

Tala: 1.9. Student disruptions are very unproductive and debilitating for us as staff. The entire administrative process and lecture schedule may be distorted as a consequence of such occurrences. Work I set for tutorials, for example, I assume to have been lost in the interim of a disruption. Yet in spite of these problems I feel that there are students whom I reach and they make it worthwhile.

Alice: 2.8. The fact that our syllabus is lecture orientated feeds this problem (lack of reading or writing skills development) and exacerbates the non-reading culture. Students have perfected the strategy of passing without having read the primary material. We then tried at English 1 and T (Terminal Course)

level to administer a reading test. The admissions policy enables weak students to gain access to the English courses. With so many students we cannot locate students' abilities and needs adequately. One feels a sense of futility.

Tami: 3.7. Furthermore the disruptions have a de-moralising effect on the students and especially the staff. Sometimes I think of leaving for a more rewarding job than this. The fact that these disruptions are sporadic keeps me here. At other institutions this happens for much of the time. In comparison to these places at least half of my students are linguistically competent.

Aran: 4.5. There is no afternoon teaching here, we could have a seminar system if staff would acknowledge that this might actually lead to better job satisfaction.

4.6. This institution is corrupt beyond belief. This feeds the inertia and defeatism among staff who believe that structural change of a major or even minor scale does not need to draw from other disciplines/structures. But there is no collaboration between these structures and the politics is labyrinthine partly because there is no effective administration. There are five admin. personnel to one academic, consequently most of the resources go into the administration.

Pete: 5.1. The situation here at UDW has changed since the late 80's. I left for a year of study leave, and so on my return I had a "before and after" experience. The student profile had changed. Internal politics of the campus reflects the larger political scene and impacts on teaching and other requirements of us at the university.

### **LANGUAGE DEVELOPMENT & STUDENTS' COMPETENCIES.**

Tami: 3.7 We need language development in this department, the situation is going to move in the same direction as in other similar institutions in this country. There language development has become crucial. Perhaps the University needs to establish a proper Linguistics Department to cater for the language needs of students who do not intend to major in English.

Aran: 4.3 Second, there is an enormous mixture of students and capabilities in our student-body, it is not possible to homogenise the students. They are very perceptive although they struggle with the written discourse of the academy. There is a resistance to reading, but the load is enormous. Yet my own experience is that students are really drawn to close reading because they realise that this is something that they won't be taught in other disciplines. There is no point to practical criticism without social critique and



discussion of the aesthetic. By aesthetic I mean the concepts related to a literary movement such as Romanticism. Values and norms are included in the aesthetic. This is the big skill which is hidden from the students. Once students are given the vocabulary they are able to make distinctive and subtle perceptions.

4.4. Assertion, evidence and perception are the three steps in paragraph construction. The students seem to think that the more they assert something in their writing the more true it becomes. They need to interpret the passage on hand. Students do not seem to see that interpretation is the process of questioning and weighing that they already have an innate awareness of. They also do not seem to realise that this is what we are rewarding.

4.7. This department (as indeed does the university) needs a statement of intent which affirms that the university works on a system of merit. Students are cynical and think that the university works by corruption and vested interests. Ideally the university needs to acknowledge historical differences between groups within the student body, but this is no reason to distort the principle of meritocracy.

4.8. The staff here agree on things but never implement them uniformly. Students pick this up and exploit it. The English-lit course is about being able to read texts and acquiring the vocabulary to critique those texts. The connections between the canon and S.A.lit matter and I feel that the move towards 'relevance' as the criteria for inclusion or exclusion is dangerous because it does not acknowledge the metropole it seeks to define itself against.

Pete: 5.7. Students seem only to be interested in the 'meaning' of a text. This happened in the tutorials in which I taught **Woza Albert**. I asked them to bring questions which they might like to consider, and the question I was asked was "What's the meaning of the play?". This angered me. It seems as if students are very insecure with the very skills we are trying to teach them. This relates to an under-valuing of their own ability or knowledge...also perhaps to a fear/ respect for authority. The lecture situation re-enforces this. Sometimes I pretend ignorance about a text in tutorials, and that may or may not work. There really are students who do not seem to be able to ask questions. They appear to lack a basic level of perceptual ability to deal with the course. This is not necessarily related to the linguistic or conceptual ability that students have.

### Appendix 3.

#### **Lesson Observations: Research in the Department of English: UDW**

The following lesson observations detail lessons observed by the researcher during the three week research phase. The observations are arranged in chronological order. Where possible interviews were held with the teachers concerned.

**Teacher:** Tami

**Observer:** RB

**Date:** 07-08-96

**Level:** English 2

1. There are 16 students in this class, the majority of whom are females. The subject of the class is the lyrical poem "The Song of Ocal". This is not prescribed but is viewed by the teacher as set reading to be used in the students' essays. The teacher distributes the poem to the students in the form of a hand-out.
2. The teacher attempts to engage students using the questioning mode. One articulate female responds to the questions several times.
3. The teacher asks for the features of the oral poem, and then uses boardwork to map the features for the students.
4. As the lesson proceeds more students tend to respond. The teacher elaborates on the answers given by students but, importantly, seeks clarification from them concerning their answers before proceeding to elaborate.
5. Another male student responds to the teacher's question but does not seem to have understood the question and appears to be more concerned with gender issues and constructions in the poem. The teacher re-articulates his question but the student still gives a reply which is seemingly unrelated to the question.
6. The above response appears to indicate that either the discourse of the teacher is not accessible to the student or that the teacher's questions need to be firmly grounded in the poem itself (as opposed to being of a general nature regarding the poem).
7. The second section of the lesson begins with a number of questions concerning the construction of stereotypes concerning Africa. Students have more input here as opposed to the section dealing with the features of the oral form. Black females remain silent in this class unless the teacher asks them directly and then pleasantly their responses are both concise and meaningful in the discussion.
8. The teacher builds the responses of the students into his larger 'discourse'. It is evident that some students have not read the poem. The teacher refers to Conrad's novel HoD in relation to the analysis being made of stereotypes of Africa as a child.

9. Literary terms such as “discourse/ colonial/ evolution/ implied audience/ imagery” and “romanticise” are noted on the board and included in the teacher’s discourse.
10. The teacher goes to great pains to indicate the irony of the poem which does actually value traditional features of African communal life whilst seemingly professing to despise them.
11. The students respond to the teacher’s question concerning the exaggeration of the poet-speaker’s hate of everything pre-colonial. Again a black female’s input regarding ‘cultural relativity’ stimulates interest from the teacher and students.
12. The teacher does not hesitate to select students to respond to questions.
13. The teacher sets reading material for the next lesson: “The Trial of Dedan Kimati”.

**Teacher:** Alice

**Observer:** RB

**Date:** 13-08-96

**Level:** English 3

1. The teacher introduces the subject for this class which is a sonnet by Shakespeare. She then proceeds to outline the focus of this tutorial which is to give students an introduction to how ‘metre’ is used in poetry to enrich meaning. The content of the tutorial does follow the lecture sequence of the students in this case but is used to illustrate a feature of poetry.
2. Students are given a copy of the sonnet as well as an handout which provides the basis of the discussion concerning metre.
3. The teacher’s voice is very soft in this large venue, she reads the sonnet to the class, and then mentions that this interest in metre occurs in the context of the student’s course on Romantic poetry.
4. Despite the teacher re-articulating a question concerning what metre is, or ‘what it relates to’ there is clearly no-one in the group who knows how metre functions.
5. The teacher mentions music and students appear to pay more attention because this is a world which they have direct experience of. One student responds to a question concerning how music works by rhythm and beat. But this interesting opening is not pursued in the following statements or questions made by the teacher.
6. As the teacher leaves to find a piece of chalk students break into whispered conversations. There are five students in this class.
7. The teacher returns and proceeds to give the students the features of metre/beat but does not make direct reference to the poem at this point. The strokes and accent marks on the board are thus unrelated to any actual line of poetry being read or discussed in class.
8. The teacher then outlines the various types of metre: trochaic, iambic, spondaic, but there is little evidence that students find this relevant to the poem itself.

9. The students are then asked to read the sonnet and identify where the accent falls. One student speaks-up whilst the two females write notes assiduously. Two other male students stare blankly at their handouts. Throughout the lesson they do not turn the page.

10. The teacher has now moved on to discussing what the simile is in the first two lines of the sonnet, but students are still not entirely clear about metre is. The same black student responds to the questions in a confident and articulate manner.

11. The discourse of the teacher gradually adjusts to the students, and becomes less technical and more prosaic until the teacher ends-up by asking questions concerning the vocabulary of the poem. After class the teacher is unable to return marked essays because the students who are meant to collect them at this tutorial are not present.

**Teacher:** Aran

**Observer:** R.B.

**Date:** 14-08-96

**Level:** English 3

1. There are eight students in this class. The subject is romantic poetry, specifically a poem by Shelley "England in 1819".
2. The class settles and the teacher begins to give students some idea of the social ferment in England at this time. There is one very articulate older male student, although it seems clear that most of this class are familiar with the subject being discussed.
3. The poem is read by the same student mentioned above. With the reading comes further contextual information concerning the Peterloo Massacre.
4. One other articulate female responds to the teacher's questions which are directed to the students in general.
5. For each answer the teacher gives a sustaining context which not only elaborates on the student's answer but extends its range and meaning.
6. Two students interrupt the lesson mid-stream looking for another student in the adjoining room, this has the effect of distracting the learners in the class and aggravating the teacher's sense of continuity in the flow of the lesson.
7. The teacher's mode of interaction with the students is by means of continual questioning. Students write notes assiduously, perhaps to avoid being spotted by the teacher for an answer. This said, there is obviously a good rapport between the students and the teacher. They seem attentive to each other and to the questions.



