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ASTUDY OF THE LITERATURE
COMPONENT IN
THE ENGLISH LANGUAGE
CURRICULUM

NABILA AHMAD
EL TAHER MAZHLOUF

1978

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A STUDY OF THE LITERATURE COMPONENT
IN
THE ENGLISH LANGUAGE CURRICULUM

السنوات

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A THESIS
SUBMITTED TO
THE ENGLISH LANGUAGE INSTITUTE
OF THE AMERICAN UNIVERSITY IN CAIRO
IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS
IN
TEACHING ENGLISH AS A FOREIGN LANGUAGE

BY
NABILA AHMAD EL TAHER MAKHLOUF

المؤلف

MAY, 1976

السنة

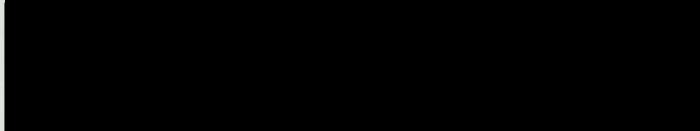
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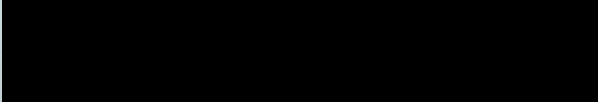
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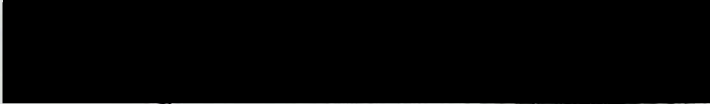
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has been approved

May, 1976


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N.A.E.T.M.

Books set for the ordinary level syllabus are
simplified versions, while advanced level students,
whose attainment is expected to be near-native, are offered
Textbooks

ABSTRACT

This study is an investigation of the literature component in the English language curriculum with special reference to English in the Egyptian secondary school.

Literature offers the student an intellectual corpus that adds to his experience, enabling him to realize the culture of the speakers whose language he is learning and he sees language in actual use. The linguistic forms are contextualized against the foreign background, and the learner's interest in the subject matter is the motivating factor that reinforces language learning. The spectrum of language practice extends from the most pragmatic uses to the most aesthetic, developing the reader's concept of style and register. While literature presents the student with the culture of the foreign language in which it is written, it alerts him to his own culture, and eventually sharpens his awareness of both.

The Ministry objectives as stated are in perfect agreement with the role of literature, but some aspects of the syllabus and examinations are at variance with each other.

Books set for the ordinary level syllabus are simplified versions, whereas the advanced level students, whose attainment is expected to be near-native, are offered versions in the original. The books on syllabus have been analyzed to assess how far they implement the objectives. A comparison of edited versions has been made; simplified and abridged versions are not only adequate substitute for their originals, but a judicious choice considering the foreign learner's competence.

In the last chapter are a summary of the findings of the study, their implications and recommendations, emphasizing that the role of literature can be realized best as the curriculum designer and the teacher are aware of the value of literature and the way in which it can be made use of.

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CHAPTER I

INTRODUCTION

This study investigates the literature component in the English language curriculum with special reference to English in the Egyptian secondary school.

The role of literature in foreign language teaching is surveyed, the objectives of English language teaching in secondary school are described, and literary works are evaluated to determine how far they meet the objectives.

BACKGROUND

At a time when the grammar-translation method was regarded as the best means of instruction, foreign language teachers aimed at enabling their students to read and write, and translate the works of great authors in different fields; oral communication was considered a by-product that was assumed to develop sooner or later. Students were made to read the literary works as an example of 'pure' language such as the grammar books prescribed it then. Differences of style and syntax as evidenced in the spoken language were tolerated only on the premise that they were a licensed distortion of correct English. It is this belief that led teachers of English at El-Nasreya Primary School in Cairo in 1912 to make their fourth

year students (sixth year today) memorize Antony's oration in Ju-
lius Caesar. The students managed to do so and, having had the
text explained, they could even dramatize the lines as they recited
them with meaning and expression--an exercise in elocution. Yet
those very students could not communicate meaningfully unless they
were sent on educational missions to England or the States, and,
having lived in the environment, only then managing to speak the
language. They could not understand the spoken language at first
although they could read and write with great facility; when they
tried to communicate, their formal wooden style clogged their flu-
ency.

