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LITERATURE TEACHING IN A MULTICULTURAL SOCIETY

BY

UNIVERSITY
OF
JOHANNESBURG

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Literature Teaching in a Multicultural Society

by

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DISSERTATION

submitted in partial fulfilment of the
requirements for

the degree
MAGISTER ARTIUM

in
APPLIED LINGUISTICS

in the
DEPARTMENT OF LINGUISTICS AND
LITERARY SCIENCE

in the
FACULTY OF ARTS

at the
RAND AFRIKAANS UNIVERSITY

Supervisor: Dr. R. Johl

JUNE 1992
ACKNOWLEDGEMENTS

I am deeply indebted to the following persons and institutions:

1. My supervisor, Dr Ronel Johl for constructive guidance and enthusiastic support;

2. My family, for their understanding, support and interest;

3. The staff of the Transvaal Education Department's Media Service for service beyond the call of duty;

4. Financial support provided by the Transvaal Education Department, which is hereby acknowledged. Any opinions expressed or conclusions drawn in this research are the opinions of the author and should not necessarily be ascribed to the Transvaal Education Department.
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Hierdie studie het 'n tweeledige doel. Die eerste is om 'n metode te bied waarop leerlinge, vanaf Standerds 2 - 10 geleer kan word om krities in hulle tweede taal, in hierdie geval Engels, te lees. Die tweede is om 'n metode te verken om voorkennis te aktualiseer, ten einde leerlinge voor te berei om krities te lees.

Om die eerste doel te verwesenlik, word leesteorieë verken en die Barthiaanse kommentaar en dekonstruktiewe lees in besonderhede bespreek. Die doel hiermee is om leesvlakke vas te stel waarop leerlinge van verskillende ouderdomme krities sou kon lees. Die rol van die onderwyser word ook in hierdie bespreking aangeraak.

Om die tweede doel te verwesenlik word van strokiesprente gebruik gemaak, wat in samehang met 'n sprokie, HÄNSEL AND GRETEL, 'n gedig, MY LAST DUCHESS, en 'n drama, THE TEMPEST, gebruik word om die Barthiaanse kodes toe te lig.
1 INTRODUCTION

In South Africa, communicative English Second Language (ESL) syllabi were introduced in 1986. The TED sets two Standard Ten papers: the first assesses communicative proficiency in writing, non-literary reading comprehension and language, and the second assesses literary critical proficiency. The second paper, by its very existence, asserts that literary critical proficiency is regarded as a competence in its own right.

In the 1991 TED ESL literature paper a number of 'creative interpretation' questions were included. These questions were set so that pupils had to think about various aspects of the setwork, e.g., visual and aural imagery, and give their own interpretations. From my experience as chief marker I know that, initially, markers found these questions difficult to assess, but confidence soon grew, and most markers planned future literature teaching around this interpretive emphasis.

Questions on 'creative interpretation' imply that literature should be taught according to Post-structuralist literary theories that question literary texts, and reveal their contradictions as well as the ideologies implicit in them. These theories complement the theory and practice of communicative teaching. In ESL, literature is a separate component of the curriculum, and its teaching should

(i) strive to develop specific cognitive skills;
(ii) encourage acquisition of socio-cultural knowledge; and
(iii) make meaning through dynamic reading processes.

The reader's cognitive skill concerns his/her language competences related to the linguistic features of a text, like recognition of words. The more competences the reader acquires, the easier he/she will find it to build/understand knowledge constructs, which relate to the rhetorical organization of the content of a text and various socio-cultural features of communities. This means that the reader becomes capable of reading for textual meaning, which is basic interpretation. On this first level of reading the reader's aim is to unify the text.

On a second, more advanced level, the reader can use the Barthesian reading commentary, or read deconstructively, to undermine the sense of a unitary meaning. In this process, the reader makes visible the instability of meaning, and the codes which enable the text to have meaning and enable the reader to produce meaning. The teacher's part is to make learners aware of how they read/interpret. Cognitive skill and socio-cultural knowledge each enhances the other, and together they enable the child to make meaning, so that reading grows from being a receptive to being a productive ability.

Dynamic reading processes contribute to the child's ability to contextualize the given text in different socio-cultural fields of relevance, knowledge and values, or in ideologies like the Marxist or the feminist. On this third level of reading the reader contextualizes the communication of a text by relating it to relevant situations, or by
Language is regarded by many teachers and examiners and by many laymen as primarily a medium of direct communication with regard to specific practical situations. Literature teachers, however, should know that it is also a conceptual medium that is inextricably interwoven with thought, social understanding and cultural growth, in the sense that the learner may become or be made aware of socio-cultural and socio-economic differences as expressed in register and accent, for example. In truth, writing and reading are two of the processes which can reproduce and maintain culture. Culture is maintained when literature enters into discourse with the society from which it springs, and is in sympathy with this society, so that it reflects its tenets. Maintenance of culture is related to the first level of reading, when the aim is to find a unifying meaning. By the same token, however, writing and reading can illustrate the instability in a transitional culture, for instance when they become critical and start from the premise that there need not be coherence in society. Writing and reading then reflect disintegration. Both processes can also be made subservient to specific political ideologies and aid in the undermining of a dominant culture. On the third level of reading, i.e. the pragmatic, both the writing of the dominant culture and the writings of its opponents can be read through a grid, for instance, the Marxist, to highlight the political ideology that underlies it.

Chris Dreyer believes that literature teaching "can only be neglected at the expense of ESL learners' full and thoughtful participation in the processes of their multicultural society" (1992a: 8). If litera-
ture is taught as a process of making meaning, and children are given the opportunity to interpret, rather than being bound to an interpretation prescribed by the teacher or study guide, they will read for pleasure, because they will enjoy practising their growing expertise.

Carol Macdonald, however, reported that: "The [black] children that we have researched have generally failed to be able to cultivate the habit of reading for pleasure ... One of the single most important overall conclusions that we came to on the Threshold Project was the need for a schools-based reading or literature programme" (1990c: 103) (Square brackets mine).

To place the problem in perspective, Kenneth Cushner and Gregory Trifonovitch write: "It is projected that, by the year 2000, one of three students in our schools will be from an ethnic or national minority group. As professionals, we must interact effectively and teach students from diverse backgrounds to interact with confidence in the interdependent world they are certain to inherit" (1991: 5).

Clearly then, we here have to do with three separate matters, and with the problems that spring from their interrelatedness. Children need to read in order to become full participants in their own multicultural society. This means that they must enter into texts, and what I wish to do in this dissertation is to indicate one way in which teachers can help children to do this. I will try to present a way in which children can be taught to read critically, that will also promote their cognitive and affective growth, and show how such critical reading can be done practically and communicatively.
In conclusion, it needs to be said that creative reading will of necessity differ at different stages of the child's school career. The beginner reader reads in a different way from the more sophisticated Standard 9 or 10 pupil, and a comprehension passage is always read with the aim of finding the global meaning, while a literary text might, for instance, be read deconstructively, in which case the sense of a global, unitary meaning is actively undermined during the process of reading.

2 LITERARY THEORY

2.1 History

For a great many years, literary texts were regarded as autonomous entities. In this view, a text contains its meaning within itself and the reader only has to discover the already-present meaning. The concept of an autonomous text robbed the literary work of its context and thus of its everyday relevance (Bosman, 1987: 4).

In the last twenty years or so, however, the reader has received a great deal of attention in reading theory, becoming not only a passive decoder of a message encoded in a text, but an active participant, who makes meaning through his/her competence and knowledge of the different codes that make up the world. Approaches such as 'reader reception' (referring to the work of critics like Wolfgang Iser and Hans-Robert Jauss) and 'reader response criticism' (referring to the work of critics like Norman Holland, Jonathan Culler and Stanley Fish) emphasize such aspects of reading as the interaction between text and
reader, the effect of the text on the reader and the creative participation of the reader in the realization of the literary text (Gräbe, 1986: 10).

Reception theory rests on the basis that ideally authors of texts and their readers have a body of shared knowledge of the codes and conventions that enable texts to have meanings. A high level of shared knowledge relevant to the understanding of a text constitutes an ideal reader who will be able to generate textual meaning.

2.2 Literary pragmatics

Literary pragmatics is a more recent orientation in literature study. It is pragmatically focused on the real reader, and takes into account that readers' abilities and knowledge may vary, not only from one another's, but also from those of the authors of texts. In other words, in literary pragmatics the emphasis is on enabling readers to interpret literary texts, aided by their knowledge of textual, literary and linguistic conventions. This process usually encompasses three phases:

2.2.1 recognition of the structural elements;

2.2.2 assessing the textual meaning with the aid of clues presented by literary and linguistic conventions and by naturalizing deviations from the familiar conventions; and

2.2.3 experiencing the communication through building "possible
worlds" within which the textual communication makes sense. In this phase the reader's contribution boils down to realizing and relating the textual communication to certain chosen contexts.

Roger Sell says: "... literary pragmatics... sees the writing and reading of literary texts as interactive communication processes. Like all such processes, literary writing and reading ... are inextricably linked with the particular socio-cultural contexts within which they take place ... no account of communication in general will be complete without an account of literature and its contextualization..." (1991: xiv), and argues that: "Literature is a relative and social concept, and feelings about the value of texts arise, not simply as a result of characteristics of the text, but through the operation of such characteristics within the particular social system of evaluative overtones embraced by the reader" (Ibid.: xv).

3 READING

The ability to read can thus be defined as a function of:

a) language competence, including the internalization of linguistic and textual conventions, and b) constructs of knowledge (sociological/cultural/symbolic 'facts' and features of communities and of the world), or the encoded world. Language competence and the constructs of knowledge together with the reading and interpreting abilities derived from these, constitute the strategies which enable a reader to make sense/meaning out of texts in a specific way (Dreyer, 1992a: 12).
3.1 Pre-literacy activities

For very young children who still have to learn to read, the aim would be the following: "Whatever language the child is going to learn to read in, it is increasingly seen to be important that the child has a wide range of preliteracy experiences. The notion of a dichotomy between the preliterate and literate child is being replaced by a notion of a continuum in which the child has experience with printed language in ways that approximate reading more and more closely" (Macdonald, 1990: 56).

Macdonald quotes Snow and Ninio on "the early contracts of literacy", such as that books are to be read, books set the topic and books are symbolic. The last means that the child realizes that although he/she can 'read' the pictures, he/she must learn to decode the print (Ibid). While the child is learning these early contracts, he/she will also come into contact with print in his/her environment, e.g. signboards of shops, bus stops, road signs, labels, printed teeshirts, instructions on packets, 'No Smoking' and 'Keep off the grass' signs, or, on a more sophisticated level, bus timetables and shopping lists. In other words, the child who must still learn to read, is already equipped with a great deal of knowledge about language, and, for that matter, about reading.

This is even more true of the ESL reader. He/she will, for instance, know that we read from left to right, but that some neon advertisements are read from top to bottom. He/she will, however, recognize these for advertisements, and will be able to recognize a newspaper or
magazine, even one printed in a foreign language, and will be able to distinguish between forms and books.

3.2 Top-down and bottom-up processing during reading

These are two terms that are nowadays used fairly frequently and so deserve some clarification.

Top-down processing is a global concept-driven model: the reader samples the text and uses his/her prior syntactic and semantic knowledge to predict events, or the storyline. This minimizes the reader's reliance on the actual text. A high level schema is activated and the expectation is that sub-schemata will account for a portion of the data. This reading process establishes the ESL reader as active participant, because he/she predicts, processes information and uses prior knowledge.

Bottom-up processing takes place when data are activated: a sub-schema (e.g., a word) is activated and causes the various schemata of which it is part (e.g., a noun-predicate construction) to be activated (Macdonald, 1990a: 58-61).

Towards the end of the 1980s bottom-up approaches had to be re-evaluated, because the transfer of such strategies from the first language does not necessarily lead to good ESL reading (Dreyer, 1992b: 6). More widely accepted now, is an 'interactive' model, in which bottom-up and
top-down processing constantly interact in reading. Each source thus contributes to the comprehensive reconstruction of the text. Using this approach, good readers can decode and interpret well. As the reading skill develops, the decoding skill becomes more automatic, but remains important (Dreyer, 1992b: 6). In the interactive model the child analyses cues from many different levels at the same time, and for various purposes, and children use their previous knowledge to make the text yield a unified meaning. (This is part of the process of reading, or of learning to read, on level one.)

3.3 Reading strategies

The successful reader integrates a number of strategies in the reading process, but if the reading process were taken apart, the following would probably be the order in which the reader employs the various strategies:

3.3.1 Finding/understanding particular information/details: mostly lexical and syntactic decoding. The purpose at this level is to identify detail.

3.3.2 Finding/following the main idea/central line of thought: one starts by decoding the textual structure. This means that if one reads about lions, tigers and leopards, one will expect the text to be about the larger carnivores. The strategy is to read the text once slowly, for an overview, attending to the first sentence of the passage or chapter and the first sentence of each paragraph, and drawing on cues. On this analytical level, one realizes the main idea/most important
part, which everything else describes/contributes to. The purpose here is to synthesize, to place the unknown within the known or familiar (naturalization of strange elements), and to integrate detail into a whole. The next step is to summarize, to express the main idea. Once the child is capable of doing this, he/she can, with the aid of topic sentences, divide text into coherent units.