8. Two articulate students respond most of the time, although as the lesson proceeds previously quite students begin to respond to the questions.
9. The second part of the lesson is devoted to a piece of prose which sets out the schemata of romantic thought. Again the teacher is careful to give this passage a historically grounded context. The meanings of such terms as 'reason' and 'imagination' are discussed by the learners and the teacher. Such concepts as 'the Newtonian world-view', 'numeration and rationality' are alluded to.
10. The teacher's manner is firm but also calm which appears to encourage the less articulate and quiet students.
11. The teacher requests students to ground their responses to questions in the actual text being discussed. An interesting aside concerning the meanings such words as 'hysteria and genius' have in society. The gender slant to this conversation is particularly engaging to both males and females in this class.
12. The teacher reminds the class of the work that has to be prepared for the following lesson.

**Teacher:** Lucy

**Observer:** RB

**Date:** 14-08-96

**Level:** English 1

1. The teacher writes a quote down on the board. The class gradually fills-up and the teacher mentions that interaction will probably be better today because there are less students. There are finally about twenty students in the class.
2. A number of students have texts, fewer have seen the play performed at the local theatre on the campus, and the majority have clearly not even read the play.
3. The teacher asks students at the back to move closer to front, but they do not move.
4. There is a good atmosphere and rapport in this class between the teacher and the students. The teacher alludes to the previous text, Richard II, as a means of recalling the concepts of the 'active' and 'passive' subject. Students respond and begin to make connections between this play, Woza Albert, and the Shakespeare transferring their conceptual knowledge from one work to the other. This works well for students it gives them an entry point to the text.
5. The teacher pin-points students to give responses in class, and the students do respond (on the whole, only one student admits to an inability to understand the concepts of the active and passive subject).
6. Some of the student's responses are heard by the other members of the group, but the females' responses are articulated shyly and occur in whispers. An excerpt from the play is given to students who do not possess the text in the class. They are encouraged to read and by the text. The class read the passage whilst the teacher reads out the register.

7. Students enjoy the teacher's engaging manner, and are at the same time understanding why the subject in each of the passages from the play are passive. Connections are now being made between this perceived passivity and the quote on the board concerning black consciousness and the emergence of 'a militant black theology'. The Indian males in the class are silent, whilst the black males have much to contribute....perhaps this is because of the text and the subject matter ?
8. The teacher sets work for the next week and stipulates that students must bring texts to the class.

**Teacher:** Just

**Observer:** RB

**Level:** English 2

**Date:** 21/08/96

1. It is evident that Mr Y was meant to have taken this class, but as the class teacher is absent, Mr X comes in to check that someone is there to teach. The students are all present and ready to work. I am asked whether I would like to teach, I decline. It is clear that the teacher has given the students questions to consider for the tutorial. The set text is the **Trial of Dedan Kimati** but the tutorial questions are concerned with the use of 'protest' as a critical/ analytical term.
2. The teacher assumes the text to have been read, yet it is evident that many students not only do not have the text with them but are also not prepared for this lesson.
3. When asked, one of the students states that he is a 'visitor' to this class.
4. The teacher begins by asking about the term 'protest' as a critical term.
5. One female student responds after some period of silence, from previous observations I recall that she is one of the students who was prepared for the class the last time I was with them. Clearly she has read and has prepared.
6. The teacher continues to question the class about the debate concerning protest literature. This questioning is prefaced by a typical exam like question concerning protest literature which the teacher then asks the students to deconstruct.
7. There are long silences between the answers, but the teacher seems comfortable about this, and the answers are eventually forthcoming.
8. The teacher does not give answers to his own questions, but waits upon the students. One student expresses confusion about the use of 'protest' as a critical term. The teacher re-articulates her question and poses it to the rest of the group. The same female mentioned in (5) responds to the other student's question.
9. The teacher refers to critical reading which is meant to form the background to this discussion concerning the use of protest and the nature of protest literature.

10. The teacher's discussion moves on to Alex La Guma. We have moved from Kimati and question analysis to La Guma's use of naturalistic detail (realism) to sketch the social conditions of oppressed peoples. The same student who identified difficulty with the term 'protest' now asks for elaboration. Another articulate female responds to her query.

11. Some students take notes, others have their heads down on the desks or sit and look at the teacher.

12. The teacher questions the woman who first identified her difficulty with protest as a critical term. A three way discussion ensues between this student, another male student and the teacher. Some students now begin to ask questions. Lesson time ends.

**Teacher:** Tala

**Observer:** RB

**Level:** English 2

**Date:** 21-08-96

1. The teacher reads out the roster of students, it is evident that 2/3 of the class is present (16 students).
2. Teacher outlines the procedure of the lesson, dealing firstly with the preparation expected of students for this lesson (2 poems, one scanned and another used in a practice paragraph writing exercise).
3. Regarding the poem by Hopkins, the teachers asks for some contextual information from the students, which is readily supplied.
4. The majority of students are taking notes assiduously. One or two of the students are enormously articulate when asked about literary terms such as 'sensuous and passionate'.
5. The teachers asks students directly for answers to questions (as opposed to asking the class in general).
6. Two male students are asked to read 'God's Grandeur'. The teacher's comments are supportive.
7. Two black students arrive late, and are asked to give answers to some of the questions being asked by the teacher.
8. When asked about the speaker in the poem, the one black female is unable to identify the speaker. Another student when asked about the subject of the poem is able to respond articulately giving references from the poem which illustrate its structure and sonnet form. It is clear that the majority of the students are well prepared for this class as they read their answers to questions from written material that has been prepared at home.
9. The students are familiar with the meanings and applications of words such as 'octave, sestet, rhythm, rhyme' and are able to use this terminology to articulate the affects of words/structure etc on the ear.
10. The teacher often asks students to speak louder for the benefit of other students in the class.
11. A brief summary of the second poem is given to the students by the teacher.

12. Students are asked to assess each other's work in terms of four criteria written on the board. Students divide into pairs and the teacher moves from pair to pair checking preparation, of the practice paragraph, and asking questions.

13. Students who are not prepared are asked to write paragraphs in the class.

14. Work is set by the teacher for the following week: writing an introductory and concluding paragraph for an exam question.

**Teacher:** Aran

Observer: RB

Level: English 2

Date: 28-08-96

1. The subject is Russian Formalism. Three different passages are given to the students in the form of a handout. Students read silently.

2. The teacher writes the vocabulary for the lesson on the board. There are eight students in this class. The teacher's tone is considered, modulated and gentle.

3. The three passages are difficult reading. Excerpts from Joyce, Beckett and Celan. They are characterised by a lack of syntax and a stream of consciousness style.

4. The teacher asks a student to read the first passage and then proceeds to ask questions about the 'effect' of the reading on the students. Initially his continual questions meet with no verbal response although it is clear that the students are considering the text in light of these questions.

5. The teachers gives some pointers (hints) about the effect such a text may have and how that effect is constructed. After silence the teacher switches to a direct approach, questioning the students directly on RF (Russian Formalism). What would the Russian Formalists be concerned with?

6. Two students respond with perceptive remarks about the text. The teacher builds on these responses showing that RF would be concerned with what makes the language of a text familiar/ unfamiliar.

7. Students respond noting that what makes Joyce unfamiliar is the absence of syntax. Syntax creates or clarifies meaning. Teacher gives contextual information: RF is not interested in the historical context of a novel or the disposition of the author. Some explanation follows where the teacher elaborates on the meaning of the vocab on the board. Further contextual info. is given concerning the ideas of RF about literature (attempt to make it into a scientific discipline).

8. Students are silent and take notes. The teacher progresses through this lesson to a point where he tries to get students to piece together their own composite idea about what RF means.

9. The lesson ends and students vaguely indicate that they would like another tutorial on RF. The teacher sets the reading for the coming week.



**Teacher:** Pete

Observer: RB

Date: 13-09-96

Level: English 3

1. There are two students in the class. There is a problem of devising content for this tutorial because the students arrive from different modules.
2. The tutorial's subject is a film (and it is assumed that students have seen the films prescribed for study). Initially students take notes as the teacher speaks. The teacher reads sections from an article which is given to the students as a handout. The article, as indeed the tutorial, is concerned with methods and approaches to the film study or critique.
3. The teacher sets out what he wants to do in this class: to illustrate film conventions and the exploitation or breaking of these conventions.
4. A short aside follows where the teacher speaks of the moving image and how 24 clips/frames constitute a moving image. The fact that the image is also larger than life and thus represents an exaggerated and magnified version of reality is also discussed.
5. Initially the tutorial takes the form of a mini lecture and then students begin to ask questions. The teacher remains behind the desk and elevated. It is evident that these students were at the last tutorial and that they have an idea of what the teacher is talking about.
6. The teacher speaks about how sound is mentioned as a signifier in the film and how it often give scenes an emotional character. It is a pity that the film is not on view as the teacher has to refer to scenes in the hope that the students will be able to recall that part of the film.
7. There is a very articulate student, and one student who is less articulate in this class. The teacher makes reference to the film and uses gesture and tone modulation to continually indicate emphasis in his speech.
9. The interactive element of this lesson becomes magnified as the time moves on and eventually the teacher and students appear to be engaged in a conversation.
10. Terms such as "post-modernism/ metafiction, realism, intertextual, and fictionality" are a part of the teacher's discourse and seem to be understood by the students, although they are not used in the students' discourse.
11. Teacher asks what students wish to do for the next tutorial, they have to select a compulsory module so that both students will be able to participate effectively. They chose literary theory, and thereafter follows a short blurb on the differences between New Criticism in the UK and USA i.r.o. Russian Formalism and Marxism.