Such a phenomenon was evidenced not only in Egypt, but
all over the world wherever a second or a foreign language was
taught. Besides the intervention of other factors, the development
of linguistics led to adopting the audio-lingual method, which ad-
vocated the use of the spoken language as the basis for language
learning. The audio-lingual teacher minimized vocabulary until the
basic structures had been learnt, and the spoken language, the ul-
timate aim of instruction, was to be learnt through the aural-oral
method. The written word sank into oblivion at least for a time.
Hence, the establishment of the two polarities of language and lit-
erature which Prator¹, in a Kipling vein, could see that "never the
twain shall meet." Literature was regarded as the language of the
elite, which the audio-lingual method did not cater for or con-

sidered remote, artificial, and deviating from every-day usage, and therefore a detrimental element in foreign language learning.

The cognitive school did not rebuild what the audio-lingual had annihilated; it just ignored the issue. While downgrading the audio-lingual method, describing its results as mechanical mimicry when language should be meaningful, the initiators of the new method held that language was a rule-governed system so that the teacher should concentrate on the system that makes "competence and performance" possible. Once more the teacher gave all his attention to structure, but of a different sort. The concepts of deep structure and language universals aided in an analysis and interpretation of language which helped teacher and student gain more insight into the system of the language in addition to superficial glibness. Under the cognitive method the language teacher was at liberty to discuss and analyse the structures which govern expression.

A complete disenchantment with methodology suggests that the best method for the learner is to be transferred into the environment where his target language is the native language. Where this is not possible, the environment can come to him, to a great extent, in the form of works of literature where the student can adequately practice language in a variety of experience expressed in the corresponding appropriate style. Literary works judiciously selected and graded, and even simplified, offer the

student that area where he can best be trained for the communicative skill as the ultimate goal of language learning, not very long after he has been launched into the manipulative stage. Literature reflects experience, a word which embraces the cultural, economic, political and psychological aspects of human interaction. G.R. Tucker and W.E. Lambert² in "Socio-Cultural Aspects of Language Study" say:

The development of communicative competence in a foreign language involves much more than the mastery of a surface linguistic code. It also involves the development of an awareness and sensitivity towards the values and traditions of the people whose language is being studied. Unfortunately, these socio-cultural aspects of the target language are often completely neglected or, at best, poorly transmitted.

NEED FOR THE STUDY

The authorities who set the syllabus in secondary schools have accorded to literature a settled place in the English curriculum. It should then follow that literature is assumed to fulfill a role in language learning. In the reform of foreign language learning that is at present underway in the Ministry of Education, has the literature syllabus been found at fault? If language learning involves an awareness of the socio-cultural aspects of the target language, has literature helped develop such an awareness? Do the literature books help towards meeting the objectives of foreign language in foreign schools as officially stated by the Ministry? If some educationalists have spotted an element detri-

mental to language learning, there must be one, or perhaps more than one? Is literature, as taught, perhaps one? Do the simplified and abridged literary texts set by the Ministry satisfy the goals for including literature in the syllabus? How can literature be taught to provide valuable insights into the cultural and linguistic wealth of the target language? 0

RESEARCH QUESTIONS

These general questions are frequently put forth by teachers with whom I work. I have formalized my study of the literature component in the EFL curriculum through the following questions:

1. What is the role of literature in an EFL curriculum?
2. Are the stated objectives of English language teaching set by the Ministry of Education consistent with the role of literature in an EFL curriculum as determined under question (1)?
3. Do the literature books taught in secondary schools meet the goals as described in the objectives for language teaching?
4. Can abridged and simplified versions fulfill the role of literature in view of the students' language ability?

CONTEXT OF THE STUDY

The investigation is made of literature used in the ordinary and advanced levels of the secondary schools, both the government and language schools. The system of foreign language education in Egypt distinguishes between two levels of language proficiency -- ordinary and advanced. This is an adaptation of the same concept in British education. All students sitting for "Al Thana-wiya'l Amma Examination," (General Secondary Education Certificate Examination) are required to pass the ordinary English test with a score of thirty percent qualifying the student for graduation. If the student passes the advanced level, marks are added to the final score of the certificate. The student may study the advanced level syllabus at some government school (four or five of which in the whole country offer advanced level courses) or English language schools (where English is the medium of instruction in all subjects, except History, Geography, Civics, Arabic and French, from Kindergarten onwards). The prescribed literature books for the ordinary level are simplified texts; for the advanced level, texts in their original form.