3.3.3 Relating the author's linguistic and textual structuring (lexis, syntax and cohesive devices) and the rhetorical organization (coherence devices, genre conventions, stylistic devices and print features) to the overall meaning of the text. At this stage the purpose is to find the internal relationship between the whole and its parts, led by macro-organizational principles or by integrating reading. This step includes recognition and semantization of tectonically organizing mechanisms. These mechanisms or principles are related to the rhetorical figures and their working on macro-level. Kenneth Burke used his "four master tropes" to analyze the rhetorical structure of a great number of writings. Jonathan Culler (1981: 216) identifies Burke's master tropes as:

3.3.3.1 metaphor, a comparison of which one element gives a perspective on the other element (to structure a text metaphorically, the author writes about one thing by referring to the imagery of another, so that, in a sense, he/she creates a sub-text, which is a metaphor, a second level of enriched
metonymy, which places elements in a spatial/temporal series on the basis of contiguity and so produces meaning (in a metonymically structured text the poet/author uses a reference to a term and this leaves an inferred meaning which the reader then attaches to future/later contexts where the term is used);

synecdoche, by which the essence is extracted from an example or qualities of the whole are inferred from the qualities of a part (in a text structured by synecdoche the poet/author refers to a well-known part of the whole, which has become an acceptable term and which acts as a form of synonym, to replace the original term); and

irony, which juxtaposes incongruity/irrationality to draw attention to something which is illogical and so makes meaning (in an ironically structured text, the poet/author says something which means one thing on a literal level, but on the subject's level means something opposite and so adds a different humorous or sarcastic understanding to what is said. The author may also use a number of terms, that, together, show up an incongruity.)

On the macro-level, readers should be trained to see these tropes at work in the rhetorical structure. When the reader discovers the text's linguistic/rhetorical/tectonic structure or imposes a specific
unifying reading strategy (be it metaphoric, ironic, etc.) he/she can meaningfully relate a global meaning and find the finer detail in the text.

3.3.4 Textual interpretation/inferencing: the reader thus makes inferences from the text's linguistic structure, rhetorical organization and conceptual tectonic patterns in order to relate the ideas on the semantic plane to one another and to the conceptual system that is implicit in or imposed on the text. Simplified, this means that the reader must understand the relations between the propositions of the text. At local level, sentences or utterances will overlap in their references, and from this local coherence, the reader can work to global coherence (in a passage, for instance), because the interpretive principle at this stage is that all the propositions are in some way relevant to the theme of the text.

One can take it as axiomatic that not all documents will represent all propositions explicitly, and that the reader will have to assume/infer some propositions for the local and/or global coherence of the text. This relates to Iser's theory of 'gaps' in texts. The reader needs to fill in the gaps in order to complete the text and make meaning.

Susan Neuman, in an empirical study undertaken with 83 high and low achievers in the fifth grade, found that children use eight distinct inferencing techniques when reading stories. These
techniques were used on level 1 reading, but they can be used on all levels. In:

3.3.4.1 assigning default - children constructed hypotheses about the events of the story, based on their own knowledge;

3.3.4.2 proposing solutions - children attempted to invent solutions not based on information that they had got thus far from the text;

3.3.4.3 binding - they tried to draw conclusions based on stated facts in the text;

3.3.4.4 rebinding - they either readjusted previous understanding to accommodate new data, or adjusted the new data to fit the interpretation already arrived at;

3.3.4.5 confirming - they used new facts to explain/reaffirm a previous interpretation;

3.3.4.6 empathizing - they offered a personal response, by placing themselves emotionally in the story and attributing feelings to the character they had identified with;

3.3.4.7 reiterating - they repeated a prior inference without adding a new interpretation; and in

3.3.4.8 refraining from response - they were satisfied to say that
they didn't know or weren't sure, revealing not only lack of knowledge, but willingness to accept more than one interpretation (Neuman, 1992: 119-129).

These eight techniques can be synthesized into three categories of inferencing activity:

(i) own knowledge, which encompasses assigning default, proposing solutions and empathizing;

(ii) textual information, encompassing binding, rebinding and confirming; and

(iii) unwillingness to draw inferences, as in reiterating and refraining from response.

3.3.5 Intertextual interpretation (can verify the primary text, be compared to the primary text, or serve as a meaning-making strategy) through:

3.3.5.1 comparing text data with own experience or integrating it into one's knowledge of self and the world (this relates to the literary pragmatic concept of contextualizing: to place the communication of the text in a specific/chosen situation);

3.3.5.2 comparing/integrating the data of the text with other written texts, that are relevant to the studied text or to the reader or to the author;

3.3.5.3 comparing/integrating text data with other non-verbal or
visual texts, i.e., cartoons, graphic material, photographs, films, live theatre and radio productions (Dreyer, 1992a: 16).

In this strategy, the reader's purpose is to find relations between the text and other texts or situations. Intertextual interpretation relates to the second and third levels of reading, as identified in the introduction, namely Barthesian and deconstructive reading and pragmatic reading. Intertextual interpretation is the finding and following up of connections outside the given text. One can read for the global sense of a text, or collate inferences from another text with the original to illuminate an aspect of it.

About intertextuality, Sell says: "... certainly one has to see what it is in the text that seems to release semantic energy, and one can distinguish various degrees of allusiveness; but the energy of a deeply allusive text is latent rather than free; a reader must bring with him a certain previous experience of reading if he is to release it" (1991: xix). This brings me to creative reading and interpretation.

3.4 ESL reading

This paper does not pretend to give a definitive blueprint for teaching critical reading, although I try to present a number of useful guidelines. However, ESL teachers need to encourage both reading proficiency and critical thinking in their pupils. Therefore, they
need to be aware of contemporary philosophical, literary theoretical and language pedagogical thinking, because their pedagogical methods and strategies are of overriding importance for children's acquisition of comprehension strategies, especially in their second language.

Richard J. Watts hypothesizes that "... the non-native reader's cognitive orientation may be carried over as a perceptual framework affecting the ways in which she or he responds to literary texts in the second language [in our case English] and may result in a failure to communicate adequately with that text". He says: "What I am concerned with is the non-native speaker's 'cognitive orientation' towards literacy in general and literary texts in particular, i.e. her/his orientation towards what she or he perceives to be the value of literacy and literature as part of the culture into which she or he has been socialized" (Watts, 1991: 28).

The ability to make inferences, to read intertextually, signals pupils' 'readiness' to be promoted to a higher level of reading and interpretation. They may then proceed to read with aims that are different from that of the 'beginner' or first level reader. They will use different techniques: they may, for instance, read not to produce a coherent meaning for the text, but use different kinds of deviances in a text to deconstruct it: show how the text shies away from a unifying reading. For any reader, in her/his first or second language, to interact with a text, especially a literary text, means to be able to interpret the text for himself or herself in such a way that the text makes sense in relation to the world(s) that the reader knows and experiences.
Adrian Pilkington sees this advanced form of reading and interpreting as criticism: "...criticism as a humanistic discipline [is to] be truly and independently interpretative and evaluative, not limited or directed in its discussion by 'theoretical' ideas" (Pilkington, 1991: 60) and he feels that "... a truly humanistic, interpretative, and evaluative discipline is also possible and also necessary" (Ibid).

3.5 The role of the teacher

To enable Standard 9 or 10 children to read critically, means that the teacher must encourage them to read with an eye to making meaning, by:

(i) analyzing the set work beforehand to identify the codes and conventions at work within it, to determine which knowledge of the codes and conventions the children will need to understand the text, and to forestall problems that the children might experience with such knowledge. Such necessary knowledge should be taught in pre-reading activities;

(ii) planning a framework to base the reading process on and which will make the reading strategies visible. Barthes' and Culler's codes are invaluable aids in the reading process;

(iii) aiding the reading process by its three phases, the first being unifying reading (metaphorical, metonymical, synecdochical or ironic reading strategy); the second being intertextual reading, consisting of the identification of an unstable meaning (Barthesian or deconstructive reading) and the third
being subvertive reading (reading through a grid);

(iv) encouraging children to rearrange a text (when necessary) to find its chronological structure;

(v) emphasizing that any answer, if substantiated from the text, is acceptable;

(vi) emphasizing that the text does not hold, in itself, an ultimate meaning, but that it does hold meaning(s) for individuals. (Here I refer to the meaning that results from the interaction between textual meaning and contextual sense.)
rectly. However, the gaps in the text force the reader to pause to reassess her/his own situation, and cause educative discoveries to be made about the situation and about herself/himself (Griffith, 1987: 33).

Howard Sage (1987: 8) explains that the literature teacher does not need to know all the answers: "What is required instead is the ability to raise and inspire questions about the literature. The teacher is a facilitator who first carefully reads and enjoys the literature. The facilitator should then raise questions ... . There is no need to answer the questions definitively; they should simply be raised and discussed." In a differentiated and/or multicultural classroom in particular, the approach should echo other texts, encouraging teachers and pupils to regard themselves as "...already... a plurality of other texts" (Selden, 1985: 76) and allow them "... maximum liberty to produce meanings" (Ibid). This procedure will teach children to trust their own critical faculty, and encourage them to advance their own creative interpretations.

Literary reading ability can thus be defined as the ability of the reader to interpret (interact with) and understand a range of literary texts in terms of an ideational/a conceptual purpose. This means that the reader is capable of choosing his/her way of reading, and setting a personal goal for the reading. (For the purposes of this dissertation, literary reading is distinguished from the reading of, say, a biology textbook, or application form for a visa, because literary reading includes various stylistic devices, which makes it 'denser'.) Literary reading ability should operate in the course of a communi-
cative event, i.e. it should consist of pre-reading, reading and post-reading activities. Literary reading could thus have two main foci:

(i) to determine the meaning of a text; and

(ii) to make sense of a text by indicating the instability of the meaning, or by undermining the dominant meaning through the reading activity.

Pre-reading should actualize readers' background schemata, and guessing and predicting strategies should be exploited. The actual reading should be an interaction, not so much between teacher and children, as between children and text. The teacher has to ask well-chosen questions and set well-considered assignments, in order to make the interactive process between text and reader 'visible' to the children. The purpose is that the children should become aware, in their own reading, of the interaction that normally passes unnoticed, because "...talking about what we thought and felt while reading a book lies at the heart of all teaching of literature" (Chambers, 1985: 118). In the post-reading phase (whether communicative or literary) a new text should be created. Chambers says: "As leader, the teacher must help each person discover honestly the book s/he has read; then lead on to discover the book which the author, judged by the narrative's rhetoric, can be agreed upon to have written. And finally, as a result of their corporate and shared experience, the group reconstructs the book they have all read. Thus, the final act is to become aware of the book that comprises each individual interpretation - even the author's - thereby becoming something greater than all" (Ibid). (I would, in
the above quotation, substitute text for book in every instance.) The new text may be a commentary on or an interaction with the set text.

4 THE BARTHESIAN COMMENTARY

Here I would like to reiterate, very briefly, what level one reading consists of. On this first level of reading, the child would read to decode, not only linguistic structuring, but also rhetorical and tectonic organization. In other words, reading on this level involves knowledge of language, figures of speech, textual organizing principles and the ability to relate them to one another. The child must learn to read literary works, by recognizing the following cues in the text: setting cues (these give information about the situation, such as time and place); value-affect cues (these lie in the positive or negative connotations of certain words, especially those that describe people, places and actions); stative and active property cues; causal-functional cues; class membership cues (they give information as to what it is related to); antonymic cues (these show what it is contrasted with); and equivalence cues (these show what it is informally equated with) (Macdonald, 1990a: 60).

Reading at the second level is far removed from reading at the first, especially for the second language reader. The child in the senior secondary phase needs to be enabled to read at the second level, though, else he/she will never be able to answer literature questions that demand creative interpretation.
As a way of enticing children on to the second level of reading, I would choose as guide Roland Barthes' *THE PLURAL TEXT* (as reported by Ray) that doesn't demand of the reading of a text that it yield a single, definitive meaning: "... 'reading however does not consist in halting the chain of systems, in founding a truth, a legality of the text... it consists in engaging these systems not according to their finite quality, but according to their plurality...'. When one reads to study properties and relations, the reading highlights the way the text juxtaposes meanings, although often at the cost of its chronological sequence. (This is why the teacher has to study any given text beforehand, to see if children need to restructure its chronology.) In a reading of this kind, the reader gives up the conventional goal of synthesis, but studies each textual element with a view to unravelling the codes in which it is clothed. Barthes doesn't try to reduce the text to a single statement of meaning (Ray, 1984: 176). About the text, Barthes said: "We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture" (translated by Stephen Heath and quoted by Selden, 1988: 319).

Barthes' 1970 study of Balzac's story *SARRASINE*, *S/Z* demolished the concept of the literary work as "...a stable object or delimited structure" (Eagleton, 1983: 137). Instead "The most intriguing texts for criticism are not those which can be *read*, but those which are *writable* (*scriptible*)..." - texts which encourage the reader to dissect them, to rewrite them as different texts and to play with
meaning. Barthes' reader becomes producer of meaning, instead of consumer (Ibid).

To make a Barthesian commentary, the class divides the text into lexias. Each lexi is a unit that can be identified as being separate in meaning from the rest of the text. Obviously, then, a lexi can be as short as a phrase or as long as a few sentences. The reader first goes through the text identifying successive lexias and this process already helps to maintain the plurality of the text. The next step is to read the identified lexias through the various codes, always keeping in mind that any lexi can carry more than one code. By dividing the text into lexias and by reading the lexias through the various codes, the plurality of the text is explored, and the reading activity is made communicative.