96 ARTS

*Paper 2*

*Methodology* (Social research methods and techniques)

*Paper 3*

*Juvenile Delinquency*

The control, treatment and prevention of juvenile delinquency

- (1) The rôle of the police
- (2) The juvenile court
- (3) Institutions for juvenile delinquents
- (4) Parole and aftercare
- (5) Community-based treatment programmes
- (6) Delinquency prevention programmes
- (7) Future trends

OR

*Penology*

- (1) Motives and justifications for punishment
- (2) The sentencing process
- (3) Restitution and compensation
- (4) Criminal justice and penal reform
- (5) Modern trends in punishment
- (6) Crime prevention
- (7) Police science: the philosophy of policing; specific problems of policing; police-community relations; modern developments in policing techniques

**PENOLOGY**

*Note*—This one-year course may only be taken by third-year LL.B. students, as one of their optional courses, provided they have not completed a course in Criminology III.

(a) *Psycho-Criminology*

- (1) Definition and development of psycho-criminology
- (2) Psychoses and crime
- (3) Neuroses and crime
- (4) Psychopathy
- (5) Constitutional theories of crime
- (6) Psycho-analytic theory of crime
- (7) Criminal responsibility

(b) *Principles of Punishment*

- (1) Motives and justifications for punishment
- (2) The sentencing process
- (3) Restitution and compensation
- (4) Criminal justice and penal reform
- (5) Modern trends in punishment
- (6) Crime prevention
- (7) Police science: the philosophy of policing; specific problems of policing; police-community relations; modern developments in policing techniques

**Criminology Honours**

The course prepares candidates for five examination papers one of which will be a long essay on a selected topic

*Paper 1*—Criminological theory

*Paper 2*—Methodology (Criminological)

*Papers 3, 4 and 5*—Three of the following:

- (1) *Socio-Criminology*

- (4) *Crime Prevention*
- (5) *Penology*
- (6) *Victimology*
- (7) *Police Science*

a working knowledge of Afrikaans is recommended for Honours students

**Master's Course in Criminology**

A dissertation on an approved criminological subject, which must give evidence of the candidate's ability to do independent research

**D.Phil**—See General Rules

**DEPARTMENT OF ENGLISH**

Students who obtained an E symbol or lower for English in the matriculation examination are strongly advised to take Practical English. Prospective English I students who fail to satisfy the Head of the Department of their ability to write English competently may be required to pass the course in Practical English before being allowed to enter English I

Students who intend majoring in English *must take the course Phonetics and Linguistics I as a compulsory ancillary, and* are strongly recommended to include the course Classical Studies in their curriculum. *These courses should be taken in the first year of study.*

Students who intend proceeding to post-graduate work in English should include in their undergraduate curriculum at least one course in a modern European language such as French or German

**Practical English**

This is a basic one-year course with special emphasis on the writing of English. The course does not qualify students for admission to English II.

*Paper 1*

The writing of English: essay, style, usage

*Paper 2*

An introduction to English literature: poetry, fiction, drama

**English**

**COURSE I**

This course is intended for those who wish to proceed to Course II and Course III

(One paper)

- (a) Critical analysis of poems
- (b) Depth study of a major poet
- (c) Introduction to Chaucer
- (d) One or two Shakespearean plays and one modern play
- (e) Introduction to the novel
- (f) Introduction to African and Indian literature in English

**COURSE II**

(Two papers)

- (a) Critical analysis of poems
- (b) Depth study of three major poets
- (c) African and Indian literature
- (d) Introduction to English linguistics
- (e) Old and middle English literature

## COURSE III

(Three papers)

- (a) Depth study of four major poets
- (b) Some major English novels, treated chronologically
- (c) Elizabethan drama
- (d) Middle English literature

AND ANY TWO OF THE FOLLOWING THREE COMPONENTS:

- (e) Old English literature
- (f) African and Indian literature
- (g) English linguistics

## Honours

Papers 14 and 17 are compulsory. Students are required to read five papers, and will compile their curricula with the help of the Head of Department. We do not guarantee to offer any particular paper in any particular year

*Paper 1*—Old English*Paper 2*—Middle English*Paper 3*—English linguistics*Paper 4*—African literature in English*Paper 5*—Indian and West Indian literature in English*Paper 6*—English poetry from Spenser to Milton*Paper 7*—English poetry from Dryden to Crabbe*Paper 8*—Romantic poetry*Paper 9*—Victorian poetry*Paper 10*—Twentieth-century poetry*Paper 11*—The English novel from its origins to Jane Austen*Paper 12*—Victorian fiction*Paper 13*—Twentieth-century fiction*Paper 14*—Shakespeare*Paper 15*—Elizabethan and Jacobean drama (excluding Shakespeare)*Paper 16*—Modern drama*Paper 17*—The theory of criticism

## DEPARTMENT OF FINE ARTS

## Art

## COURSE I

- (a) Art Appreciation
- (b) Two-dimensional design. Basic design forms the major portion of this course which may also include an introduction to printmaking, textiles, film animation or other related subjects

Examination—Paper 1 (Art Appreciation) 3 hours  
 Paper 2 (Exhibition Project)

## COURSE II

- (a) Three-dimensional Design
- (b) Introductory Painting. Drawing is an integral part of this subject

## COURSE III

- (a) Painting
- (b) Printmaking

Examination—Paper 1 (Painting) 18 hours  
 Paper 2 (Exhibition Project)

## Art Appreciation

This is a broad theoretical course designed to teach students how to analyse visually, to understand the principles of aesthetics, and to express themselves in acceptable terminology.

## Syllabus

- (a) The origin, the philosophy and the structure of Art
- (b) Art terminology and the language of Art
- (c) The study of art products of different artists and cultures through the ages

Examination—3 hours

## Two-Dimensional Design

- (a) Basic design comprises the major portion of this course
- (b) Introduction to related subjects where two-dimensional design can be applied

Examination—Paper 1 (Theory of Design) 3 hours  
 Paper 2 (Exhibition Project)

## Three-Dimensional Design

- (a) Basic design comprises the major portion of this course
- (b) Introduction to related subjects where three-dimensional design can be applied

Examination—Paper 1 (Theory of Design) 3 hours  
 Paper 2 (Exhibition Project)

## Introductory Painting

- (a) Drawing including drawing from life
- (b) Painting in water-based materials

Examination—Paper 1 (Theory) 3 hours  
 Paper 2 (Exhibition Project)

## Painting

## COURSE I

- (a) Figurative and/or non-figurative painting in water-based materials and oils
- (b) Painting materials and techniques
  - (1) Introduction to modern painting materials and techniques
  - (2) Painting materials and techniques during the periods covered by History of Art Course I

Examination—Paper 1 (Theory) 3 hours  
 Paper 2 (Invitation card, poster and catalogue design, will be part of the paper in this and every following year for all practical courses)

## COURSE II

- (a) Figurative painting in water-based materials and oils and pastels
- (b) Painting materials and techniques during the periods covered by History of Art Course II

Examination—Paper 1 (Theory) 3 hours  
 Paper 2 (Exhibition)

## COURSE III

- (a) Figurative and/or non-figurative compositions in any material

University of Durban-Westville  
Department of English Prescribed Books for 1982  
Note: All students must have their own copies of the specified books.  
Only the given editions are acceptable.

### ENGLISH COMMUNICATION (70)

Glendinning: English in Mechanical Engineering. (Oxford)  
Conrad: Three Short Novels: Heart of Darkness, Youth, Typhoon. (Bantam)  
Mphahlele: Down Second Avenue. (Faber paper)  
Short Story Study, ed. Smith and Mason. (Arnold)

### PRACTICAL ENGLISH (300)

The UNISA Anthology of English Poetry, ed. Beeton and Kossick. (Oxford, C.T.)  
Conrad: Three Short Novels: Heart of Darkness, Youth, Typhoon. (Bantam)  
Golding: Lord of the Flies. (Faber)  
Narayan: The Bachelor of Arts. (Orient paper)  
Achebe: Things Fall Apart. (HAWS)  
Short Story Study, ed. Smith and Mason. (Arnold)  
Shakespeare: Much Ado About Nothing. (Cambridge paper)  
Stoppard: The Real Inspector Hound. (Faber)  
Soyinka: The Lion and the Jewel. (Oxford)  
(Practical English Workbook; available from the department.)  
(Recommended: a good dictionary. Perhaps the Concise Oxford, or the  
Oxford Student's Dictionary of Current English.)

### ENGLISH 1 (850)

Understanding Poetry, ed. Brooks and Warren, 4th edition. (Holt,  
Rinehart Winston)  
Wordsworth, ed. Durrell. (Penguin Poet to Poet)  
Shakespeare: Julius Caesar. (Penguin)  
Arden: Serjeant Musgrave's Dance. (Methuen)  
Bronte: Wuthering Heights. (Penguin)  
Hardy: Far From the Madding Crowd. (Macmillan paper)  
Achebe: Things Fall Apart. (HAWS)  
Narayan: Maneater of Malquidi. (Orient paper)  
Chaucer: The Prologue to the Canterbury Tales, ed. Davies. (Harrap)  
Chaucer: The Miller's Tale. (Cambridge paper)

### ENGLISH 11 (400)

Understanding Poetry, ed. Brooks and Warren, 4th edition. (Holt,  
Rinehart Winston)  
Pope: Poetical Works, ed. Davis. (Oxford)  
Blake, ed. Gardner. (University of London paper)  
Yeats: Collected Poems. (Macmillan)  
Shakespeare: Twelfth Night. (Arden)  
Shakespeare: Richard 11. (Arden)  
Shakespeare: Othello. (Arden)  
Beckett: Waiting for Godot. (Faber)  
Osborne: The Entertainer. (Faber)  
Pinter: The Caretaker. (Methuen paper)  
Swift: Gulliver's Travels. (Everyman)  
Dickens: Bleak House. (Pan)  
James: The Europeans. (Penguin)  
Conrad: Under Western Eyes. (Penguin)  
Ezekiel: Hymns in Darkness. (Oxford India paper)  
Modern Poetry from Africa, ed. Moore and Beier. (Penguin)  
Armah: The Beautiful Ones Are Not Yet Born. (HAWS)

Lessing: The Grass is Singing. (HAWS)  
Hosain Attia: Sunlight on a Broken Column. (Orient paper)  
Chaucer: The Pardoner's Tale. (Cambridge paper)  
Chaucer: The Wife of Bath's Prologue and Tale. (Cambridge paper)  
Everyman and Medieval Miracle Plays, ed. Cawley. (Everyman paper)  
Traugott and Pratt: Linguistics for Students of Literature. (Harco  
Brace, Jovanovich)  
(Old English: textual material will be provided by the department.)