METHODS AND PROCEDURES

The first step is a survey of the experts' opinion on the role of literature as a valuable contribution to foreign language learning. This part of the study is descriptive library research.

Scholars in the field of linguistics and other disciplines related to language agree that language is culture bound. The point of contention is how far literature conveys culture and whether its properties are conducive to language proficiency. The survey will present views about (i) culture as an important element in language, (ii) literature as a reflection of culture, and (iii) literature as a means of promoting language proficiency.

Next, is a description of the objectives of English language teaching in the secondary school as set by the Ministry of Education. This description has extended to the syllabus which makes the objectives explicit, and the examination specifications and questions which determine the extent to which students are expected to meet the objectives. This description is focused mainly on the aspects related to literature and/or where literature can be of use as specified in the findings on the role of literature in foreign language teaching. I have included the opinion of responsible officials--the very people who implement the policies as stated by the policy-makers--with the hope of learning more details about those objectives. This has been done by reviewing what they have written and through personal interviews. A copy of the objectives, syllabus and examination specifications is appended to the study made.

Following the description of objectives is an analysis of literature books set by the Ministry to implement the goals of English language teaching. The first part is devoted to the anal-

ysis of books prescribed in the regular government curriculum to assess their suitability in carrying out the objectives for English language teaching in the ordinary government school and in the language school. The criteria by which the ordinary level books have been assessed are: (i) their cultural implications and (ii) their level of linguistic difficulty (vocabulary and structure), both within the level of expectation defined by the Ministry objectives. Books set by the Ministry for the advanced level are for the third year. These will be examined against the following criteria: (i) cultural implications and (ii) level of linguistic difficulty, both within the level of expectations defined by the objectives for the advanced stage. These objectives have never been officially stated, but are assumed to correspond to what is expected of a near-native speaker's command of the language. I have, therefore, depended largely here on my experience of teaching in a language school, regarding the level expected and the actual level of the student today.

The second part of the book analysis is the comparison of simplified and abridged versions of literary works with their originals to measure their adequacy as literature, since literature is expected to fulfill a special purpose in a foreign language curriculum as specified by the Ministry objectives. Three sets of books have been dealt with : (I) A Tale of Two Cities³ by Charles Dickens, the original, abridged and simplified versions, (II) Pride and Prejudice⁴ by Jane Austen, the original and sim-

plified versions, and (III) Mrs. 'Arris Goes to Paris,⁵ by Paul Gallico, the original and abridged versions (under the title of Flowers for Mrs. Harris).

The method used in this comparison is as follows: A portion chosen from the original is compared with its abridged and/or simplified counterparts. These passages are selected on the basis of their being representative of the author's salient qualities. With Dickens, considering his descriptive and narrative abilities, the three passages chosen are descriptive, narrative, and dialogue. In Jane Austen, two conversations are compared against their originals as it is in that form of writing that the author is at her best. In the case of Paul Gallico, I have chosen passages that exemplify the author's detailed information about French life and London cockney dialect. Each of the edited passages are compared with the original with regard to length, cultural implications, vocabulary, structure, style and tone. According to West,⁶ some syntactic structures are more confusing to the learner's ability than unfamiliar vocabulary or cultural differences, a view which is particularly evident, for example, in the simplified version of Pride and Prejudice where the author's terse style does not lend itself easily to any form of editing. This analysis has been made to assess how far the portions cut or simplified in the edited versions detract from the value of the book, or whether the absence or reshaping was judiciously planned ~~for~~ for the benefit of the reader, culturally and lin-

guistically.

In conclusion, I have summed up the findings of the research, their implications and recommendations emphasizing that the role of literature can be realized best as the curriculum-designer and the teacher are aware of the value of literature and the way in which it can be made use of.

In this chapter I will deal first with the importance of language in culture. Following will be a presentation of opinions on the value of literature in foreign language learning. The role of literature in learning and consolidating language skills is then dealt with, presenting different views. A final survey is made of the value of literature in the foreign language classroom, which will be followed by a greater length in the concluding chapter.