Barthes said: "... the networks [of codes] are many and interact, without any one of them being able to surpass the rest; this text is a galaxy of signifiers, not a structure of signifieds; it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; the codes it mobilizes extend as far as the eye can reach, they are indeterminable...; the systems of meaning can take over this absolutely plural text, but their number is never closed, based as it is on the infinity of language..." (translated by Richard Miller and quoted by Selden, 1988: 300).

This does not mean that anything goes. As a matter of fact, Barthes himself warned against this. The Barthesian commentary is "... a
shift from seeing the poem or novel as a closed entity, equipped with
definite meanings which it is the critic's task to decipher, to seeing
it as irreducibly plural, an endless play of signifiers which can
never be finally nailed down to a single centre, essence or meaning"  

According to Barthes (above) one can enter the text from various
directions, because of the "codes" that are mobilized by the text.
Barthes said:  "I read the text. This statement, consonant with the
'genius' of the language..., is not always true. The more plural the
text, the less it is written before I read it; ... This 'I' which
approaches the text is already itself a plurality of other texts, of
codes which are infinite or, more precisely, ... whose origin is lost"  

"What distinguishes Barthes' 'reader' from those ... in reception
theory is that his is composed of an infinite number of codes or
texts. It is not a unified centre from which meaning and interpreta-
tion originate, but rather a construct characterized by dispersion and
plurality"  (Holub, 1984: 154).

(Though Barthes, in SARRASINE, S/Z originally read through five codes,
this number is not final. Three years later Barthes added another code
to his scheme, namely that of communication or exchange (Griffith,
1987: 46), which concerns the signs of people in communication, and
this may also not be the final code.) Griffith (Ibid.) says: "Indeed
it is essential to his [Barthes'] way of seeing things in the early
1970s that any system of description should not pretend to be total
and absolute, but should admit of further change and development" (square brackets mine).

The codes aren't structuralist systems of meaning, although one may apply a system to the text, and each system will "activate one or more of the virtually infinite 'voices' of the text" (Selden, 1985: 66). Imposing a system on the text immediately takes us to level three reading.

Barthes tries to open up the text to many interpretations. It needs to be emphasized that reading through a grid limits the plurality of meaning, because it encourages the realization and interpretation of only those elements which will fit into the ideology. In other words, by reading Marxistically, psychoanalytically or feministically, one again reads to synthesize a global meaning from the text. However, the fact that a number of children, from various cultures, do the critical reading in a group, should guarantee a plurality of response and open up the various possible meanings. This is reading on level three, on which textual meaning is related to 'possible worlds'/contexts/situations in which it makes sense.

The Barthesian commentary (reading on level two) is a way of critical rereading, not an ideology, but it allows the reader to impose a system (an ideology) and do a feminist, psychoanalytic, Marxist, etc. reading through the commentary (reading on level three). The reader has to adopt different points of view, and while children are seldom flexible enough to change their point of view frequently, one has the advantage (increasing in a multicultural classroom) that there are
already a number of different points of view.

The moment one reads a text ideologically, it becomes a discourse, and it becomes pragmatically relevant: it is placed in a context. Here one must bear in mind that one reader's equipment might differ from another's and from the author's and that each reader might approach the text with a different aim.

Barthes' codes, I believe, will allow children of all ages, first, to read a text closely in a systematic way, and then to reread the text (level two reading), perhaps through a grid (level three reading). The Barthesian commentary should be compatible with children's developmental ability to understand a text, for it utilizes knowledge that they may intuitively have (Nelms, 1988: 129), or which could be filled in during pre-reading activities. Each standard will read at a level appropriate to their age/insight and will participate in the making of meaning by their own intuitive sense of what is important in a text. One should keep in mind that: "... in many respects, ... , schools might feel themselves entitled to assume that their pupils already have at least a nodding acquaintance with the proairetic code of S/Z even before lessons begin" (Griffith, 1987: 68). I would broaden the above statement to include the symbolic and cultural codes as well. In addition, "I would also argue that the ... codes give students a structure, a heuristic method, a probe to accomplish this critical process of questioning, sharing tentative answers, arriving at conclusions about literature" (Nelms, 1988: 136). "The process is theoretically sound and appropriate for their developmental level and allows them to make decisions based on their own intuitive sense of
what is important in a text rather than relying on teacher-made questions" (Ibid: 137).

Here Culler, to whose views Nelms and Griffiths incline, should be contrasted with Barthes. Culler says that: "The difference which seemed to be the source of value becomes a distance to be bridged by the activity of reading and interpretation. The strange, the formal, the fictional, must be recuperated or naturalized, brought within our ken..." (1975: 134), in other words, Culler reads on level one, where the purpose is synthesis (but his reading can easily be adapted to level three, which is ideological reading), while Barthes allows the 'difference' to be 'the source of value'.

Barthes makes the unfamiliar stand out because it is 'different' and can be interpreted differently. This is reading on level two. "... The division of the text into units is more or less arbitrary; the five codes are simply five selected from an indefinite possible number; they are ranked in no sort of hierarchy, but applied, sometimes three to the same lexic [sic], in a pluralistic way; and they refrain from finally 'totalizing' the work into any kind of coherent sense... The text, Barthes argues, is less a 'structure' than an open-ended process of 'structuration', and it is criticism which does this structurating" (Eagleton, 1983: 139).

The important aspect of the codes is neither their nature, whether they have been identified correctly or whether they are sufficiently comprehensive, but that they structure a literary text, by means of cues from which the reader can make inferences. The author and
reader(s) share these codes and the fact that they are present in the text "...is what makes it a text" (Jefferson and Robey, 1982: 109).

Pilkington says that no literary codes have been found, although they were meant to explain how readers make sense of literary texts. According to Pilkington the supposition was that: "... as all communication operates through codes or systems of signs, so there are specifically literary codes, structures, and systems of signs, which enable us to make sense of literary communication" (Pilkington, 1991: 45). He then goes on to say that: "... the code-model view of communication is now generally seen as descriptively inadequate" (because it leaves inference no role to play) and declares that: "Not only is the search for literary codes illusory then, but semiotic and structuralist theories inevitably fail to provide realistic psychological accounts of the reading process" (Ibid).

The problem lies in the two divergent approaches to the text. The semiotic approach makes meaning and the pragmatic contextualizes meaning. In the semiotic approach the codes are seen to regulate meaning. In the pragmatic approach the conventions are seen to direct the reading process. These two ways of reading can be equated with two phases in the development of the reading child. The younger child will read semiotically, to make meaning, while the older child, at a more sophisticated level, will read pragmatically (will be building a "possible world" to force the textual communication to yield meaning).

To my mind, Pilkington's argument falls down upon his interpretation of the codes as specifically literary. The point about Barthes'
codes, as explained in Jefferson and Robey, is that: "...there is nothing inherently literary about these codes, since they function as a part of culture in general" (1982: 109). That this last is true, seems to me to be fully proved, for instance, by the cartoon strips I employ: children understand these jokes and find them funny because they are based on our culture, because they make use of symbols that all of us share and interpret in more or less the same way, because of the conventions of the society in which we live. Argued from the other end, each society has a system of conventions that underlie the meanings that we attach to our actions. The alien from planet X, who knew nothing of our culture, might correctly and objectively describe a rugby match or braaivleis, but not understand its meaning and so fail totally to see either as a cultural event. This seems to me to be exactly what Watts says when he refers to responses to a literary text being "... at least in part a product of socialization processes" (Watts, 1991: 28). If one looks at any aspect of society/civilization, one finds that certain regularities occur, and these rest on convention, which is another way of saying that people have reached consensus on numbers of issues. These are practical issues or situations, but from them systems (or codes) and the rules under which they function, have been abstracted. Culler explains it as follows: "...Various social rules make it possible to marry, to score a goal, to write a poem, to be impolite. It is in this sense that a culture is composed of a set of symbolic systems" (1975: 5). Many critics fear that the codes might be prescriptive: that readers' understanding depends upon the codes, so elevating the codes to ideologies; and that readers might not be able to move outside the code systems. The conventions, however, allow scope for change and subversion.
The relationship between rule-driven codes and historically driven conventions that are subject to change is an aspect of reading that deserves further study.

These systems or codes control a great many aspects of our understanding and function in the same way in narrative structures and in symbolic systems. The Barthesian commentary rests on not regarding the codes as unbreakable rules. While some of them bind the reader, others allow a much greater degree of freedom, and within the system a critical reading can subvert the rules, without destroying them, while a change in conventions will alter the rules.

In Pilkington's view, relevance opens the way to inferencing (Ibid.), with which I have no argument, but then, also, Barthes' codes do not close the door to inferencing, because an important aspect of the codes is that they are "... no reduction to a single ... mechanism" (Ray, 1984: 176).

Barthes' SARRASINE, S/Z makes the reader prominent, because the latter has to be actively involved in the production of the text and because it regards literature as intertextual. The intertexts play as large a part in the reception as in the production of the text. There is one condition, though: the reader should not be regarded as a private individual, and his/her idiosyncratic affective experiences should not be the focus of reading. Instead, the reader is regarded as a "...meeting point for a variety of cultural codes and literary conventions" (Jefferson and Robey, 1982: 111).
In other words, if someone says in connection with Prospero: "We saw a magician like him on stage", they are calling on personal experience, but are not, ... "properly carrying out the process of ideation, since the textual determinants, involving concepts like suffering and redemption, are being wilfully or incompetently ignored" (Griffith, 1987: 32).

I would strongly espouse the Barthesian commentary as a valid approach to the teaching of literature on a slightly more advanced level to senior secondary pupils in a multicultural society, because it would open the literature classroom to genuine communication between the cultures. Sage says: "Students benefit from dealing with such [cultural] problems because by surmounting cross-cultural barriers they develop their own creativity" (1987: 5) (square brackets mine). Yet the lexi under discussion acts as anchor, to keep all discussions text-bound. Secondly, the approach would be easy to teach in teacher training courses and serving teachers could be taught it in brief regional courses. A third point in its favour would be its very wide applicability.

Our world/emotions/experiences achieve meaning for others when we can express them in language. This language is mostly written and our children need to read texts. In other words, the purpose of any text reading programme should be to teach children how to set about reading. I think the Barthesian commentary is an ideal way to promote advanced reader training, because it allows the child to divide the text into chunks that are, for him or her, palatable, and it encourages the child to venture his/her own creative interpretations.
Eagleton says: "... we only have a world at all because we have language to signify it, and ... what we count as 'real' is bound up with what alterable structures of signification we live within" (1983: 136). Children can, in other words, be enabled to read, and then to reread critically, because they can be made aware that conventions tend to grow into rules, and they can be made to see that the world can influence their language.

5 MAKING BARTHESIAN COMMENTARIES

5.1 Rationale for using a fairy-tale

I shall start with a fairytale, HÄNSEL AND GRETEL (Grimm J. and W.) because the fairytale, as genre, is familiar to most children, and fairytales are often part of beginning reading in the second language. "... how can a child practise reading without already knowing how? A key part of the answer lies in motivation. Familiar stories that are easily understandable to the child, or even partly known by heart, are great enticements to the beginning reader" (California State Department of Education, n.d.: 7). Also, because: "...the fairy tale [sic] ranks as an important prototype of all narrative" (Hawkes, 1977: 67), one can read a fairytale with Standard 2 or Standard 10 pupils, and depending on the amount of insight the children reveal, the text will yield different meanings; and because I want to illustrate the applicability of Barthes' approach to a variety of genres.

I have, to this purpose, made my own translation (Appendix 1) of the original German tale (appendix 2) as published in JUGEND SCALA (1986).
5.2 Rationale for using a poem

Poems are part of matric set works. This means that it is important for teachers and children to know how to read poetry. I have chosen to concentrate on MY LAST DUCHESS by Robert Browning, because it is frequently prescribed for Standard 10 for examination purposes, because I have taught it myself, and because I know from my own experience that it is a poem that engages children's interest and attention. This last is so because every child in every Standard 10 class knows the myth of living happily ever after, but also knows of various marriages that are more or less unhappy. Being at an age where they themselves have various romantic interests, the reasons for the greater or lesser unhappiness within marriages are very important to them, and they like to speculate upon these.

MY LAST DUCHESS is one of the most effective myth-exploders that one can confront children with, and poses a number of very important questions, like: What is the individual's responsibility to society? What criteria should guide an individual's actions? What gives a person's life meaning? Browning does not sermonize but shows psychologically plausible characters grappling with the consequences of an act. The poem makes readers see human nature in ways that they might otherwise have missed (California State Department of Education, n.d.: 9).

MY LAST DUCHESS is often prescribed for Standard 10 pupils, and not usually for younger pupils. Because the poem speaks by implication, it invites the reader's participation.