### ENGLISH 111 (300)

John Donne's Poetry, ed. Clements. (Norton)  
Milton: Paradise Lost. (Norton)  
Hopkins, ed. Gardner. (Penguin)  
Eliot: Collected Poems 1909-1962. (Faber paper)  
Marlowe: Dr Faustus. (New Mermaid)  
Shakespeare: Midsummer Night's Dream. (Arden)  
Shakespeare: Measure for Measure. (Arden)  
Shakespeare: King Lear. (Arden)  
Shakespeare: The Winter's Tale. (Arden)  
Jonson: Volpone. (New Mermaid)  
Webster: Three Plays. (Penguin)  
Sterne: Tristram Shandy. (Penguin)  
Austen: Mansfield Park. (Penguin)  
Lawrence: Women in Love. (Penguin)  
Woolf: The Waves. (Panther)  
Fowles: The French Lieutenant's Woman. (Panther)  
Bellow: Herzog. (Penguin)  
Chaucer: Troilus and Criseyde, ed. Warrington. (Everyman paper)  
Sir Gawain and the Green Knight, ed. Waldron. (York Medieval Texts)  
Option 1: Quirk, Adams, Davy: Old English Literature - A Practical  
Introduction. (Edward Arnold)  
(10 students)  
Option 2: Ten Twentieth-Century Indian Poets, ed. Parthasarathy.  
(300 students) (Oxford India paper)  
A Century of South African Poetry, ed. Chapman.  
(Ad Donker paper)  
Jhabvala: The Nature of Passion. (John Murray)  
Markandaya: Two Virgins. (Chatto and Windus)  
Mphahlele: Down Second Avenue. (Faber paper)  
Coetzee: Waiting for the Barbarians. (Ravan paper)  
Ngugi: A Grain of Wheat. (HAWS)  
Option 3: Branford: Structure, Style and Communication.  
(300 students) (Oxford, S.A.)  
Note: Students take two of the three options.



*Paper 2*

Methodology (Social research methods and techniques)

*Paper 3*

*Juvenile Delinquency*

The control, treatment and prevention of juvenile delinquency

- (1) The role of the police
- (2) The juvenile court
- (3) Institutions for juvenile delinquents
- (4) Parole and aftercare
- (5) Community-based treatment programmes
- (6) Delinquency prevention programmes
- (7) Future trends

OR

*Penology*

- (1) Motives and justifications for punishment
- (2) The sentencing process
- (3) Restitution and compensation
- (4) Criminal justice and penal reform
- (5) Modern trends in punishment
- (6) Crime prevention
- (7) Police science: the philosophy of policing; specific problems of policing; police-community relations; modern developments in policing techniques

**PENOLOGY**

*Note*—This one-year course may only be taken by third-year LL.B. students, as one of their optional courses, provided they have not completed a course in Criminology III.

(a) *Psycho-Criminology*

- (1) Definition and development of psycho-criminology
- (2) Psychoses and crime
- (3) Neuroses and crime
- (4) Psychopathy
- (5) Constitutional theories of crime
- (6) Psycho-analytic theory of crime
- (7) Criminal responsibility

(b) *Principles of Punishment*

- (1) Motives and justifications for punishment
- (2) The sentencing process
- (3) Restitution and compensation
- (4) Criminal justice and penal reform
- (5) Modern trends in punishment
- (6) Crime prevention
- (7) Police science: the philosophy of policing; specific problems of policing; police-community relations; modern developments in policing techniques

**Criminology Honours**

The course prepares candidates for five examination papers one of which will be a long essay on a selected topic

*Paper 1*—Criminological theory

*Paper 2*—Methodology (Criminological)

*Papers 3, 4 and 5*—Three of the following:

- (1) Socio-Criminology
- (2) Psycho-Criminology
- (3) Juvenile Delinquency

**Master's Course in Criminology**

A dissertation on an approved criminological subject, which must give evidence of the candidate's ability to do independent research

D.Phil—See General Rules

**DEPARTMENT OF ENGLISH**

Students who obtained an E symbol or lower for English in the matriculation examination are strongly advised to take Practical English. All prospective English I students who have not passed Practical English are required to write and pass a test of their competence at the beginning of the year, in order to gain entry to the course.

Students who intend majoring in English are strongly recommended to include the course Classical Studies in their curriculum.

Students who intend proceeding to post-graduate work in English should include in their undergraduate curriculum at least one course in a modern European language such as French or German

**Practical English (3,2,0) (one 3-hour paper)**

This is a basic one-year course with special emphasis on the writing of English. The course does not qualify students for admission to English II.

**English**

**COURSE I (3,1,0) (one 3-hour paper)**

This course is intended for those who wish to proceed to Course II and Course III

- (a) Critical analysis of poems
- (b) Depth study of two major poets
- (c) Introduction to Chaucer
- (d) Two Shakespearean plays and two modern plays
- (e) Introduction to the novel
- (f) Introduction to African and Indian literature in English

**COURSE II (4,1,0) (two 3-hour papers)**

- (a) Critical analysis of poems
- (b) Depth study of three major poets of the eighteenth and early nineteenth centuries
- (c) Elizabethan and Jacobean drama
- (d) Realism in the English novel
- (e) Old and Middle English literature
- (f) African and Indian literature
- (g) Introduction to English linguistics

**COURSE III (5,1,0) (three 3-hour papers)**

- (a) Depth study of two major seventeenth and two major twentieth century poets
- (b) Shakespeare and Modern Drama
- (c) Modernism and Postmodernism in the novel, including a choice between the study of British and of American postmodernist novels
- (d) Middle English literature

AND ANY TWO OF THE FOLLOWING THREE OPTIONS:

**Honours**

Papers 14 and 17 are compulsory. Students are required to read five papers, and will compile their curricula with the help of the Head of Department. We do not guarantee to offer any particular paper in any particular year

*Paper 1*—Old English

*Paper 2*—Middle English

*Paper 3*—English linguistics

*Paper 4*—African literature in English

*Paper 5*—Indian and West Indian literature in English

*Paper 6*—English poetry from Spenser to Milton

*Paper 7*—English poetry from Dryden to Crabbe

*Paper 8*—Romantic poetry

*Paper 9*—Victorian poetry

*Paper 10*—Twentieth-century poetry

*Paper 11*—The English novel from its origins to Jane Austen

*Paper 12*—Victorian fiction

*Paper 13*—Twentieth-century fiction

*Paper 14*—Shakespeare

*Paper 15*—Elizabethan and Jacobean drama (excluding Shakespeare)

*Paper 16*—Modern drama

*Paper 17*—The theory of criticism

**DEPARTMENT OF FINE ARTS****Art**

**COURSE I** (3,1,2) (one 3-hour paper)

(a) Art Appreciation

(b) Two-dimensional design. Basic design forms the major portion of this course which may also include an introduction to printmaking, textiles, film animation or other related subjects

Examination—Paper 1 (Theory) 3 hours  
Paper 2 (Practical Examination) 12 hours

**COURSE II** (1,1,2) (one 3-hour paper)

(a) Three-dimensional Design

(b) Introductory Painting. Drawing is an integral part of this subject

Examination—Paper 1 (Theory of Three-dimensional Design) 3 hours  
Paper 2 (Exhibition Project)

**COURSE III** (1,1,2) (one 3-hour paper)

(a) Painting

(b) Printmaking

Examination—Paper 1 (Theory of Painting and Printmaking) 3 hours  
Paper 2 (Exhibition Project)

**Syllabus**

(a) The origin, the philosophy and the structure of Art

(b) Art terminology and the language of Art

(c) The study of Art products of different Artists and cultures through the ages

Examination—3 hours

**Two-Dimensional Design** (1,1,3) (five 3-hour papers)

(a) Basic design comprises the major portion of this course

(b) Introduction to related subjects where two-dimensional design can be applied

Examination—Paper 1 (Theory of Design) 3 hours  
Paper 2 (Practical Examination) 12 hours

**Three-Dimensional Design** (1,1,3) (five 3-hour papers)

(a) Basic design comprises the major portion of this course

(b) Introduction to related subjects where three-dimensional design can be applied

Examination—Paper 1 (Theory of Design) 3 hours  
Paper 2 (Practical Examination) 12 hours

**Introductory Painting** (1,1,3) (five 3-hour papers)

(a) Drawing including drawing from life

(b) Painting in water-based materials

Examination—Paper 1 (Theory) 3 hours  
Paper 2 (Practical Examination) 12 hours

**Painting**

**COURSE I** (1,1,3) (one 3-hour paper plus Exhibition)

(a) Figurative and/or non-figurative painting in water-based materials and oils

(b) Painting materials and techniques

(1) Introduction to modern painting materials and techniques

(2) Painting materials and techniques during the periods covered by History of Art

Course I  
Examination—Paper 1 (Theory) 3 hours  
Paper 2 (Invitation card, poster and catalogue design, will be part of the paper in this and every following year for all practical courses)

**COURSE II** (1,1,3) (one 3-hour paper plus Exhibition)

(a) Figurative painting in water-based materials and oils and pastels

(b) Painting materials and techniques during the periods covered by History of Art

Course II  
Examination—Paper 1 (Theory) 3 hours  
Paper 2 (Exhibition)

**COURSE III** (1,2,8) (one 3-hour paper plus Exhibition)

(a) Figurative and/or non-figurative compositions in any material

(b) Painting materials and techniques during the periods covered by History of Art

Course III  
Examination—Paper 1 (Theory) 3 hours  
Paper 2 (Exhibition)

**Printmaking**

**COURSE I** (1,1,3) (one 3-hour paper plus Exhibition)

(a) History and theory of printmaking processes in Europe until the end of the 18th century

## DEPARTMENT OF ENGLISH : PRESCRIBED BOOKS FOR 1986

NOTE: All students must have their own copies of the specified books. Only the given editions are acceptable

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### PRACTICAL ENGLISH: (Expected 800)

A *University Anthology of English Poetry*, ed. Beeton and Kossick. (Oxford, C.T.)  
Conrad: *Three Short Novels: Heart of Darkness, Youth, The End of the Tether.*  
(Everyman Paper).