LITERATURE IN A SELECTIVE CURRICULUM

Most researchers in the field of language learning

CHAPTER II

SURVEY OF EXPERTS' WRITINGS

References about the role of literature in the EFL field are unfortunately very scanty. One wonders if the matter has always rested as an assumption that need not be ruffled by debate or, as many linguists hold the opposite view, language and literature are regarded as two separate disciplines and there is no point in arguing about them in the same discussion. The matter is presented in this study by reviewing what has been written on the contribution literature can make to language learning.

In this chapter I will deal first with the assumption that language is culture bound. Following will be a presentation of opinions for and against the belief that literature conveys culture in foreign language learning. The role of literature rehearsing and consolidating language skills is then dealt with, again presenting different views. A quick survey is made of the importance of choosing the correct material, which will be dealt with at greater length in the concluding chapter.

LITERATURE AS A REFLECTION OF CULTURE

Most researchers in the field of linguistics (are) agreed

upon the view that language is culture-bound. Edgar Wright⁷ states that meaning is culture-bound and Gladstone⁸ starts his article entitled "Language and Culture" by an assertion forcefully expressed particularly by the initial simple sentence: "Language and culture are inexorably intertwined. Language is at once the outcome or a result of the culture as a whole and also a vehicle by which the outer facets of the culture are shaped and communicated A culture and the language used by it are inseparable."

Like other anthropologists and linguists, Malinowski⁹ finds that making a statement by mere linguistic means is altogether ineffective; he would need to have the utterance placed in its proper setting of native culture, entailing a full knowledge, social and psychological, of the native customs, as well as the structure of their language.

Scott,¹⁰ quoting Fries and Marckwardt as references to support his view, calls for a cultural orientation as "one of the fundamental premises underlying our interest in, and our approach to the study of English as a second language."

G.R. Tucker and W.E. Lambert¹¹ refer to the socio-cultural aspects of language as values and traditions maintaining that "The development of communicative competence in a foreign language involves much more than the mastery of a surface linguistic code. It also involves the development of an awareness of and

sensitivity towards the values and traditions of the people whose language is studied."

Povey¹² finds that misapprehension is very often caused by cultural differences rather than linguistic difficulty. Thus, culture is on the same level as deep structure, that unconscious and intangible basis from which utterance springs.

The premise that language is culture-bound has raised no opposition; the point of contention is rather whether literature is the means of conveying culture. Donald Topping,¹³ having enumerated the basic tenets of language learning, does not find that literature could meet any. He believes that reading literature not only has no positive effect on language skills but has an adverse one. He prefers to leave the cultural aspect of language to psychologists, anthropologists and sociologists, and suggests offering the foreign learner contemporary society through newspapers, magazines, articles, television, and so on.

J. Sinclair¹⁴ repeatedly mentions the "oddity" of literature in view of its language and the situations it presents. He points out the danger of the student's using its language patterns in irrelevant situations, namely, in "non-literary texts"-- which will be inappropriate and even amusing. The second "oddity" he refers to is the unreality of literature as it is "always talking about another situation than the one in which it is presented" and

a writer "can juxtapose situations in a way that would be impossible outside his work." Thus, Sinclair dismisses literature altogether as a means of practising language skills or painting a cultural background through fiction.

Blatchford,¹⁵ instead of condemning literature as a useless discipline, calls it "a luxury" that ESOL programmes cannot indulge in considering they concentrate on a "functional use of language" which, he believes, excludes literature. He makes an additional point that the teacher of the English language is not well-trained for such "peripheral responsibilities." He also states that EFL programmes, besides teaching the four skills, deal with spreading culture enhancing language learning. This he calls "sociolinguistics" and hesitates whether literature could fulfill such a function.

Bradford Arthur¹⁶ commenting on the 1968 TESOL convention, where many teachers reported their disappointment about the role of literature in language teaching, says "a feeling persists that the study of literature should have a considerable value for second language learning if only the right texts could be found, if only they could be taught in the right way, if only literature could be used properly."

English language specialists who have deplored the inefficiency of literature as a means of promoting language learning

have described cases where literature was the ostensible cause of dissatisfaction. Either they considered only the day to day survival language use, as Topping did, dealt with it superficially as is the case with Sinclair, evaded the issue as Blatchford did, or the fault lay in the teacher's inappropriate choice of a book or the failure to teach it properly, as Arthur commented.

Advocates of the teaching of literature in an EFL programme have based their beliefs on the assumption that literature is primarily the expression of universal man, giving awareness and human insight and is thus genuinely educational. Bruce Pattison¹⁷ regards literature's most important function as "the formation of attitudes, influencing sympathies and perfecting values."