5.3 Rationale for using a Shakespeare drama
Like poetry, Shakespeare is regularly one of the Standard Ten set works, and THE TEMPEST is often prescribed. I have chosen it because the story of the girl and father marooned on the island, the story of the magician who is able to subdue spirits and the romantic story of Miranda and Frederick always fascinate children. To the teacher, THE TEMPEST offers a rich mine of themes, from the parallel conspiracies to the parallel monsters (Trinculo and Stephano on the one hand, and Caliban on the other hand) from different worlds/cultures. This is a drama in which children find it easy to identify with the main characters (boys first with Prospero and then with Ferdinand, and girls with Miranda) and are therefore very willing to argue about the various plots and sub-plots from various points of view. Children empathize with the main characters to such an extent that girls are willing to speculate, from their own experience, on what grudges Miranda has against her father and Ferdinand, and boys put Ferdinand's and Prospero's points of view very firmly.

5.4 Rationale for using cartoon strips

Cartoon strips are very easy to use because their bold, sparse lines make them easy to trace on to a transparency and they photocopy clearly if each group in a class needs a copy. Publishers allow their use for educational purposes and they are published in every newspaper so they are virtually free. The onus is on the individual teacher to select cartoon strips that will not offend on racial, religious or other grounds.

Many advantages accrue from the use of cartoon strips:

5.4.1 Being entertaining, they capture children's attention and imaginations.
5.4.2 Because the drawings enhance comprehension, cartoon strips allow children to comprehend at a higher level, especially in their second language.

5.4.3 Just like literature, but on another level, cartoon strips foster an awareness of society through highlighting its cultural and symbolic codes.

5.4.4 Through laughter, cartoon strips stimulate children to think about the institutions, admirable and deplorable, of society, because the humour carries, and often rests on, the stereotypes we take for granted.

5.4.5 Humour stimulates thought and so allows children to make ethical judgements concerning society, individuals and themselves.

As a pre-reading activity, use of the cartoon strip serves two purposes: it leads directly into discussion, making reading a communicative activity and it makes children responsive to the literature lesson that follows, because they enter the lesson with expectations of pleasure.
5.5 Example of a lesson.

OBJECTIVES: i) to read an English story with Standard 2 Afrikaans children; and
ii) to introduce them to a method of critical rereading.

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<td>Pre-reading: Introduction to a fairytale: HÄNSEL AND GRETEL.</td>
<td>i) To activate schemata by linking up with children's prior knowledge; ii) to establish basic insights that will serve as new points of departure.</td>
<td>Questions based on cartoon strips, to sharpen children's attention.</td>
<td>Selected cartoon strips, either on transparency or photocopied.</td>
<td>Children must, orally: i) know the difference between 'haunted' and 'magic', because this distinction will enable them to ii) establish criteria for a fairytale.</td>
<td>15 minutes.</td>
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| LESSON 2  | Reading a fairytale.                                                | To keep children's attention throughout and make the reading a communicative event. | i) Storybook with large print and colourful pictures.  
ii) Blackboard with movable cutout pictures of the characters (to represent scenes from the story) and the title of the story printed.  
iii) As reading progresses, the names of the characters are printed on the board, e.g. WITCH. | i) Each child must orally take part in the prediction/reading process.  
ii) Each child must follow the story and understand each different step in the story. The teacher's questions must be set with this goal in mind. | 15 minutes. |
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| LESSON 3 | A critical rereading of HÄNSEL AND GRETEL. | i) To allow children to divide a text they cannot yet read into lexias.  
ii) To stimulate children into thinking about the text and the processes at work within it. | i) Teacher explains what the proairetic, hermeneutic and semic codes do in the story, to make children aware of some of the processes at work.  
ii) Teacher reads text slowly with oral advice from children on division into lexias.  
iii) Divide children into groups of 3/4 and allow ± equal number of groups to assign lexias to each code. | Storybook and pencil. | Groups work orally.  
i) Children must find out for themselves that some lexias can be assigned to more than one code.  
ii) Groups whose division differs must be willing to defend their division. This will show their interpretation. | 30 minutes. |
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<th>LESSON 4</th>
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<td>Post-reading.</td>
<td>i) To allow children to be productive. ii) To allow children to work independently.</td>
<td>i) Each group draws a picture of a scene from the story. ii) Each group prints the names of the characters in their scene underneath the specific character. iii) Each group must say whether the scene it has drawn furthers the story, explains about people/places or whets/satisfies curiosity.</td>
<td>i) Paper and crayons/coloured pencils. ii) The movable figures on the blackboard that can be arranged into any group that children might want to draw. iii) A display area for the finished drawings.</td>
<td>i) Children must show, by their drawings, that they followed the story; and ii) by explaining which code is represented by the scene they pictured, show that they have learnt something about the enigmatic, symbolic and action processes within a text.</td>
<td>30 minutes.</td>
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5.6 A pre-reading activity with beginner ESL readers

This is not yet a proper level one reading, but it leads to level one reading, i.e. synthesizing reading.

To activate background schemata for HäNSEL AND GRETEL, use cartoon strips. Showing the strip to the class (or making photocopies and handing them out) ask questions like:

What is unusual about the second frame? (Do not avoid the question of what Snert did, as that will negate the impact of the cartoon. If you fear inelegance, rather avoid the first strip altogether and start with the second.) Would anybody like to try and guess the meaning of 'haunted'?

Show the second cartoon.
Why would Hagar need a magic sword to fight a dragon? What is the difference between 'haunted' and 'magic'? In what kind of stories does one hear about magic, and creatures like dragons, fairies and witches?

Show the third cartoon.

HAGAR THE HORRIBLE -- by Dik Browne

Character Licensing and Marketing

Which fairytale is this cartoon about? Guess the meaning of fast foods. Does a Kentucky chicken run around? What is funny about this cartoon? Allow children to guess/explain the meaning of 'fast food'.

Show the fourth cartoon.

HAGAR THE HORRIBLE -- by Dik Browne

Which fairytale is this one about? Guess the meaning of 'civilization'. The funny thing is that, just when Hagar thought he was safe, he was really....? Who is sitting behind the little house? What does she always do? Of which two fairytales did you see cartoon
strips? Listen to the first sentence of the story and say which story we are reading.

5.7 Reading and critical reading

As said before, this reading is not yet on level one, meant as it is for beginner ESL readers. The purpose behind it is to allow children to recognize the elements of the story.

Read the first sentence. Allow children to say the name of the story in English. Read the rest of the story slowly and clearly, stopping every now and then to allow children to predict what is going to happen next. This is how the reading is made syntactically and semantically intelligible to the children (one ensures that they follow the sentence construction and understand the sense of the text) and, if you refer to the lessons in 5.5, this aspect of the reading, and the children's comprehension, are evaluated in lesson 2.

In a second period, ask the children to help divide the story up into lexias. "The actual mechanics of Barthian reading involve the exploration 'within' every unit of the text of those strings of meaning that various codes would underwrite - code being understood in this context not as a finite structure of decryption but as 'a perspective of citations, a mirage of structures' " (Ray, 1984: 176). (In Appendices 1 and 3 I have numbered the lexias, as an example, but in a longer work this will become unwieldy.) Explain that lexias are separate bits of the story and that they don't all have to be of the same length, or full sentences. This is the step where children's interpretation of the story is expressed. If they can divide the text into lexias, and defend their division, they can interpret the story on a semantic level. The division into lexias is in itself a communi-
cative process, a fully interactive discussion. In this discussion, children must be made aware of what they are doing and why, so that they will set their sights on what they can achieve.

5.8 A post-reading activity

With children of this age, in their second language, I would concentrate on the proairetic, hermeneutic and semic codes (these being the codes that I think they would be capable of finding, without being able to read, but that would obviously depend on the class and the teacher), and explain them very briefly as follows:

Some words or phrases or sentences in the story

5.8.1 form the connections between the bits of the story,

5.8.2 make them curious or answer their questions, or

5.8.3 tell them what kinds of places or persons the story is about.

I would divide the children into groups of three and ask two or three groups each (depending on the number of groups) to isolate the lexias that serve each of the above purposes. The purpose is to make children aware of some of the techniques used by the storyteller to craft the text, and to start providing "... them with an orderly procedure for rereading a text closely. In addition, the process seems compatible with their developmental ability to encounter a text, for it trades on knowledge they are likely to have intuitively" (Quick, 1988: 129).

As this is an ESL lesson with a very young class, the post-reading
activity could be done orally only, but a written exercise would be to
draw pictures, and print the name of each character in the picture, on
the picture, for a class exhibition, and to explain orally which
code(s) their drawing illustrates.

5.9 A pre-reading activity for an older class

With a Standard 6 class, who can read the text independently, one
could do a level two reading, in which they are led to see that all
threads of a story, if followed up, do not unite in a single meaning
for a text.

In Standard 6 one could do exactly the same pre-reading activity as in
5.6, but change some of the questions, depending on the class and the
teacher. I would add the following cartoons (or some of them) and
concentrate my questions on the cultural roles of the parents because
this text revolves around the actions/behaviour of the parents which
directly cause the events that befall the children. I would use
questions based on cartoon strips, to
a) ensure a communicative lesson, and to
b) allow children to interpret for themselves the cultural roles of
parents, and the deficiencies of some parents.

**ANIMAL CRACKERS**

by Roger Bollen

*International Press Agency*
What is the common problem in all these cartoons? Which bird must build the nest, the male or the female? What must human fathers do instead of building a nest? Why do fathers work? What do fathers provide? Allow the children to see and explain to you that not all fathers are equally successful in their cultural roles. Show the next cartoon.
Allow the class to tell you exactly what the mother bird is complaining about. From that, through questions, the class can specify where the father in HÄNSEL AND GRETEL does not measure up and exactly what it is that 'the woman' can no longer cope with, and how being rid of the children will help her. Ask your class about the symbolism attached to a house. From their knowledge of symbols your class will tell you that one's house should be one's home, a place of warmth, safety and refuge. Allow the children to tell you how they think a mother and wife should behave. This 'knowledge' will come from their insight into our cultural codes, their expectations about conventional behaviour.

Even a Standard 6 class still likes to do predictions, so the reading can run its course as in the first lesson, but for a post-reading activity one could divide the children into groups, and explain the six codes by saying that some words, or phrases

5.9.1 keep the story moving - proairetic

5.9.2 arouse/satisfy the reader's curiosity - hermeneutic

5.9.3 give symbolic overtones - symbolic
5.9.4 relate to the cultural background of the author and reader - cultural

5.9.5 evoke character, place, etc. - semic

5.9.6 inform us about the understood relationship between narrator and reader - communication.

(Based on Quick, 1988: 130.)

With a Standard 6 class, one could (again depending on the teacher and the class) perhaps ignore the sixth code, because children of 13 or 14 years of age, might find the communication/exchange code difficult in their second language. Give each group a code to find in the text, even if there is more than one group for certain codes. Each group would be expected to compile a list of the lexias that fit their code, and the class would realize that some lexias carry more than one code. The previous cartoons make an excellent lead-in to the cultural and symbolic codes. An activity like this would help children comprehend on a much higher level, because they really have to look at each lexia to extract its various possible meanings.

5.10 Another post-reading activity

Another way to initiate Standard 6 pupils into literary criticism, would be to ask them to compile the life-pattern of the typical hero. This should lead to more or less the following:

5.10.1 Obscure parentage or foster parents; danger; exile.

5.10.2 Journey; education as preparation for the test; obscurity; travel into unknown countries.
5.10.3 The quest; its noble goal; community benefit; conflict with monsters or temptations.

5.10.4 Supernatural aid or divine intervention.

5.10.5 The reward consists of heroic qualities or self-knowledge or getting married.

(DeFabio, 1988: 153.)

Once the typical quest outline is on the blackboard, ask the children to select and list the codes that are mobilized by the text to tell the quest story. They will very soon point out that HäNSEL AND GRETEL has no hero, because neither the father nor Hänsel qualifies. The sort of questions one should ask are: Why can't the father be a hero? Why can't Hänsel be one? The first time the children are taken into the forest, Hänsel's plan works. Can he be called the hero then? What makes him the hero? When does he stop being the hero? How does he give the witch warning of the approach of her victims? How does he make it easy for the witch to execute her plan?

This is the moment to allow the children to introduce the heroine motif. A close rereading of the text through the Barthesian codes will quickly lead to each group deciding to what extent Gretel fulfils the quest conditions. Possible questions are: How does Gretel control the witch? How does she defeat the witch? Does she address their original problem of poverty? What about the original problem of the woman? How do you know which character in a fairytale is the hero/heroine? The children will now be ready to work out that the hero/heroine is defined by the functions his/her actions fulfil in the text (based on Propp's scheme in Scholes, 1974: 63 & 64.)
The purpose with such a reading is to allow the children to gain insight into the 'devices' that the story-teller uses and into the conventions of art. This is an insight they will use again and again in their formal literature study at school and in their own reading, because: "Functions of characters serve as stable, constant elements in a tale, independently of how and by whom they are fulfilled. They constitute the fundamental components of a tale" (Hawkes, 1977: 68). Having established the quest outline for themselves, it becomes natural to children to measure their text against their own theory.

Having led children to discover the functions in a tale, one can also help them discover the characters. Propp distinguished the following 'performers' in a tale:

1 the villain
2 the donor (provider)
3 the helper
4 the princess (a sought-for person) and her father
5 the dispatcher
6 the hero
7 the false hero (Hawkes, 1977: 69), and Greimas reorganized the performers into the following pairs of opposites:

1 Subject and Object
Propp's hero and sought-for person

2 Sender and Receiver
Propp's father and dispatcher

3 Helper and Opponent
Propp's donor or helper and villain or false hero (Ibid.: 92 & 93).
Greimas designed the semiotic square, according to which he distinguishes two kinds of opposing semes, namely contrast and contradiction. Each seme has a contrasting seme with which it forms a mutually exclusive binary opposition, e.g., black excludes white and coloured excludes colourless.