Golding: *Lord of the Flies.* (Faber)

Desai: *The Village by the Sea.* (Puffin)

Achebe: *Things Fall Apart.* (HAWS)

*Short Story Study*, ed. Smith and Mason. (Arnold)

Shakespeare: *Much Ado About Nothing.* (Cambridge paper)

Stoppard: *The Real Inspector Hound.* (Faber)

Essop: *The Hajji and Other Stories.* (Ravan)

Court: *Bridges to Communication.* (Mc Graw-Hill)

(Recommended: a good dictionary. Perhaps the *Concise Oxford*, or the *Oxford Students's Dictionary of Current English*)

### ENGLISH I: (700)

*The Norton Anthology of Poetry*, ed. Allison. Third edition. (Norton)

Bronte: *Wuthering Heights.* (Penguin)

Hardy: *Far From the Madding Crowd.* (Macmillan paper)

Conrad: *The Secret Agent.* (Everyman)

Vonnegut: *Mother Night.* (Panther)

Shakespeare: *Macbeth* (Penguin)

Shakespeare: *Julius Caesar.* (Penguin)

Beckett *Waiting for Godot* (Faber)

Pinter *The Caretaker* (Methuen)

Ramanujan: *Selected Poems.* (Oxford India paper)

Serote: *Yakhal'inkomo.* (Renoster)

Naipaul, V.S.: *A Bend in the River.* (Penguin)

Achebe: *Things Fall Apart.* (HAWS)

### ENGLISH II: (300)

*The Norton Anthology of Poetry*, ed. Allison. Third Edition (Norton)

Marlowe: *Dr Faustus.* (New Mermaid)

Shakespeare: *Twelfth Night.* (Arden)

Shakespeare: *Richard II.* (Arden)

Shakespeare: *Othello.* (Arden)

Jonson: *Volpone.* (New Mermaid)

Webster: *The Duchess of Malfi.* (New Mermaid)

OR in *Three Plays.* (Penguin)

Sterne: *Tristram Shandy.* (Penguin)

Dickens: *Bleak House.* (Pan)

Austen: *Mansfield Park.* (Penguin)

James: *Portrait of a Lady* (Penguin)

Ezekiel: *Hymns in Darkness.* (Oxford India paper)

*Voices from Within*, ed. Chapman and Dangor. (Ravan paper)

Armah: *The Beautiful Ones Are Not Yet Born.* (HAWS)

Gordimer: *Some Monday for Sure.* (HAWS)

Hosain Attia: *Sunlight on a Broken Column.* (Orient paper)

*The Complete Works of Geoffrey Chaucer*, ed. Robinson (Oxford paper)

*Everyman and Medieval Miracle Plays*, ed. Cawley. (Everyman paper)

Wallwork: *Language and Linguistics.* (Heinemann)

(Old English: textual material will be provided by the department)



ENGLISH III: (200)

- John Donne's Poetry*, ed. Clements. (Norton)  
Milton: *Paradise Lost*. (Norton)  
Yeats: *Selected Poetry*. (Pan)  
Eliot: *Collected Poems 1909 - 1962*. (Faber paper)  
Shakespeare: *Midsummer Night's Dream*. (Arden)  
Shakespeare: *Measure for Measure*. (Arden)  
Shakespeare: *King Lear*. (Arden)  
Shakespeare: *The Winter's Tale*. (Arden)  
Beckett: *Waiting for Godot*. (Faber)  
Osborne: *The Entertainer*. (Faber)  
Pinter: *The Caretaker*. (Methuen)  
Shaffer: *The Royal Hunt of the Sun*. (Longmans)  
Conrad: *Under Western Eyes*. (Penguin)  
Joyce: *Portrait of the Artist as a Young Man*. (Panther)  
Lawrence: *Women in Love*. (Penguin)  
Faulkner: *The Sound and the Fury*. (Penguin)  
Option A: Fowles: *The French Lieutenant's Woman*. (Panther)  
Spark: *Not to Disturb*. (Penguin)  
Murdoch: *A fairly Honourable Defeat*. (Penguin)  
Option B: Nabokov: *Pale Fire*. (Berkeley)  
Pynchon: *The Crying of Lot 49*. (Picador)  
Bellow: *Herzog*. (Penguin)  
(Note: Students take either option A or option B.)  
*The Complete Works of Geoffrey Chaucer*, ed. Robinson. (Oxford paper)  
*Sir Gawain and the Green Gnome*, ed. Jones. (Natal University Press)  
Option 1: Quirk, Adams, Davy: *Old English Literature - A Practical Introduction*. (Edward Arnold)  
Option 2: *Ten Twentieth-Century Indian Poets*, ed. Parthasarathy. (Oxford India paper)  
*Voices from Within*, ed. Chapman and Dangor. (Ravan paper)  
Rushdie: *Midnight's Children* (Picador)  
Markandaya: *Two Virgins*. (Chatto and Windus)  
Serote: *To Every Birth its Blood*. (Ravan)  
Coetzee: *Waiting for the Barbarians*. (Ravan paper)  
Ngugi: *Petals of Blood*. (HAWS)  
Option 3: Wallwork: *Language and Linguistics*. (Heinemann)

(Note: Students take two of the three options.)



- (c) Shakespearean and Jacobean Drama
- (d) Restoration Drama
- (e) Modern Drama (to include African and South African texts).

**Paper 2: The Principles of Speech Communication**

A detailed exploration of the social features of spoken communication (i.e. pronunciation, accent, dialect, idiolect) in the context of theatre studies. An examination of the communicative processes of drama and their relevance to social interaction.

**Paper 3: The History and Principles of Theatre Arts**

A study of historical and contemporary approaches to theatrical presentation, with special reference to the plays prescribed in Paper 1. An introduction to practical design for the theatre.

**Paper 4: The Principles of Movement**

Orientation in space and spatial structure of movement, a study of Social Dance and its relevance to the theatre; interpretative Indian Dance, Movement Education.

**Practical Examination**

- (1) Movement: A spatial study, a practical study of two contrasting periods of Social Dance, Indian dance with special emphasis on the interpretative aspects of Bharata Natyam.
- (2) Interpretative speaking, public speaking, sight reading
- (3) A Drama practical exercise demonstrating the integration of voice and movement in Dramatic action
- (4) Play production: acting, stage management and technical duties.

**Speech and Drama III (4.1.1) (four 3-hour papers plus 2 practical examinations)****Paper 1: History and Principles of Drama**

An analysis of dramatic structure, form and style, in conjunction with a detailed study of at least twelve plays from the following categories:

- (a) Greek Drama
- (b) Shakespearean and Jacobean Drama
- (c) Modern Indian Drama
- (d) Modern Western Drama
- (e) Modern African and South African Drama.

**Paper 2: Principles of Speech and Theatre Communication**

An approach to the study of human perception, reality-making and creativity through an exploration of the brain and language. An understanding of creativity in Drama. A thorough semiotic study of the nature of theatre and TV reality.

**Paper 3: The History and Principles of Theatre Arts**

A study of the development of theatrical presentation with special reference to plays prescribed in Paper 1. A study of contemporary staging techniques and practical design for the theatre.

**Paper 4: The Principles of Movement**

History of Dance as a Theatre Art: Modern and Post-Modern Dance; principles of choreography; Movement Education. History of Indian Classical Dance with reference to the four main classical styles (Bharata Natyam, Kathak, Manipuri and Kathakali).

**Practical Examinations**

- (1) Movement: Choreography (group and individual), Indian Dance — a study of pure and interpretative dance, derived from one or more of the four main classical styles: Bharata Natyam, Kathak, Manipuri and Kathakali
- (2) C.C.T.V. Project
- (3) A theme programme

**Honours****Section A (five papers of four hours each)**

Two compulsory papers:

- (1) Principles of Theatre Communication
  - (2) Principles of Drama
- and three papers selected from:
- (3) Indian Theatre — Classical to Modern
  - (4) Drama in Education and Theatre in Education
  - (5) Design for the theatre
  - (6) Movement in theatre
  - (7) Movement in Education
  - (8) Play direction and actor training
  - (9) Alternative theatre forms
  - (10) Television as a medium.

(All options are not necessarily offered every year)

**Section B**

A long essay to be presented on a topic other than that which would relate directly to options chosen under Section A and selected in consultation with the Head of Department.

**Section C**

A practical examination (minimum three hours) consisting of:

- (1) The preparation and presentation of a 30-minute public lecture on a topic to be chosen in consultation with the Head of Department but not on the subject selected for the long essay (Section B)
- (2) *Play Production*: The direction of a play approved by the Head of Department (Lunch hour presentation about 40 mins)
- (3) *Improvised Drama* — Practical classes with first-year speech and drama students will be conducted to assess ability to tutor students. A programme to be arranged in consultation with the Head of Department (duration about 20 mins)
- (4) *Theatre in Education Programme* designed to tour to schools. Where practicable such a tour will be undertaken and the Honours student would be required to participate as a performer in such a presentation (performance about 40 mins)
- (5/6) *Two other projects* arising out of the choices made under Section A and chosen in consultation with the Head of Department (duration about 30 mins each).

**DEPARTMENT OF ENGLISH**

Students who obtained an E symbol or lower for English in the matriculation examination are strongly advised to take English IT.

**English IT (3.0.1) (one 3-hour paper)**

This is a terminal course designed for students who require only one year of English. The course does not qualify students for admission to English II.

- (a) A study of the functions of language; elementary semantics
- (b) Practical language work
- (c) A study of the uses of literature; modes of writing
- (d) Analysis of representative writing in English, with a stress on South African literature.

**English I (4.0.1) (one 3-hour paper)**

(This course is designed for students who intend to continue with English studies, and serves as an introduction to the second- and third-year courses.)

The scope and nature of the discipline illustrated by analysis of writing, including selections

Distinctions between literary genres; their historical development.  
An introduction to the concepts of linguistics, with emphasis on the functions of language and semantics.

**English II (4,0,1)** (two 3-hour papers)

A study of current literary theories in context. The contexts of literature; conditions of production and reception; illustrated by analysis of writing presented in the modules listed below.

*Paper 1* — Middle English literature  
— Shakespeare  
— Elizabethan and Jacobean literature excluding Shakespeare

*Paper 2* — Seventeenth century writing  
— Indian and Caribbean writing in English  
— African writing in English North of the Limpopo.

**English III (5,0,1)** (three 3-hour papers)

- (a) Depth study of two major seventeenth- and two major twentieth-century poets
- (b) Shakespeare, and Modern Drama
- (c) Modernism and Postmodernism in the novel
- (d) Middle English literature
- (e) African literature in English
- (f) Indian and West Indian literature in English.

**Honours**

Students are required to read five papers, and will compile their curricula with the help of the Head of Department. We do not guarantee that any particular paper will be offered in any particular year.

- Paper 1* — The theory of criticism (compulsory)  
*Paper 2* — Linguistics  
*Paper 3* — South African literature in English  
*Paper 4* — African literature in English, north of the Limpopo  
*Paper 5* — Indian and Caribbean literature in English  
*Paper 6* — Old English  
*Paper 7* — Middle English  
*Paper 8* — English poetry from the Renaissance to the Augustan period  
*Paper 9* — Romantic and Victorian poetry  
*Paper 10* — Twentieth-century poetry  
*Paper 11* — The English novel from its origins to Jane Austen  
*Paper 12* — Victorian fiction  
*Paper 13* — Twentieth-century fiction  
*Paper 14* — Shakespeare  
*Paper 15* — Elizabethan, Jacobean and Restoration drama (excluding Shakespeare)  
*Paper 16* — Modern drama

**DEPARTMENT OF FINE ARTS**

**Art IT (3,3,0)** (one 3-hour paper and one six-hour practical examination divided into at least two sessions)

- (a) Theory  
Two- and three-dimensional design with particular reference to basic design, perspective and elementary colour theory; art terminology, principles of decoration and illustration.
- (b) Elementary Drawing and Painting  
The rendering of form in stasis.

**Basic Art (0,2,0)** (one 24-hour practical examination divided into at least 6 sessions)

Introduction to:  
Painting: work in water-based media  
Sculpture: work in clay and/or wood

**Drawing from Life I (0,2,0)** (one 6-hour practical examination divided into at least 2 sessions)  
Drawing from the studio model; drawing in the environs of nature and the city.

**Drawing from Life II (0,2,0)**  
Drawing pertaining to the major studio course offered by the student.

**Jewellery Design I (0,3,0)** (one 36-hour practical examination divided into at least 6 sessions)  
Elementary application of the theory of design to the materials of the jeweller's craft.

**Jewellery Design II (0,4,0)**  
Advanced application of the theory of design to the materials of the jeweller's craft.

**Jewellery Design III (0,8,0)**  
Advanced course developing out of the previous courses, in figurative and/or non-figurative modes.

**Object Drawing (0,2,0)** (one 6-hour practical examination divided into at least 2 sessions)  
The draughtsmanly rendering of form in stasis.

**Painting I (0,3,0)** (one 36-hour practical examination divided into at least 6 sessions)  
Painting in water- or oil-based media with particular reference to the environs of nature and the city.

**Painting II (0,4,0)**  
Painting in water- or oil-based media with particular reference to the environs of nature and the city.

**Painting III (0,8,0)**  
Advanced course developing out of the previous courses, in figurative and/or non-figurative modes.

**Printmaking I (0,3,0)** (one 36-hour practical examination divided into at least 6 sessions)  
Relief and intaglio printing, serigraphy, introduction to photography.

**Printmaking II (0,4,0)**  
Serigraphy and related techniques, advanced intaglio techniques, photography, lithography.

**Printmaking III (0,8,0)**  
Advanced course developing out of the previous courses, in figurative and non-figurative modes.

**Sculpture I (0,3,0)** (one 36-hour practical examination divided into at least 6 sessions)  
Modelling, carving and construction in clay, wood, metal or synthetic materials.

**Sculpture II (0,4,0)**  
Carving and construction processes in natural and synthetic materials, mouldmaking and casting, monumental design.

**Sculpture III (0,8,0)**  
Advanced course developing out of the previous courses, in figurative and/or non-figurative modes.

**Theory of Art I (3,1,1)** (one 3-hour paper and one 12-hour practical examination divided into at least 2 sessions)  
Two- and three-dimensional design with particular reference to basic design; perspective and elementary colour theory; art terminology, principles of decoration and illustration.

## DEPARTMENT OF ENGLISH : PRESCRIBED BOOKS FOR 1987

NOTE: All students must have their own copies of the specified books. Only the given editions are acceptable.

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### ENGLISH I T:

Paton: *Cry the Beloved Country*. (Penguin)  
Armah: *The Healers*. (HAWS)  
*The World of Can Themba*, ed. Essop. (Ravan)  
Frederikse: *None But Ourselves*. (Ravan)  
Mtwa/Ngema/Simon: *Woza Albert!* (Methuen)  
*Forced Landing*, ed. Mutloatse. (Ravan)  
*Voices of the Land*, ed. Leveson and Paton. (Donker)  
Hayakawa: *Language in Thought and Action*. (Harcourt, Brace, Jovanovich)  
Fourth edition.  
Court: *Bridges to Communication*. (McGraw-Hill)

### ENGLISH I:

Eagleton: *Literary Theory*. (Blackwell)  
Pyles and Algeo: *English: an Introduction to Language*. (Harcourt/Brace/ Jovanovich)  
Fowles: *The French Lieutenant's Woman*. (Panther)  
Coetzee: *Waiting for the Barbarians*. (Ravan)  
Capote: *In Cold Blood*. (Penguin)  
Shakespeare: *Hamlet*. (New Penguin)  
Stoppard: *Rosencrantz and Guildenstern are Dead*. (Faber)  
Mtwa/Ngema/Simon: *Woza Albert!* (Methuen)  
Brecht: *The Caucasian Chalk Circle*. (Methuen)  
Easthope: *Poetry as Discourse*. (Methuen)  
Livingstone: *Selected Poems*. (Donker)  
Serote: *Selected Poems*. (Donker)  
*An Introduction to Poetry*, ed. Simpson. (St Martins)

### ENGLISH II:

*The Norton Anthology of Poetry*. ed. Allison. Third Edition (Norton)  
Marlowe: *Dr Faustus*. (New Mermaid)  
Shakespeare: *Twelfth Night*. (Arden/New Penguin/Macmillan).  
Shakespeare: *Richard II*. (Arden/New Penguin/Macmillan).  
Shakespeare: *Othello*. (Arden/New Penguin/Macmillan).  
Jonson: *Volpone*. (New Mermaid)  
Webster: *The Duchess of Malfi*. (New Mermaid)  
OR in *Three Plays*. (Penguin)  
Sterne: *Tristram Shandy*. (Penguin)  
Dickens: *Bleak House*. (Pan or Penguin)  
Austen: *Mansfield Park*. (Penguin)  
James: *Portrait of a Lady* (Penguin)  
Ezekiel: *Hymns in Darkness*. (Oxford India paper)  
*Voices from Within*, ed. Chapman and Dangor. (Ravan paper)  
Armah: *The Beautiful Ones Are Not Yet Born*. (HAWS)  
Gordimer: *Some Monday for Sure*. (HAWS)  
Hosain Attia: *Sunlight on a Broken column*. (Orient paper)  
*The Complete Works of Geoffrey Chaucer*, ed. Robinson (Oxford paper)  
*Everyman and Medieval Miracle Plays*, ed. Cawley. (Everyman paper)  
Wallwork: *Language and Linguistics*. (Heinemann)  
(Old English: textual material will be provided by the department)



ENGLISH\_III:

- John Donne's Poetry, ed. Clements. (Norton)  
Milton: *Paradise Lost*. (Norton)  
Yeats: *Selected Poetry*. (Pan)  
Eliot: *Collected Poems 1909 - 1962*. (Faber paper)  
Shakespeare: *Midsummer Night's Dream*. (Arden/New Penguin/Macmillan)  
Shakespeare: *Measure for Measure*. (Arden/New Penguin/Macmillan)  
Shakespeare: *King Lear*. (Arden/New Penguin/Macmillan)  
Shakespeare: *The Winter's Tale*. (Arden/New Penguin/Macmillan)  
Beckett: *Waiting for Godot*. (Faber)  
Osborne: *The Entertainer*. (Faber)  
Pinter: *The Caretaker*. (Methuen)  
Shaffer: *The Royal Hunt of the Sun*. (Longmans)  
Conrad: *Under Western Eyes*. (Penguin)  
Joyce: *Portrait of the Artist as a Young Man*. (Panther)  
Lawrence: *Women in Love*. (Penguin)  
Faulkner: *The Sound and the Fury*. (Penguin)  
Option A: Fowles: *The French Lieutenant's Woman*. (Panther)  
          Spark: *Not to Disturb*. (Penguin)  
          Murdoch: *A Fairly Honourable Defeat*. (Penguin)  
Option B: Nabokov: *Pale Fire*. (Penguin)  
          Pynchon: *The Crying of Lot 49*. (Picador)  
          Bellow: *Herzog*. (Penguin)  
(Note: Students take either option A or option B.)  
*The Complete Works of Geoffrey Chaucer*, ed. Robinson. (Oxford paper)  
*Sir Gawain and the Green Gome*, ed. Jones. (Natal University Press)  
Option 1: Quirk, Adams, Davy: *Old English Literature - A Practical Introduction*. (Edward Arnold)  
Option 2: *Ten Twentieth-Century Indian Poets*, ed. Parthasarathy. (Oxford India Paper)  
          *Voices from Within*, ed. Chapman and Dangor. (Ravan paper)  
          Rushdie: *Midnight's Children* (Picador)  
          Markandaya: *Two Virgins*. (Chatto and Windus)  
          Serote: *To Every Birth its Blood*. (Ravan)  
          Coetzee: *Waiting for the Barbarians*. (Ravan paper)  
          Ngugi: *Petals of Blood*. (HAWA)  
Option 3: Wallwork: *Language and Linguistics*. (Heinemann)  
  
(Note: Students take two of the three options.)



- (2) *Play Production*: The direction of a play approved by the Head of Department (Lunch hour presentation about 40 mins)
- (3) *Improvise Drama* — Practical classes with first-year speech and drama students will be conducted to assess ability to tutor students. A programme to be arranged in consultation with the Head of Department (duration about 20 mins)
- (4) *Theatre in Education Programme* designed to tour to schools. Where practicable such a tour will be undertaken and the Honours student would be required to participate as a performer in such a presentation (performance about 40 mins)
- (5/6) *Two other projects* arising out of the choices made under Section A and chosen in consultation with the Head of Department (duration about 30 mins each).

## DEPARTMENT OF ENGLISH

Students who obtained an E symbol or lower for English in the matriculation examination are strongly advised to take English IT.

The year mark will constitute 25% of the final mark in all undergraduate courses offered by the department.

English IT (3,0,1,0) (one 3-hour paper)

This is a terminal course designed for students who require only one year of English. The course does not qualify students for admission to English II.

- (a) A study of the functions of language; elementary semantics  
 (b) Practical language work  
 (c) A study of the uses of literature; modes of writing  
 (d) Analysis of representative writing in English, with a stress on South African literature.

English I (4,0,1,0) (one 3-hour paper)

(This course is designed for students who intend to continue with English studies, and serves as an introduction to the second- and third-year courses.)

The scope and nature of the discipline, illustrated by analysis of writing, including selections from South African writing in English.

An introduction to the concepts of literature. The ontology of texts; their production and reception.

Distinctions between literary genres; their historical development.

An introduction to the concepts of linguistics, with emphasis on the functions of language and semantics.

English II (4,0,1,0) (two 3-hour papers)

A study of current literary theories in context. The contexts of literature; conditions of production and reception; illustrated by analysis of writing presented in the modules listed below.

- Paper 1* — Middle English literature  
 — Shakespeare  
 — Elizabethan and Jacobean literature excluding Shakespeare

- Paper 2* — Seventeenth century writing  
 — Indian and Caribbean writing in English  
 — African writing in English North of the Limpopo.

English III (5,0,1,0) (four 3-hour papers)

Further study of significant literary theories, illustrated by analysis of writing presented in the modules listed below. Students choose two modules in each paper, in consultation with the Head of Department.

- Paper 1* — Eighteenth-century Writing  
 — African Writing in English north of the Limpopo  
 — South African Writing  
 — Module A

- Paper 2* — Twentieth-century British fiction  
 — Twentieth-century American fiction  
 — Twentieth-century American Poetry  
 — Modern Drama

- Paper 3* — Twentieth-century British poetry  
 — Victorian Writing  
 — Standard Literature in Translation  
 — Module B

- Paper 4* — Module C  
 — Romantic Writing  
 — Feminist Writing  
 — Module D

Modules A, B, C and D may vary from year to year. They will be topics based on substantial theories, themes or fields proper to English Studies, such as Narratology, Satire and Popular Fiction.

Honours (10,0,0,0) Five 4-hour papers)

Students are required to read five papers, and will compile their curricula with the help of the Head of Department. We do not guarantee that any particular paper will be offered in any particular year.

- Paper 1* — The theory of criticism (compulsory)  
*Paper 2* — Linguistics  
*Paper 3* — South African literature in English  
*Paper 4* — African literature in English, north of the Limpopo  
*Paper 5* — Indian and Caribbean literature in English  
*Paper 6* — Old English  
*Paper 7* — Middle English  
*Paper 8* — English poetry from the Renaissance to the Augustan period  
*Paper 9* — Romantic and Victorian poetry  
*Paper 10* — Twentieth-century poetry  
*Paper 11* — The English novel from its origins to Jane Austen  
*Paper 12* — Victorian fiction  
*Paper 13* — Twentieth-century Modernist fiction  
*Paper 14* — Twentieth-century Postmodernist fiction  
*Paper 15* — Shakespeare  
*Paper 16* — Elizabethan and Jacobean drama (excluding Shakespeare)  
*Paper 17* — Modern drama

## DEPARTMENT OF FINE ART

Art IT (2,3/2,0,0) (one 3-hour paper)

- (a) Theory. Principles of design. Perspective. Colour theory. Art terminology  
 (b) Elementary Drawing and Painting

UNIVERSITY OF DURBAN-WESTVILLE

DEPARTMENT OF ENGLISH : PRESCRIBED BOOKS FOR 1992

**NOTE:** All students must have their own copies of the specified books. Only the given editions are acceptable.

ENGLISH IT:

Shakespeare: *Julius Caesar* (New Penguin/Cambridge)  
Mlwa/Ngema/Simon: *Woza, Albert!* (Methuen) + *Mdebele Forbes ya*  
Du Plessis: *A State of Fear* (David Philip) *Stina*  
Tlali: *Footprints in the Quag* (David Philip)  
Hines: *A Kestrel for a Knave* (Penguin) + *Enecheta - Tony at M.*  
Accents ed. Chapman and Voss (Donker)  
Oxford Advanced Learner's Dictionary of Current English ed. Hornby (Oxford)  
English Department Workbook (Available from the Dept.)

ENGLISH I:

Webster: *Reading Literary Theory* (Edward Arnold)  
Oxford Advanced Learner's Dictionary of Current English ed. Hornby (Oxford)  
Complete Works of Shakespeare (Collins)  
Mlwa/Ngema/Simon: *Woza Albert!* (Methuen)  
Accents ed. Chapman and Voss (Donker)  
Fowles: *The French Lieutenant's Woman* (Panther)  
Le Carré: *The Little Drummer Girl* (Pan)  
Dangarembge: *Nervous Conditions* (The Women's Press)  
Rushdie: *The Jaguar Smile* (Picador)  
(Additional material will be supplied by the Dept., especially that for the study of Language and Film.)

ENGLISH II:

Selden: *A Reader's Guide to contemporary Literary Theory* (Harvester Press)  
Shakespeare: *Richard II* (Arden/New Penguin/New Cambridge)  
Shakespeare: *Troilus and Cressida* (Arden/New Penguin/New Cambridge)  
Shakespeare: *Othello* (Arden/New Penguin/New Cambridge)  
Oxford Anthology of English literature: Volume I: *The Middle ages through the Eighteenth Century*, eds. Hollander and Kermode (O.U.P. paper)  
Johnson: *Volpone* (New Mermaid)  
Webster: *Duchess of Malfi* (New Mermaid)  
*The Penguin Book of Caribbean Verse*, ed. Burnett. (Penguin)  
Mittelholzer: *Corentyne Thunder* (Heinemann)  
Jhabvala: *Heat and Dust* (Macdonald-Parnell)  
Rushdie: *Midnight's Children* (Picador)  
*Ten Twentieth-Century Indian Poets*, ed. Parthasarathy (Oxford Indian Paper)  
*Poems of Black Africa*, ed. Soyinka. (HAWS)  
Achebe: *Arrow of God* (HAWS)  
Enecheta: *The Joys of Motherhood* (HAWS)

ENGLISH III:

N.B. Students select eight of the following modules, in consultation with the Head of Department.