Contradictions originate when one seme negates another in such a way that both can neither be true nor false, e.g. black (no colour) contradicts coloured, as white (all colours) contradicts colourless. The semiotic square is graphically depicted as follows:

```
  Seme i          Seme ii
  |               |
Black          White
  |<------------------->
Non-seme ii         Non-seme i
  |               |
Colourless        Coloured
```

What Greimas attempted to do with the semiotic square was to discover a narrative grammar that underlies all stories, a convention or code that would make clear the narrative devices. He regarded the subject/object pair as the fundamental pair that leads to "... the mythic structure of quest" (Scholes, 1974: 105) and the second most important pair as giver or sender/receiver. He thought the structure of these two pairs "... basic to signification in all discourse..." (Ibid). HäNSEL AND GRETEL could be represented in a semiotic square as follows:
Clearly one would be able to draw various semiotic squares involving day/night, home/forest, boy/girl. The squares are a graphic way of making children see some narrative devices as a picture. These oppositions enable us to read feministically, because at certain points, such as certain actions of the heroine, they deviate from the conventional stereotypes.

5.11 A feminist reading of HÄNSEL AND GRETEL

A feminist reading would be a level three reading, because it reads through a grid, to lay bare an ideology in the text.

I shall do a feminist rereading of HÄNSEL AND GRETEL, to show how widely applicable Barthes' codes are to literature. I shall use deconstruction as a technique, because it opens the way to new rereadings of established texts. Derrida, like Barthes, insists that one cannot define the meaning of any literary work (Ryan and Van Zyl, 1982: 104 and 105).

In literary study, says Ryan, deconstruction means that the critic must undermine the common ground, so that "The concept of the father-
author in command of his progeny disappears" (Ibid: 104).

This is the sort of reading, I believe, that one should do with a Standard Ten class. One could elicit the background information about binary pairs and female stereotypes from the class without much trouble, and, if necessary, without naming them. The importance of such a reading with senior pupils lies in the explosion of the myth. Our society inculcates in our children a variety of myths and the explosion of any one of them is therefore an important lead-in to matric literature which will confront them "with the essential questions in life" (California State Department of Education, n.d.: 10).

Lexias 2 and 6 present an immediate opening. The woodcutter has a wife, but she is referred to as 'the woman', also in lex 28 when 'the woman' is seen in contrast with the father. Use of 'the woman' says two things about her. She is distanced from the wife and mother role, in the eyes of her husband and children, and she is a stronger character than the husband-father. Both statements can be proved from lexias 6-9, when 'the woman' in contrast to her cultural role of nurturer and carer, proposes that the children, who, to her mind, eat too much, be left in the forest, and the father doesn't even attempt to disagree. Lexias 30 and 31 tell the same story again, and the repetition stresses the woman's strength over the husband-father.

The children also hear her plan, and Hānsel takes it upon himself to save them. Here it is necessary to introduce children to binary pairs. According to Greimas, signification starts with binary oppositions that differentiate elementary concepts of thought, e.g. light and dark are defined in relation to one another by their mutual opposition. Greimas hypothesizes that these oppositions are given anthropomorphic shape at a level of thought that is prior to language.
He believes that these conceptual oppositions become *actants* "... in a polemical situation that, when allowed to develop temporally, becomes a story". Given racial or cultural qualities the *actants* become *roles*, and given qualities that make them into individuals, they become *characters* (Scholes, 1974: 103).

To lead a Standard Ten class into the understanding of binary pairs, write Greimas' light/dark pair on the blackboard, and add Bremond's agent/patient (Ibid.: 107) and Jefferson and Robey's intelligible/sensitive (1982: 211). Ask the pupils to give synonyms for each first term. They will volunteer words like illumination, sun, cause, force, strong, clear, head, etc. Write their words in a long column down the blackboard and ask them to complete their pairs. This exercise will give you oppositions like sun/moon, head/emotions, etc.

If by that time no member of the class has volunteered the information, ask them for the most basic opposition they can think of, and if that doesn't lead to the information being volunteered, ask if they can relate the binary pairs to gender in any way. Allow them to discuss and reach consensus. In this way your children will see that: "... each opposition can be analysed as a hierarchy where the 'feminine' side is always seen as the negative, powerless instance. The biological opposition male/female, in other words, is used to construct a series of negative 'feminine' values which are then imposed on and confused with the 'female'" (Ibid).

At this point, the children will start adding their own binary pairs, like:

- logic/poetry
- strength/weakness
- dominant/submissive
- subject/object
- mind/body

From the binary pairs, the children will work out the male role, and
see that Hänsel, the male child, knows his cultural role: thinking, active, strong, he must make a plan, and reassure Gretel. However, no matter how willing Hänsel is to accept the culturally imposed role, his intellect is neither penetrating nor far-ranging enough. The symbolic code reveals that the meaning of home has already been subverted. It is an unsafe place to which to return Gretel. Hänsel also seems incapable of taking altered circumstances into account. He can, at best, adapt his original plan when he needs a second plan.

When his plan has failed and they have wandered in the forest for two nights and two days, they reach the witch's house. Hänsel, who should have learned that the symbolism of house and home has changed, reacts, not with thought, caution, or planning, but worse, with pure appetite, and attempts to eat part of the roof.

This act calls forth the witch. Here the cultural codes demand a very close reading. From 'the woman', who refused children food, we have progressed to the witch, called out by a child's attempt to take food. This witch, like 'the woman', doesn't want children to eat. However, she herself doesn't mind eating, and favours eating children. According to De Vries (1974: 504) the "... archetypal witch devouring a child..." refers back to the "... devouring aspect of the Goddess...", who was the "... the main element in the formation of the universe..." (Ibid.: 224). The cultural code makes it explicit that the woman who refuses her caretaker, nurturer role is unnatural, but the woman who entirely subverts this role, is clearly evil - a witch, in other words.

Dr Helen Haste of Bath University classifies the stereotypes of women into the four "W" categories: The chaste Wife and mother.

The sexy Whore.
The innocent but erotic Waif, and
The Witch.

(The Pretoria News: 16/1/1992)

In our story, both 'the woman' and the witch fit only the last category and the witch is one of the male stereotypes of women.

Some of the male stereotypes of women are: passivity, confinement, spirituality, compliance, the shrew and the witch.

Reading 'the woman' and the witch carefully, through Barthes' cultural and symbolic codes, shows that the two women are connected, through the weird symbol of children-who-may-not-eat-yet-may-be-eaten. I submit that, in effect, they are the same person. The shrew is the witch. This seems to me to be borne out by lexi 75, which, at first glance, is merely part of the proairetic code. A closer look however, reveals it to carry a symbolic code as well. 'The woman', four weeks after the children have been caught by the witch, is laconically said to have died long before. With the witch dead, the children "soon found their way out of the witch's forest". Lexi 73 is another that is both proairetic and symbolic, because surely it means that the witch's spell is lifted. The moment one starts a close rereading through the Barthesian codes, another proairetic lexi turns into a symbolic one, namely lexi 72. The children are not only free of the witch, and of her forest, but are also, with 'the woman' dead, free to go home.

At this point, one may wish to return to lexias 7-9 and 31. If the witch and the mother are the same person, the woman's insistence on having the children inside the forest becomes very gruesome. Inside the witch's forest, this woman has power and wealth, but outside the
forest, she is doomed to be wife and mother. Inside the forest, she can take/insist on her sacrifice.

We have then, in this story, so far, a father who is of no use whatsoever to his children, a boy who tries to but can not quite shoulder his masculine role and two women who fit the male-constructed female stereotypes perfectly. One woman is the innocent young girl, who is safe from the witch and dutifully goes home to her loving, happy father, with her saved, happy brother. Hopefully, the treasure they take home with them will make the father's life so much easier that he will be able to handle its stresses. The other woman is the shrew turned witch.

The witch deserves closer scrutiny. Erica Jong describes her: "You know her. She beckons you with one crooked finger. In the other hand she holds a poisoned apple. From the bottom of the pool of nightmares,... from inside the gingerbread house she built with her recipes and spells, she warns you of that fairy-tale world which interconnects with ours in secret, unexpected places.... Her great, great, great, great, great, great ancestress is Ishtar-Diana-Demeter. Her father is man. Her midwife, his fears. Her torturer, his fears. Her executioner, his fears. Her malignant power, his fears" (1981: 11 & 12). In other words, to know about the witch, we have to know men's fears.

Men fear certain women and therefore declare them to be witches. Which women are they? To answer this question, we need to study Gräbe's (1986: 157) literary opposites. Opposite the virginal lily there is the sensual rose, opposite the goddess on her pedestal is the oppressed slave, opposite Mary is Eve and opposite the Madonna there is Mary Magdalene. The first woman of every pair is allowed inside
their pale by men, because these women are harmless. The second is beyond the pale, because this is the woman who does all the things that are unforgivable in men's eyes: she uses the actions of the virtuous role model, but merely as a disguise for her own very human impulses; she takes the initiative and does her own thing; she ignores the male-imposed silence and tells her story. According to the anonymous author in SKRYFSKIEET this woman is branded 'perverted' and 'evil', because she has sexual desires that pose a threat to men.

This woman is the Terrible Mother, who personifies the moon, or the evil side of the feminine principle. She causes lunacy, obsession and madness. She is indifferent towards human suffering, devours men and signifies death (Cirlot, 1962: 137, 207 and 208).

In this connection Erica Jong adds: "All that is left of the ancient Mother Goddess in our spiritually bankrupt civilization are three figures: the Wicked Witch, the Virgin Mary, and the folk concept of "Mother Nature" - a powerful paradigm of female generativity now debased into a cartoon character. The Wicked Witch, for her part, is mother as crone - evil, full of forbidden sexuality which has festered into spells, poisons and enchantments. The Virgin Mary is a sanitized version of the Mother Goddess - sanitized and fragmented. She is Woman devoid of her sexuality, Woman giving birth without human intercourse, Woman as unbroken hymen, the child-woman, the ideal of the "female eunuch" which Christianity has imposed upon one-half the human species as the price of their very survival upon this earth" (Jong, 1981: 18 & 20).

'The woman', also called the witch in HÄNSEL AND GRETEL, clearly embodies all the male fears, perhaps even the sexual, because her suggestion in lexi 9 may have sexual overtones.
We should, however, also reread the innocent young girl. In the moment when Gretel finds her brother on the verge of death, she conceives her desperate plan to burn the witch, and succeeds. I submit that one can only kill a powerful being if one has greater power, and that, if the witch needed the children in the forest to take a sacrifice, she has just been sacrificed.

So, in a moment of life and death, Gretel finds herself empowered. "It is" says Gilbert in LIFE'S EMPTY PACK "as if the very idea of the daughter's quest must necessarily kill her female progenitor" (in Davis and Schleifer, 1989: 504).

The symbolic code makes possible another reading of lexi 73. Perhaps it is easy to leave the forest, not because the witch is dead, but because an empowered woman is treading the path.

Gretel doesn't object when Hänsel stuffs his pockets with the witch's wealth. Does she recognize it as part of her inheritance? One wonders to what extent her power is greater than that of her mother, if she can take the wealth out of the forest. At the beginning of the story, Hänsel had only glittering stones to fill his pockets with, and these stones became a symbol of the parents' rejection of the children. "Or what man is there of you, whom if his son ask bread, will he give him a stone?" (St Matthew 7: 9). In the end, with fine poetic justice, Gretel allows Hänsel to carry back glittering stones to their father. It must be a great satisfaction to her that he accepts them gratefully and is made happy by them. It completes her rejection of the man.

Gretel has definitely been promoted from child-who-may-not-eat to child-who-may-not-be-eaten to...? Perhaps not to one-who-may-eat-
children, because whether she will use her power for good or evil lies outside the scope of our present text. Gretel very docilely accompanies her not-quite-capable brother to her less-than-adequate father. Does she realize that in a male-constructed world it can only benefit her to be disguised by two more or less incompetent males?

5.12 MY LAST DUCHESS by Robert Browning

5.12.1 Pre-reading (1 period)

5.12.1.1 First, divide the class into groups of not more than six children each.

To activate background schemata, show (either copied on to a transparency, or through enough photocopied copies to give one to each group), the following cartoon:

What is the cartoonist highlighting? Is it really funny? Why does the cartoon make us laugh?

Show the next cartoon.
Possible questions are: What connections are there between these two cartoons? Is Andy saying what the bird implied? What is Andy saying? What situation is pictured in the first frame? Does Andy regard himself as staying sane? Does that make him happy? Does it make Flo happy?

Show the next cartoon.

Ask questions like: What is the joke? Will guidance help the Capps if only Flo goes? Why does Flo need help with her marriage? Allow the children to tell what they know about the Capps, and they will get to the idea of incompatibility. They will tell you that Flo is quite capable of stating her own point of view and is not an oppressed woman. They will also tell you that the myth of marriage being the happy ending, is just that.
Show the next cartoon.

Possible questions are: What is Andy ready to do? Is that Flo's only grievance? Is Flo joking? Why do people laugh at this kind of joke? Children will tell you that Flo is quite right to be bitter, that Andy treats her badly, etc.

From the questions on the cartoons one can progress to predictive questions, like: What do you think is going to happen?

5.12.1.2 To do a lesson on MY LAST DUCHESS I would read the poem aloud to the children, so that they can hear the difference in emphasis between main and subordinate clauses, which will help them grasp Browning's long sentences. Also because, as Sage says: "Poetry has its origins in singing, and music in general is basic to it; it is an auditory experience" (1987: 24).

5.12.2 Reading (2 periods)

With a Standard Ten class, one can easily do a level two reading, such as the following, because the children can, already, see disparate elements in a story, and are capable of empathizing to a surprising
degree. The children also already know how to isolate the main idea of a text, or to divide the text into coherent units, as discussed in 3.3.2 of this study.

The next step is to ask the class to divide the text into lexias: phrases, lines or sets of lines that are identifiable units. Here one trusts to children's intuitive sense of what is important—a faculty that all teachers have seen at work. This step involves a rereading of the poem, and various children will read aloud phrases and lines. The process of dividing into lexias is helped by retrospective analysis. The teacher asks questions like: Why did the Duke call the painting a wonder? Why did he invite the envoy up to look at the painting? Why did he mention Frà Pandolf by name? Questions at this stage should also highlight relationships: Why does the Duke speak so politely to the envoy? Also include questions that establish norms: How does the Duke refer to other people? Are these other people his inferiors, or not? If they are inferior to him, in what respect are they inferior? Is it right to refer to socially inferior people in this way? The teacher's questions must involve the child in the text:

"... constructing in her head various meanings for a poem, rejecting some, gaining pleasure from pressing other towards an absurd conclusion, holding two in suspension as alternative possibilities, she is carrying out an activity that warrants more recognition than a lot of literary theory is normally prepared to accord to her" (Griffith, 1987: 70).

Give the pupils the six codes and explain as in 5.9.1 - 5.9.6 of this study. I would allow pupils to work in groups and allow them to choose their own code, with the proviso that the groups must be more or less of the same size and that each group must read for one specific code.
Circulating among the groups the teacher should act as facilitator to stress the importance of the lexi as anchor, to help with wording, to ask questions. "... the teacher's role is to supply the tools, not to answer the questions, not to define the meaning" (DeFabio, 1988: 152). The teacher must make the children aware of the strategies that they themselves use to reduce the conventions to a specific code.

The sort of reading you would get will cover more or less the following ground:

The first code, the proairetic, has to do with actions, "...with narrative flow" (Griffith, 1987: 45). Through this code, the reader is led to perceive the series of actions presented by the text as natural, even if the series has a husband killing his wife, because she is aware of and grateful for small courtesies, because she is excitable and vivacious (lexias 12, 13, 17 and 28).

The reader perceives the series as natural, because from the information given, "...a typical outcome can usually be predicted" (Griffith, 1987: 45). In the case of the Duke and the late Duchess, for instance, one could have predicted that the marriage wouldn't work, that for the Italian Duke, with his pride, divorce would have been doubly unthinkable, that he would have had to find another way to end the marriage.

Children in this group need to realize that Italians are mostly Roman Catholic, to whom divorce is forbidden, and that to the Duke, with his fanatic family pride, the scandal of a divorce would be unthinkable. Children in this group might also have to look up the meanings of words.
The second code is the hermeneutic, referring to the enigma which is set up whenever a discourse starts: Who is the person just introduced? What is his/her purpose? The obstacle in his/her way? These enigmas cannot all be resolved at once, so the answer is deferred again and again and emerges only very gradually.

It is gradually realized that the narrator is a Duke (lexi 5), a widower (lexi 11), a murderer (lexi 28) who wants to marry again, this time the daughter of a rich count (lexias 32 and 33). This immediately raises another enigma: who is the silent listener? What is he doing in the Duke's house? He is an agent of the rich Count (lexi 32), finalizing details of the forthcoming alliance, like dowry. In the Duke's monologue, two women are introduced, the dead wife (lexi 1) and the prospective wife (lexias 32 and 33).

The latter, not being in the picture yet (literally) we know nothing about, except that the Duke thinks her beautiful, but about the former, much is said by implication. The Duke tells his listener what she was like, but his interpretation of her is so wrong that the reader is invited to make an own assessment of the woman: she was thoughtful and capable of deep feeling (lexi 5), she was aware of small courtesies, and humble enough to appreciate them, although she could have regarded them as her right because of her position (lexi 12), she responded happily to every sign of beauty around her (lexias 14 and 15), she was sincere in her appreciation of beauty (lexi 17), she was unsophisticated (lexi 19), she had an open, friendly nature (lexi 26) and the death of such a delightful person is tragic (lexi 28). In this group, too, children might need to look up words. The Duke's character sketch of the woman, in spite of his own intentions, invites the children to look at and explore the oppositions.
The third code, the symbolic, gives information about the human psyche - "such things as implied or stated antitheses, for instance" (Griffith, 1987: 45). One such an antithesis is implied in lex 29, a partial repetition of Lexi 1. Not being able to possess the woman utterly and completely, the Duke had her killed, and yet, in the shape of her portrait, she will not only survive him but torment him for the rest of his life. Another such antithesis is implied in lexias 27-29. The Duke wanted her passive, colourless, dead, but she confronts him, as often as he cannot resist the temptation to look, with her 'spot of joy'(lexias 11 and 13) and the 'faint half-flush' of pleasure (lexi 11). The symbolic code also extends to implied comparisons, as in lex 35, in which the Duke compares himself to the god, called to tame/kill the lesser animals.

The symbolism of lex 17 might be incorporated: in all cultures the end of day is equated with the end of life, although the 'west' is not in all cultures the realm of the dead or the Blessed Islands. However, all pupils will probably see this line as a foreshadowing of the Duchess' death, and they may all see the white mule as a symbol of the Duchess' purity. This should spur them to looking up the symbolic meaning to another culture of the cherry, and to explaining the symbolic meaning of fruit in their own cultures: it might be given as a token of love and appreciation, but against the Christian background the fruit might also remind children of the serpent in the Garden of Eden. If this connection is made, children might see in it a reason for the Duke's jealousy.

Although all cultures represented in the classroom will not have the Western associations with Neptune, all will see the implications of any person setting himself/herself up as god and appropriating the right to take life. They will be able to discuss the morality of
murder, and the morality of trying to change another person to fit in with one's own preconceived ideas of what that person should be like. Children in this group will have to study the figurative language use in the poem, and aspects like simile and metaphor.

Code four is the cultural, encompassing the customary beliefs and 'knowledge' of human society. This code is used in lexi 32, when the reader of the poem realizes from 'dowry' that the Count is contemplating a next marriage. Pupils will need to be look up the word, and relate it for themselves to the custom of lobola, to the modern trousseau kist, etc. They should also determine what would happen to a dowry in case of divorce and/or death.

Clearly, this code is closely linked with the symbolic, so that these two groups of pupils will often isolate the same lexi. Cultural 'knowledge' includes the West as the Blessed Isles, abode of the dead; white as pure; and Italians as Roman Catholics, who can not divorce. Again, the children in this group will have to study figurative language.

The fifth code, the semic, deals with the way that information about characters, places and things is conveyed. The duke's my (lexi 1) indicating possession, tells us that the speaker is possessive, and this sparks off various other semes, like proud, haughty, cold, passionate. Further reading will eliminate some of these semes and add others, but already, from one word, we know something about the character of the speaker. Still in lexi 1, the phrase my last Duchess is also semic in that it tells us that the speaker is probably a Duke.

When he tells us about his painting, he calls it a wonder (lexi 2), and it can be wonderful on two counts: because it is so lifelike or
because it was painted in a day, but when he talks of Frà Pandolf (lexi 3), he leaves us in no doubt: he boasts of being able to hire/buy the services of such an artist, and the same proud is verified. Lexi 5 stresses the man's possessiveness, because his pride lies in his possession of the painting, and he seems prouder of it than he was of the real woman. Lexi 6 adds obsession and jealousy to the man's character. In spite of the fact that the woman is dead, nobody may look at her portrait unless accompanied by the Duke himself. Lexi 8 adds arrogance, because the man boasts that people fear him. Possessiveness is emphasized by Lexi 11, when the Duke spells out his desire to be the centre of his wife's attention. His vast pride (this time of family) is stressed again in Lexias 19 and 20 - 25, in which he says it would have degraded him to have to explain to his wife in what way he found her behaviour unsatisfactory, and climaxes in Lexi 28, when, rather than explain, he has her murdered. The same cold is verified. Children in this group will have to be aware of the different meanings of the same word.

A sixth code was added by Barthes, namely the communication or exchange code, which concerns the signs of people addressing one another. MY LAST DUCHESS is an example of this, as we have one person telling his story to another (the silent listener/the reader), and the story becomes a warning that has to be conveyed to a third person.

The Duke's claims of his wife's foolishness (lexi 12), frivolity (lexi 14) and lack of discrimination (lexias 16 and 17), for all of which he uses the portrait as source, are, as the reader soon realizes, false. The reader realizes this because the Duke's description calls up the real woman, not his [the Duke's] prejudiced view of her. The painting is, in a sense, a second text, and the Duke wishes to act as interpreter of this text for his silent listener and so also for the
reader. However, we cannot trust the Duke's translation/interpretation, because he literally does not know the language in which the other text is written. Don't try to force the children to this last insight. The role-play will remedy that. The reading of this poem should be completed in two periods.

5.12.3 Post-reading (1 period)

In a fourth period, I would progress to a role-play. Divide the children into groups of five. The characters for the role-play will be: the Duke, the envoy, the portrait of the last Duchess, the Count's daughter and the reader. Allow the children five to six minutes to have their discussions. Any member of the group may ask any other member any question prompted by the text. "The meaning must be negotiated rather than predetermined, in other words, the speaker must make adaptations to what he says in the light of feedback that he receives" (Macdonald, 1990a: 55).

As an extension of the role-play, show the next cartoon.

**HAGAR THE HORRIBLE**

I HATE IT WHEN YOU EAT WITH YOUR ELBOWS ON THE TABLE!!

YOU DON'T TAKE CRITICISM WELL, DO YOU?

Character Licensing and Marketing

Allow the children to discuss the implications of not being able to take criticism, as regards the Duke and Duchess. The following questions should get them started. Did the duchess ever criticize the
Duke in any way? Did the Duke ever criticize her?

Show the next cartoon.

**ANDY CAPP — by Reg Smythe**

Character Licensing and Marketing

Make sure that every child in the class knows who says which words in frame one. Allow them to compare the Duke's and Andy's ways of ensuring the end of an argument. Allow them to tell you the difference in the nature of the arguments between the Duke and Duchess and Andy and Flo.

For homework, each group must choose one of the five characters in the role-play and write down this person's qualities and motives as sympathetically as possible. The teacher will not require a statement of the poet's entire meaning, but the connections between interlocking parts of the whole poem, and is welcome to place a limit on the number of pages s/he is prepared to mark.

For numerous other post-reading activities, refer to Collie and Slater (1987: 79-92). Pay heed to Davidoff and Van Den Berg's (1991: 33) warning, though. Never give children too many instructions and never give them all simultaneously. You will confuse the children and either persuade yourself that group work doesn't work or that children can't be responsible for their own work (1991: 33).
5.13 THE TEMPEST by William Shakespeare.

With Standard Ten children a pragmatic reading (reading through a grid) is not only possible in Shakespeare, but different themes lend themselves to different grids. The theme of Prospero and his servants (Caliban, Ariel and the other spirits) reads well from a Marxist point of view.

My method is to spend all the English periods for two weeks on a first reading of the play, and then to return to it, for a careful rereading, after the children have identified the various themes in the play. e.g. the parallel conspiracies, the contrasts between Ariel and Caliban, the story of the magician and the love-story.

Of these, the last is often the first to hold children's attention, and it can be reread within a week or two. It is for this rereading that the Barthesian codes and the cartoons are so tailormade.

Step one is to divide the text into lexias, with the help of the children. This is not nearly as unwieldy a task as it sounds, because one wants only the text that concerns the love story. I have made such a division in Appendix 4, to illustrate my use of cartoons. I must stress that one does not need to go to the labour of making such a separate extract. It is quite enough to highlight the relevant lines of text by underlining, or any other method.

As a pre-reading activity, I again employ cartoons to introduce the concept of stereotypes, and to highlight the differences between the conventional expectations of our culture and reality.

Show the first four cartoon strips simultaneously, but in order.
The stereotype that you should elicit from the children is that women are supposed/expected by the various cultures present in your class, to be outwardly beautiful (although beauty is not a value). A corollary worth extracting is the fact that men have appropriated to themselves the right to criticize/comment on the appearance of women, whether or not they stand in a special relationship to the woman being criticized.

The last of the above cartoons will lead you into a discussion of the next cultural stereotype of women, namely that all women desire/are supposed to desire, is the security of marriage.

Show the next two cartoons.

BEETLE BAILEY by Mort Walker

COME HERE, OTTO! @Gum! I FEED HIM. CLOTHE HIM, AND TAKE CARE OF HIM AND HE IGNORES ME! HE DOESN'T EVEN WAG HIS TAIL WHEN I COME HOME AT NIGHT.

OTTO & TAKE CARE OF HIM AND HE IGNORES ME! I WOULD!

HAGAR THE HORRIBLE by Dik Browne

ONE DAY THEY'RE CHASING BUTTERFLIES... AND THE NEXT...