Eighteenth Century Writing:

Oxford Anthology of English Literature: Volume I: *The Middle Ages through the Eighteenth Century*, eds. Hollander and Kermode (O.U.P. paper)  
Defoe: *Robinson Crusoe* (Penguin)

Romantics:

*Oxford Anthology of English Literature: Volume 2: 1800 to the Present*, eds. Kermode and Hollander (O.U.P. paper)  
Austen: *Emma* (Penguin)

Victorians:

*Oxford Anthology of English Literature: Volume 2: 1800 to the Present*, eds. Kermode and Hollander (O.U.P.)  
Eliot: *Middlemarch* (Penguin)  
Dickens: *Hard Times* (Penguin/Routledge)

Twentieth Century British Poetry:

*Oxford Anthology of English Literature: Volume 2: 1800 to the Present*, eds. Kermode and Hollander (O.U.P. paper)

Twentieth Century American Poetry:

By departmental arrangement

Modern Drama

*Oxford Anthology of English Literature: Volume 2: 1800 to the Present*, eds. Kermode and Hollander (O.U.P. paper)  
Brecht, *The Good Person of Szechwan* (Methuen)  
Beckett, *Waiting for Godot* (Faber)  
Pinter, *The Caretaker* (Methuen)  
Stoppard, *Rosencrantz and Guildenstern are Dead* (Faber)

Film

by departmental arrangement

Twentieth Century British fiction:

Conrad, *The Secret Agent* (Penguin)  
Fowles, *Mantissa* (Panther Granada)  
Spark, *The Driver's Seat* (Penguin)

Twentieth Century American fiction:

Faulkner, *The Sound and the Fury* (Penguin)  
Bellow, *Henderson, the Rain King* (Penguin)  
Pynchon, *The Crying of Lot 49* (Picador)

Narratology:

Rimmon-Kenan, *Narrative Fiction: Contemporary Poetics*. (Methuen)  
Moloi *My Life Volume I* (Ravan)  
Woolf, *To the Lighthouse* (Grafton)

Standard Literature in translation:

Kafka, *Metamorphosis and Other Stories* (Penguin)  
Kundera, *The Book of Laughter and Forgetting* (King Penguin)  
Marquez, *One Hundred Years of Solitude* (Picador)

South African writing in English:

Scrope, *To Every Birth its Blood* (Ravan)  
Dikobe, *The Marabi Dance* (HAWS)  
Ndebele, *Fools, and other stories* (Ravan)

African writing in English, north of the Limpopo:

Gumane, *God's Bits of Wood* (HAWS)  
Ngugi, *A Grain of Wheat* (HAWS)  
Ngugi, *The Trial of Dedan Kimathi* (HAWS)  
p'Bitek, *Song of Lawino and Song of Ocol*. (HAWS)

Feminist Writing:

*Feminist Literary Theory: a Reader*, ed. Eagleton (Blackwell)  
Bronte, *Wuthering Heights* (Penguin/Routledge)  
Walker, *The Color Purple* (David Philip)

Satire:

Orwell, *1984* (Penguin)  
Heller, *Catch-22* (Corgi)  
(Additional material will be supplied by the Dept.)

Language:

Kress: *Linguistic Processes in Sociocultural Practice* (Oxford)

- (2) *Play Production*: The direction of a play approved by the head of department (Lunch hour presentation about 40 mins)
- (3) *Improvised Drama* — Practical classes with first-year speech and drama students will be conducted to assess ability to tutor students. A programme to be arranged in consultation with the head of department (duration about 20 mins)
- (4) *Theatre in Education Programme* designed to tour to schools. Where practicable such a tour will be undertaken and the Honours student would be required to participate as a performer in such a presentation (performance about 40 mins)
- (5/6) *Two other projects* arising out of the choices made under Section A and chosen in consultation with the head of department (duration about 30 mins each).

### DEPARTMENT OF ENGLISH

Students who obtained an E symbol or lower for English in the matriculation examination are strongly advised to take English IT.

#### English IT (3,0,1,0) (one 3-hour paper)

This is a terminal course designed for students who require only one year of English. The course does not normally qualify students for admission to English II. However, in exceptional circumstances, the Head of Department may allow a student to proceed to English II.

- (a) A study of the functions of language; elementary semantics
- (b) Practical language work
- (c) A study of the uses of literature; modes of writing
- (d) Analysis of representative writing in English, with a stress on South African literature.

#### English I (4,0,1,0) (one 3-hour paper)

(This course is designed for students who intend to continue with English studies, and serves as an introduction to the second- and third-year courses.)

The scope and nature of the discipline, illustrated by analysis of writing and other forms of cultural expression, including selections from South African writing in English.

Theme: subjectivity (literature and the ideological constitution of self and world).

An introduction to the concepts of literature.

- The ontology of texts.
- Reading strategies and the constitution of the reading subject.
- The signs of literary and cultural texts; an introduction to semiotic analysis.

An examination of language as a signifying socio-cultural practice; functional analysis of selections from the prescribed literary texts.

#### English II (4,0,1,0) (two 3-hour papers)

Theme: writing in its contexts.

A study of current literary theories which attempt to situate literary and cultural texts in the contexts of the social and historical discourses with which they are in dialogue, to be illustrated by analysis of writing and other forms of cultural expression presented in the modules listed below.

- Paper 1* — Theory
- Victorian ideology
  - Images of empire
  - Colonialism and neocolonialism.
- Paper 2* — Discourses of Black Consciousness
- Protest literature

#### English III (5,0,1,0) (four 3-hour papers)

Theme: texts (the dialectical relationship between various texts and contexts, both cultural and generic; intertextuality; the textual qualities of cultural contexts).

A study of recent developments in literary theory, including post-structuralist and post-Marxist theoretical models, particularly as they pertain to the issues of textual meaning and interpretation; to be illustrated by analysis of writing and other forms of cultural expression presented in a compulsory 'theory' module and 7 other modules selected from an array of modules in consultation with the Head of Department.

The modules on offer in any particular year may include some of the following, but we do not guarantee that any particular module (other than Theory) will be offered in any particular year:

- Theory (compulsory; offered annually)
- Language and power
- Re-reading Shakespeare
- Special author
- Experiments in signification; the status of the text in Modernist discourse.
- Post-modernism; self-reflexive narratives
- Literature in an age of revolutionary crisis
- Culture, carnival and *The Canterbury Tales*
- The writing of history and historiographic metafiction
- The discourse of the fantastic in satiric writing
- The filmed record as filmed text
- Outsiders in the Age of Reason
- Magic realism
- Nature and the subject in Romantic discourse
- The construction of gender in writing
- The constitution of the self in narrative
- Absurdism

#### Honours (10,0,0,0) (five 4-hour papers)

Students are required to read five papers, and will compile their curricula with the help of the head of department. We do not guarantee that any particular paper will be offered in any particular year.

- Paper 1* — The theory of criticism (compulsory)
- Paper 2* — Linguistics
- Paper 3* — South African literature in English
- Paper 4* — African literature in English, north of the Limpopo
- Paper 5* — Indian and Caribbean literature in English
- Paper 6* — Old English
- Paper 7* — Middle English
- Paper 8* — English poetry from the Renaissance to the Augustan period
- Paper 9* — Romantic and Victorian poetry
- Paper 10* — Twentieth-century poetry
- Paper 11* — The English novel from its origins to Jane Austen
- Paper 12* — Victorian fiction
- Paper 13* — Twentieth-century Modernist fiction
- Paper 14* — Twentieth-century Postmodernist fiction
- Paper 15* — Shakespeare
- Paper 16* — Elizabethan and Jacobean drama (excluding Shakespeare)
- Paper 17* — Modern drama

### DEPARTMENT OF FINE ART AND HISTORY OF ART



## DEPARTMENT OF ENGLISH

Students who obtained an E symbol or lower for English in the matriculation examination are strongly advised to take English IT.

English IT (3,0,1,0) (one 3-hour paper)

This is a terminal course designed for students who require only one year of English. The course does not normally qualify students for admission to English II. However, in exceptional circumstances, the Head of Department may allow a student to proceed to English II.

~~(a) A study of the functions of language; elementary semantics~~

~~(b) Practical language work~~

(c) A study of the uses of literature; modes of writing

(d) Analysis of representative writing in English, with a stress on South African literature.

English I (4,0,1,0) (one 3-hour paper)

(This course is designed for students who intend to continue with English studies, and serves as an introduction to the second- and third-year courses.)

The scope and nature of the discipline, illustrated by analysis of writing and other forms of cultural expression, including selections from South African writing in English.

Theme: subjectivity (literature and the ideological constitution of self and world).

An introduction to the concepts of literature.

- The ontology of texts.
- Reading strategies and the constitution of the reading subject.
- The signs of literary and cultural texts; an introduction to semiotic analysis.

~~An examination of language as a signifying socio-cultural practice; functional analysis of selections from the prescribed literary texts.~~

## UNIVERSITY OF DURBAN-WESTVILLE

### ENGLISH DEPARTMENT PRESCRIBED BOOKS FOR 1996

#### ENGLISH IT

**Murray and Johansen:** *Write to Improve* (Hodder)

**Shakespeare:** *Julius Caesar* (New Penguin/Oxford)

**Mtwa/Ngema/Simon:** *Woza, Albert!* (Methuen)

**Faton:** *Cry, the Beloved Country* (Penguin)

**Tlali:** *Footprints in the Quag* (David Philip)

**Hines:** *A Kestrel for a Knave* (Penguin)

**Broken Strings:** *The Politics of Poetry in South Africa* ed. Finn and Gray (Maskew Miller Longman)

**Oxford Advanced Learner's Dictionary of Current English** ed. Hornby (Oxford) (Recommended for purchase)

**Word Power:** *Word Play*, Gibbon (Available from the Dept.)

**Ndebele:** *Fools, and other Stories* (Ravan)

**Emecheta:** *The Joys of Motherhood* (IIAWS)

(Additional material will be supplied by the Dept.)

#### ENGLISH 1:

**Murray and Johansen:** *Write to Improve* (Hodder)

**Oxford Advanced Learner's Dictionary of Current English** ed. Hornby (Oxford) (Recommended for Purchase)

**Shakespeare:** *Richard II* (New Penguin/Oxford)

**Shakespeare:** *Macbeth* (New Penguin/Oxford)

**Mtwa/Ngema/Simon:** *Woza, Albert!* (Methuen)

**Seasons Come to Pass**, ed. Moffet and Mphahlele (Oxford)

**Penguin Book of Contemporary South African Short Stories**, ed. Gray (Penguin)

**Conrad:** *Victory* (Oxford)

**Dangarembga:** *Nervous Conditions* (The Women's Press)

**Dickens:** *Great Expectations* (Penguin)

**Schmitz and Mogotlane:** *Mapantsula* (COSAW)

English I (Continued)

*Not either an experimental doll* ed. Marks (Natal University Press)

**Bennet and Royle:** *An Introduction to Literature, Criticism and Theory* (Prentice Hall)

(Additional material will be supplied by the Dept., especially that for the study of Language and Theory)

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