Allow the children to tell you in what respects Louise and Hernia differ, and in what very important respect they are pictured as being
the same. Children will tell you that they look differently, are
different ages, etc., but that both want to be married.

HÅGAR THE HORRIBLE—by Dik Browne
EVERYBODY SAYS I'M TOO UNLADYLIKE...THAT I COME ON TOO STRONG...YOU DON'T THINK SO, DO YOU, HAMLET?

HAMLET?

HEY, STUPID! I'M TALKING TO YOU!!

The conclusion you want the children to reach (and to this end you can again show the previous pair of cartoons) is that Louise is willing to sublimate her nature into the sweetness and docility traditionally expected of women, but she and the over-aggressive Hernia, each wants to snare a man. If possible, let the children tell you that both Sarge and Hamlet are, physically and mentally, rather poor examples of manhood, but that no criticism is levelled at them for that.

Show the next cartoon.
This strip, or one like it, will lead you into a next set of cultural codes, namely that of parents' attitudes about their children's romantic interests and their expectations concerning their children's marriages. Allow your children to discuss the traditional view of marriage and the advantages that parents reap, or expect to reap, from their children's marriages.

From this ready-made lead in, one can mention Lévi-Strauss' anthropological view that culture differs from nature in that it is a system, and that this system is based upon the exchange of women (Gilbert in Davis and Schleiffer, 1989: 497).

Your children should now be ready to reread the romantic story in THE TEMPEST. Divide them into groups, to read for the hermeneutic, semic, cultural, symbolic and proairetic codes. (Depending on teacher and class you may decide to add the communication code.) Allow two or three periods for this rereading, then ask each group to report to the class.

You will act as facilitator, making sure that each conclusion is based on text (with this kind of rereading you have the built-in advantage that the children keep going back to the text without your prompting them all the time) and that violent disagreements are kept within
culturally acceptable bounds. Below are examples of the kind of readings you might be prepared for.

5.13.1 The group reading for the hermeneutic code will pick up Prospero's apparently conflicting statements in lexias 4 and 13. Did he cause the shipwreck to get his enemies in his power or to do something for Miranda? Why would he like to have power over his enemies? Does he want to take revenge or exact restitution? Can his deeds reconcile his conflicting statements? What does he expect to be able to do for Miranda?

Ferdinand's appearance upon the scene provides a clue and creates a new enigma. Ferdinand is what Prospero wants for Miranda. How can Prospero know Ferdinand to be the son of his enemy and at the same time want Miranda to marry him? Why does he want this marriage? In what way will Ferdinand benefit Miranda? More to the point, perhaps, in what way will Ferdinand benefit Prospero? Your children might refer back to lex 28. Is Prospero a loving father who wants the best possible (a successor to a throne) for his daughter? Is he a scheming father who wants his very biddable daughter to become Queen of Naples because this will make him advisor to the throne? He has stressed his wisdom and knowledge enough although they were the cause of his losing his dukedom. Will exchanging his daughter virtually win him a kingdom in exchange for his one-subject island?
5.13.2 The group reading for the **semic** code will look at the island and the kinds of persons on the island.

What kind of person is Miranda? She feels for the people involved in the shipwreck (lexis 2) and this suggests semes like sympathetic, empathetic, soft-hearted, etc. Her satisfaction with the amount her father tells her, when he tells her (lexias 5 and 6), suggests docility and submissiveness. Prospero is her teacher, puts her to sleep and wakes her up at will and makes her visit Caliban whom she doesn't like to see (lexias 10, 14, 15 and 16). These actions of Prospero's, and Miranda's allowing them, or not even thinking of opposing them, verify the semes docile and submissive for her, but sparks powerful, paternal, strong, determined for Prospero. The fact that Miranda's inclination regarding Ferdinand dovetails so perfectly with Prospero's plan once again verifies docile and submissive.

Lexias 22, 29 and 38 verify the semes powerful for Prospero: this man can control spirits. What semes does this weird ability suggest in a multicultural classroom? Lexi 22 also verifies the semes paternal: Prospero is sure that he knows what is best for Miranda and works to achieve his end for her.

About Ferdinand they will be able to say that he is very impressionable to take Miranda for a goddess at first sight (lexi 23); that he is very much aware of his own social status and yet gentle enough to grieve for his father's death (lexi 26); not at all tardy (lexi 34); etc. Further rereading will verify some and negate some of these semes.
5.13.3 The group reading for the cultural code will pick up various Western ideals as personified in Miranda and Ferdinand, e.g. she looks like a goddess: she is very beautiful (lexi 23). Her question 'a spirit?' (lexi 20) reveals an endearing lack of worldly knowledge: she knows only two men, one several years older than herself and the other misshapen, but her island knowledge includes several spirits who can change their shapes. Ferdinand, being young and handsome, must be such a changed shape, a spirit. By her choice of words she also tells a Western audience that she finds Ferdinand's shape pleasing. In a multicultural classroom the 'spirit' might evoke a variety of insight, but the shape-changer might be a constant feature of spirits.

When Miranda opposes the cultural male authority figure, she does it very gently (lexi 38) and she loses the argument with Ferdinand in a very feminine way (lexias 41, 44 and 47). This specific cultural image of what a woman should be like, might be acceptable to all the cultures represented in your classroom.

The argument about the logs might give rise to a great many culturally based questions. Miranda doesn't seem to think the logs overly heavy or unwieldy (lexi 44), but Ferdinand thinks it 'dishonour' (lexi 43). Is that because he regards it as a 'male' job? Does it dishonour a woman to do a traditionally male job, or does it dishonour a man that a woman is capable of it? He describes the job as very strenuous (lexi 42). Is Ferdinand just doing the culturally accepted male thing? Is this the accepted view in other cultures? Ferdinand doesn't seem to have listened to Miranda's offer at
all. He is expressing the Western cultural images of masculinity and femininity. If and when this group reaches this point, show the following cartoon.

![Andy Capp Cartoon]

Character Licensing and Marketing

This will prod them into thought about the culturally defined roles of men and women, and in a multicultural class you may receive different interpretations of these lexias.

5.13.4 The group reading for the symbolic code will look for symbols and their meanings, e.g. schoolmaster (lexi 10). What is the status of a teacher? What are the respective roles of teacher and pupil? What are the implications of Prospera being Miranda's father and teacher?

What is the symbolic meaning of lexi 28? Prospero is already scheming to marry Miranda to Ferdinand, but does a loving marriage include the notion of 'control' of one of the partners? A multicultural classroom may produce various important interpretations.

Of what is the 'worm' of lexi 46 a symbol? Is Prospero describing the amount of power he wields over Miranda and Ferdinand? Is this perhaps how he feels about them? This
What are the symbolic meanings of 'soul' and 'heart' (lexias 58 and 59)? Why does Ferdinand call 'heaven' and 'earth' (lexi 62) to witness his declaration of love? Heaven, in our Western symbolic code represents God, but heaven and earth represent all creation. What are the symbolic meanings for other cultures?

In lexi 68 the lovers shake hands upon their contract. What other symbolic meanings may be attached to this act in other cultures?

5.13.5 The group that reads for the proairetic code will reconstruct the story: Prospero says he loves Miranda very much and he has caused the shipwreck (lexi 4) with her in mind. Also, at long last, he tells her how he lost his dukedom to Anthonio and how they came to their island. He has been Miranda's sole tutor and regards her as better educated than other royal children (lexi 10). He is very cheerful, because all his enemies, in one ship, have come to their shore. Prospero puts Miranda to sleep and wakes her up and makes her visit Caliban, but within the proairetic code, his special power becomes acceptable, etc. Depending on the marking time you have available, you may ask each group to put its conclusions into writing. If these are marked and then displayed on a noticeboard, you will find that interest will wax, instead of wane, because each group has studied the same text, but from a different point of view.

From beginning to end the study of the romantic story in THE
**THEMEST** should not take more than two weeks, at most, and you will be surprised at the kind of insight your children will display. Also, there is no reason why cartoons cannot be used during, or at the end of, the reading, to prod thought and add highlights. Having discussed one theme in the play exhaustively, you may let your children choose which theme they would like to examine next.

6 CONCLUSION

In the TED ESL Standard Ten examination, the facts that a separate literature paper is set, and that it is worth 80 out of 300 marks, clearly show the importance of literature in the syllabus. At the same time, within the communicative approach, it is difficult to define the role of literature. Apart from this very real problem, the teaching of literature is itself very complex, because it builds on factors like literacy; educational, social and economic privilege and opportunity; and cultural knowledge.

I believe that literature teaching serves many purposes, like offering 'authentic' materials for language learning; being a source for children to develop pragmatic reading skills and vocabulary; and promoting general cultural knowledge/understanding.

The two paramount purposes served by literature teaching are, however, the development of children's personal cognitive and affective growth. The former takes place when the child learns to analyze and evaluate a text, speculates on theme or outcome and reasons critically. The latter takes place when the child is personally confronted with the fictional characters and reflects upon their circumstances, values, behaviour and problems in particular contexts.
In this study I have tried to present

a) a discussion of one way of critical reading, that will, to my mind, implement the teaching of literature in a way that encourages cognitive and affective growth in children, and

b) examples of how such a critical reading can be done practically, within the communicative framework.
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APPENDIX 1

HÄNSEL AND GRETEL

1 Once upon a time, there was a poor woodcutter,
2 who lived near a large forest with his wife
3 and both his children.
4 They were very poor and had little to eat.
5 Their need grew worse and worse.
6 One day the woman said:
7 "We must take the children into the forest and
8 leave them there alone.
9 Otherwise there will be no hope for us two."
10 The children heard that, but
11 Hansel said: "Don't be afraid, Gretel.
12 We shall certainly look after ourselves."
13 In the night, Hansel went out in front of the house. The moon
14 shone brightly and the pebbles in front of the house gleamed
15 like silver.
16 He put many pebbles into his pocket.
17 Early in the morning the parents went into the forest with their
18 children.
19 From time to time Hansel threw one of his pebbles onto the path.
20 Deep in the forest the father made a fire, and the woman said:
21 "Stay here, children, and wait for us."
22 Then they left and
23 didn't return.
24 It became dark, and
25 Gretel grew afraid.
But Hänsel said: "Just wait, the moon will soon rise.

Then we shall look for the pebbles.

They will show us the way back."

The children did so and were soon home again.

The father was happy to see them. But the woman said:

"You naughty children! Why did you wait so long in the forest?"

After some time, their need grew even greater, and the woman said:

"We must take the children to the forest again."

Each child got a slice of bread, and they went into the forest.

But Hänsel broke the bread into many small crumbs in his pocket and from time to time he dropped a crumb on the path.

Deep in the forest the father made a fire again.

Then they left the children alone.

This time Gretel was not afraid. "The crumbs will certainly show us the way home", she said.

But, when the moon was up, they could no longer find any crumbs, because the birds in the forest had eaten them all.

They searched for the whole night and for another day. But they could no longer find the way out of the forest.

On the third day they came to a small house.

It was made out of bread. The roof was made of biscuits and the windows of sugar.

Hänsel broke a piece from the roof and wanted to eat it, because he was so very hungry.

But he heard a voice from inside:
"Munch, munch, where's the little mouse
that nibbles at my little house?"

The children answered: "It's the wind, the wind,
the heavenly child."

Immediately the door opened, and an old woman came out.

"Just come in", she said, and

the children went into the house.

But the old woman was a wicked witch, and

small children her favourite food.

She grabbed Hänsel and stuck him into a cage as if he were an animal.

Then she said to Gretel: "Go and cook your brother something
good. He is so thin. When he has grown fat, I want to eat him."

Each morning the witch went to the cage and called: "Hänsel,
stick your finger out. I want to feel if you are fat."

But Hänsel only stuck out a small bone. It was still much too thin, the witch thought, because her eyes were weak.

After four weeks the witch wouldn't wait any longer.

She wanted to grill the children in the oven.

"Gretel", she said, "is the oven hot enough? Go out and see!"

Gretel pretended that she was very stupid.

"I don't know how to do it. How must I see into the oven?"

"Idiot!", shouted the witch. "How can anyone be so stupid?
Really, I'll come and see."

She went to the oven and stuck her head far in.

Gretel gave her a push and

closed the door of the oven.

The witch shouted and cried, but

Gretel ran away quickly. She ran to Hänsel and opened the cage.
68 The witch was dead, and
69 the children went through the witch's house.
70 There were many chests and cupboards with gold, pearls and gems.
71 "They are even better than pebbles", said Hänsel and filled his pockets.
72 They were free and
73 soon found their way out of the witch's forest.
74 Their father was very happy when he saw his children.
75 The woman had already died long before.
76 Hänsel gave his father the pearls and gems, and their need was ended.
77 And if they haven't died yet, then they are still alive.
Ahmed und Ayje

...heißt dieses Bild. Alexandra Pelzl (17) will damit die „ausländerfeindliche Einstellung und Politik“ kritisieren. Sie schreibt dazu: „Viele Deutsche glauben, daß ausländische Arbeitnehmer vom deutschen Sozialstaat leben – auf deutsche Kosten also. Mein Bild soll zum Nachdenken anregen und meine Meinung ausdrücken: Für die egoistische Vorstellung, daß „die vielen Gastarbeiter“ dem deutschen Sozialstaat schaden, gibt es keinen Grund.“


Nach einiger Zeit wurde die Not noch größer, und die Frau sagte: „Wir müssen die Kinder wieder in den Wald bringen.“ Jedes Kind bekam ein Stück Brot, und so gingen sie in den Wald hinein. Aber Hänsel machte aus dem Brot viele kleine Krümel in seiner Tasche, und
Hexen von heute

... nennt Ingrid Lebert (18) aus Hanau ihr Bild und sagt dazu: "Im Märchen lockt die Hexe Hänsel und Gretel mit Lebkuchen. Das Bild zeigt das Märchen heute: Hier verführt ein Guru (Jugend-Sekt) die Jugend mit Schlagwörtern wie Liebe, Geborgenheit, Religion, Zukunft und so weiter."
Hexenjagd


Als aber der Mond am Himmel stand, fanden sie keine Brotkrümel mehr, denn die Vögel im Wald hatten sie alle gefressen. Sie gingen die ganze Nacht und noch einen Tag. Aber sie fanden nicht mehr den Weg aus dem Wald heraus.


Iff LAST DUCHESS

Ferrara - Robert Browning.

1. That's my last Duchess painted on the wall,
Looking as if she were alive;
2. I call
That piece a wonder, now:
3. Frà Pandolf's hands
Worked busily a day, and there she stands.
4. Will't please you sit and look at her?
5. I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned
6. (since none puts by
The curtain I have drawn for you, but I)
7. And seemed as they would ask me,
8. if they durst,
9. How such a glance came there;
10. so, not the first
Are you to turn and ask thus.
11. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say 'Her mantle laps
Over my Lady's wrist too much,' or 'Pain
Must never hope to reproduce the faint
Half-flush that dies along her throat';

12. such stuff
   Was courtesy, she thought,

13. and cause enough
   For calling up that spot of joy.

14. She had
   A heart...how shall I say?...too soon made glad,
   Too easily impressed;

15. she liked whate'er
   She looked on, and her looks went everywhere.

16. Sir, 'twas all one! My favour at her breast,

17. The dropping of the daylight in the West,
   The bough of cherries some officious fool
   Broke in the orchard for her, the white mule
   She rode with round the terrace -

18. all and each
   Would draw from her alike the approving speech,
   Or blush, at least.

19. She thanked men, - good; but thanked
   Somehow...I know not how...as if she ranked
   My gift of a nine-hundred-years-old name
   With anybody's gift.

20. Who'd stoop to blame
   This sort of trifling?

21. Even had you skill
   In speech - (which I have not)- to make your will
   Quite clear to such an one,
22. and say 'Just this
   Or that in you disgusts me; here you miss,
   Or there exceed the mark' -
23. and if she let
   Herself be lessoned so,
24. nor plainly set
   Her wits to yours, forsooth, and made excuse,
25. - E'en then would be some stooping, and I chuse
   Never to stoop.
26. Oh, Sir, she smiled, no doubt,
   Whene'er I passed her; but who passed without
   Much the same smile?
27. This grew;
28. I gave commands;
   Then all smiles stopped together.
29. There she stands
   As if alive.
30. Will't please you rise?
31. We'll meet
   The company below, then.
32. I repeat,
   The Count your Master's known munificence
   Is ample warrant that no just pretence
   Of mine for dowry will be disallowed;
33. Though his fair daughter's self, as I avowed
   At starting, is my object.
34. Nay, we'll go
   Together down, Sir!
35. Notice Neptune, though,
   Taming a sea-horse, thought a rarity,

36. Which Claus of Innsbruck cast in bronze for me.
APPENDIX 4

PROSPERO AND MIRANDA.

ACT 1, SCENE 1.

MIRANDA

1. If by your art, my dearest father, you have
   Put the wild waters in this roar, allay them.
2. O! I have suffer'd
   With those that I saw suffer:
   ... O! the cry did knock
   Against my very heart.

PROSPERO

3. No harm.
4. I have done nothing but in care of thee, -
   Of thee, my dear orie! thee, my daughter! - ...

MIRANDA

5. More to know
   Did never meddle with my thoughts.
6. You have often
   Begun to tell me what I am, but stopp'd,
   And left me to a bootless inquisition,
   Concluding. 'Stay; not yet.'

PROSPERO

7. In few, they hurried us aboard a bark,
   Bore us some leagues to sea; where they prepar'd
   A rotten carcass of a butt, not rigg'd,
   Nor tackle, sail, nor mast; the very rats
   Instinctively have quit it: there they hoist us,

MIRANDA

8. How came we ashore?

PROSPERO

9. By Providence divine.
10. Here in this island we arriv'd; and here
   Have I, thy schoolmaster, made thee more profit
   Than other princes can, that have more time
   For vainer hours and tutors not so careful.

MIRANDA

11. Heavens thank you for't!
12. And now, I pray you, sir -
    For still 'tis beating in my mind, - your reason
    For raising this sea-storm?

PROSPERO

13. By accident most strange, bountiful Fortune,
    Now my dear lady, hath mine enemies
    Brought to this shore;
14. Here cease more questions;  
Thou art inclin'd to sleep; 'tis a good dulness,  
And give it way; - I know thou canst not choose. -  
15. Awake, dear heart, awake! thou hast slept well;  
Awake!  
16. We'll visit Caliban my slave, who never  
Yields us kind answer.  

MIRANDA  
17. 'Tis a villain, sir,  
I do not love to look on.  

PROSPERO  
18. I have us'd thee,  
Filth as thou art, with human care; and lodg'd thee  
In mine own cell, till thou didst seek to violate  
The honour of my child.  

ACT 1, SCENE 2.  

PROSPERO  
19. The fringed curtains of thine eye advance,  
And say what thou seest yond.  

MIRANDA  
20. What is't? a spirit?  
...It carries a brave form: - but 'tis a spirit.  
21. I might call him  
A thing divine; for nothing natural  
I ever saw so noble.  

PROSPERO  
22. [Aside.] It goes on, I see,  
As my soul prompts it. - Spirit, fine spirit! I'll free thee  
Within two days for this.  

FERDINAND  
23. Most sure, the goddess  
On whom these airs attend! -  
24. My prime request,...  
is, - O you wonder! -  
If you be maid or no?  

MIRANDA  
25. No wonder, sir;  
But certainly a maid.  

FERDINAND  
26. myself am Naples,  
Who with mine eyes, - ne'er since at ebb, - beheld  
The king my father wrack'd.  
27. Yes, faith, and all his lords; the Duke of Milan,  
And his brave son being twain.
PROSPERO
28. [Aside.] The Duke of Milan, and his more braver daughter could control thee, if now 'twere fit to do 't.
29. At the first sight [Aside.] They have changed eyes: - delicate Ariel, I'll set thee free for this!

MIRANDA
30. [Aside.] This is the third man that e'er I saw; the first that e'er I sighed for: pity move my father to be inclin'd my way!

FERDINAND
31. [Aside.] O! if a virgin, and your affections not gone forth, I'll make you the Queen of Naples.

PROSPERO
32. [Aside.] They are both in either's powers: but this swift business I must uneasy make, lest too light winning make the prize light.

MIRANDA
33. There's nothing ill can dwell in such a temple: if the ill spirit have so fair a house, good things will strive to dwell with 't.
34. O dear father! make not too rash a trial of him, for he's gentle, and not fearful.
35. My affections are then most humble; I have no ambition to see a goodlier man.

FERDINAND
36. Might I but through my prison once a day behold this maid: all corners else of the earth let liberty make use of; space enough have I in such a prison.

PROSPERO
37. [Aside.] It works. -
38. Thou hast done well, fine Ariel!

MIRANDA
39. My father's of a better nature, sir, than he appears by speech: this is unwonted, which now came from him.

ACT III, SCENE 1.

MIRANDA
40. Alas! now, pray you work not so hard:
... My father
Is hard at study; pray now, rest yourself:
He's safe for these three hours.
41. If you'll sit down,
I'll bear your logs the while. Pray, give me that;
I'll carry it to the pile.

FERDINAND
42. No, precious creature:
I had rather crack my sinews, break my back,
43. Than you should such dishonour undergo,
While I sit lazy by.

MIRANDA
44. It would become me
As well as it does you:
45. and I should do it
With much more ease; for my good will is to it,
And yours it is against.

PROSPERO
46. [Aside.] Poor worm! thou art infected:
This visitation shows it.

MIRANDA
47. You look wearily.

FERDINAND
48. No, noble mistress; 'tis fresh morning with me
When you are by at night. I do beseech you —
Chiefly that I might set it in my prayers —
What is your name?

MIRANDA
49. Miranda. - O my father!
I have broke your hest to say so.

FERDINAND
50. Admir'd Miranda!
Indeed, the top of admiration; worth
What's dearest to the world!
51. but you, O you!
So perfect and peerless are created
Of every creature's best.

MIRANDA
52. I do not know
One of my sex; no woman's face remember,
Save, from my glass, mine own:
53. nor have I seen
More that I may call men than you, good friend,
And my dear father:
54. how features are abroad,
I am skill-less of;
55. but, by my modesty, —
The jewel in my dower, — I would not wish
Any companion in the world but you;

Nor can imagination form a shape,
Besides yourself, to like of.

But I prattle
Something too wildly and my father's precepts
I therein do forget.

FE Rd Inand
Hear my soul speak: -
The very instant that I saw you did
My heart fly to your service; there resides,
To make me slave to it;

and for your sake
Am I this patient log-man.

MIRANDA
Do you love me?

FERDINAND
0 heaven! 0 earth! bear witness to this sound,
And crown what I profess with kind event
If I speak true.

I,
Beyond all limit of what else in the world,
Do love, prize, honour you.

PROSPERO
[Aside.] Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between 'em!

MIRANDA
Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife, if you will marry me;
If not, I'll die your maid: to be your fellow
You may deny me; but I'll be your servant
Whether you will or no.

FERDINAND
My mistress, dearest;
And I thus humble ever.

MIRANDA
My husband then?

FERDINAND
Ay, with a heart as willing
As bondage e'er of freedom: here's my hand.

MIRANDA
And mine, with my heart in 't: and now farewell
Till half an hour hence.

FERDINAND
A thousand!
[Exeunt Ferdinand and Miranda severally.

PROSPERO

71. So glad of this as they, I cannot be,  
    Who are surpris'd withal; but my rejoicing  
    At nothing can be more. I'll to my book;  
    For yet, ere supper time, must I perform  
    Much business appertaining.

ACT IV, SCENE 1.

PROSPERO

72. for I  
    Have given you here a third of mine own life,  
    Or that for which I live;  
73. whom once again  
    I tender to thy hand:  
74. all thy vexations  
    Were but my trials of thy love, and thou  
    Hast strangely stood the test:  
75. here, afore Heaven,  
    I ratify this my rich gift.  
76. O Ferdinand!  
    Do not smile at me that I boast her off,  
    For thou shalt find  
77. she will outstrip all praise,  
    And make it halt behind her.

FERDINAND

78. I do believe it  
    Against an oracle.

PROSPERO

79. Then, as my gift and thine own acquisition  
    Worthily purchas'd, take my daughter:  
80. but  
    If thou dost break her virgin knot before  
    All sanctimonious ceremonies may  
    With full and holy rite be minister'd,  
    No sweet aspersion shall the heavens let fall  
    To make this contract grow;  
81. but barren hate,  
    Sour-ey'd disdain and discord shall bestrew  
    The union of your bed with weeds so loathly  
    That you shall hate it both:  
82. therefore take heed,  
    As Hymen's lamps shall light you.

FERDINAND

83. As I hope  
    For quiet days,  
84. fair issue and  
85. long life,  
    With such love as 'tis now,  
86. the murkiest den,  
87. The most opportune place,
88. the strong'est suggestion
89. Our worser genius can, shall never melt
   Mine honour into lust,
90. to take away
   The edge of that day's celebration
91. When I shall think, or Phoebus' steeds are founder'd,
   Or Night kept chain'd below.

PROSPERO
92. Fairly spoke:
93. Sit then, and talk with her, she is thine own.
94. Look thou be true; do not give dalliance
   Too much the rein: the strongest oaths are straw
   To the fire i' the blood:
95. be more abstemious,
   Or else good night your vow!

FERDINAND
96. I warrant you, sir;
   The white-cold virgin snow upon my heart
   Abates the ardour of my liver.
97. If you be pleas'd, retire into my cell
   And there repose:

ACT V, SCENE 1.

The entrance of the Cell opens, and discovers Ferdinand and
Miranda playing at chess.

MIRANDA
98. O, wonder!
   How many goodly creatures are there here!
   How beauteous mankind is! O brave new world,
   That has such people in 't!

FERDINAND
99. Sir, she is mortal;
   But by immortal Providence she's mine;
100. I chose her when I could not ask my father
    For his advice, nor thought I had one.
101. She
    is daughter to this famous Duke of Milan,
    Of whom so often I have heard renown,
    But never saw before;
102. of whom I have
    Receiv'd a second life;
103. and second father
    This lady makes him to me.

GONZALO
104. Was Milan thrust from Milan, that his issue
    Should become kings of Naples?
105. O, rejoice
    Beyond a common joy, and set it down
    With gold on lasting pillars.
106. In one voyage
Did Claribel her husband find...
And Ferdinand, her brother, found a wife
... Prospero his dukedom
... and all of us ourselves,