Povey¹⁸ sees that the functional use of literature is in the first place: "the maturation of the intellectual (and literay) sensibility" enabling the learner to accumulate a rich store of experience that he can express with the help of his vocabulary and syntax.

An obvious phenomenon in immature students' writing is often the paucity of information that a student possesses. Whether he is aware of this deficiency or not, his composition often presents the repetition of some vague idea incoherently expressed, what Neil Postman¹⁹ in the 1976 TESOL convention calls "stupid talk."

Cawson,²⁰ referring to the decline of the number of read-

fully into his system of thought and behaviour or rejects them, he has been alerted to his own system of behaviour.

Thus far, opinions point to the general educational value of literature, which eventually helps the foreign learner to perceive more readily cultural differences and interpret them in a more sympathetic light. Where the target language itself is in question, Bradford Arthur²³ states that "literature can help language learners to adjust to the culture associated with the new language they are learning... Simply knowing about the new culture is not enough if the student is to participate in anything below the most superficial level." Arthur sees that literature is the means of providing the student with a stage upon which he "passively rehearses the cultural attitudes that the author is expressing through his characters," and thus through empathy participates in the character's culture.

Differences of concepts need not loom as an obstacle in appreciating culture in a foreign literature, for excluding extremes, Povey²² maintains that "no literature can be so entirely specific that it relates only to a single cultural locale. It must deal with human beings who, no matter what the peculiarities of their local and regional customs, share the mutuality of the human experience in those fundamental experiences of birth, procreation, death, and in the reactions to pain and delight." Consequently, Povey disapproves of cultural "translations" and he cites as an

ers of English all over the world, complains that, besides limiting the mastery of English, it also limits the student's whole "access to ideas, to all the benefits of education and intellectual life." Assuming that English literature is characterized by its all-embracing qualities, he adds that it fosters in the foreign learner an awareness of his own literature and culture as well.

On the same grounds, I.P. Sheldon Williams²¹ sees that in teaching literature "the ideal response would come where there is a rich literature with a long tradition of its own at its roots which intertwines with ours."

The educational worth of literature is best evidenced as the reader or listener becomes more conscious of his own cultural heritage. When confronted with some system of behaviour different from his own, there is one of three courses he may take: he may copy the system in blind emulation, discard it obstinately, or examine it intelligently. Education is achieved when, through a rich tradition of his own, he is able to examine objectively and intelligently those contrasting aspects evaluating them in proportion to firmly established values of his own against which he measures his behaviour. He has thus enriched himself by sharpening his awareness of his own culture and developing it through the new attitudes he has learnt. Whether he adopts those attitudes in their original foreign mould (or after some modification) to integrate

fully into his system of thought and behaviour or rejects them, he has been alerted to his own system of behaviour.

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example Anita Pincas's attempt at modifying some events related to British culture in a novel by C.P. Snow to be more palatable to South American culture. Anita Pincas had substituted football for cricket. Povey points out that the very essence of the atmosphere of cricket is totally different from that of football in South America, where it is more in the form of a civil war. He sees it is the duty of the teacher to guide the student gradually and safely through cultural implications in literature as they stretch over a wide spectrum ranging from the most universal aspects to the most locally culture tied.

In considering the cultural aspect of literature in an EFL course, I think the Egyptian student is more privileged than many foreign learners from Africa and Asia. His own old and rich cultural heritage, the geographical position of his country as the cross roads between East and West, and the long-established cultural relations with the West blur many superficial differences and enable him to perceive and understand more readily more conflicting aspects of the culture of the English-speaking peoples.

LITERATURE AS A DISCIPLINE TO DEVELOP LANGUAGE PROFICIENCY

The next function of literature is its role in developing linguistic proficiency. I.A. Richards²³ defines literature as the best that has been written and said, "Literature is only a name for doing a job well with the language by voice and pen." M.A.K. Halliday²⁴ limits Richards' description by stating that

while "literature is language for its own sake... the only use of language, perhaps, where the aim is to use language", it also "involves other disciplines." Here Halliday means that literature lays out all domains of experience. While literature uses language as an art it will express the language in all its varieties; the writer will use all the resources of language, selecting and combining items to produce a finished whole. The reader will not only be acquainted with these selected items, but will recognize how they have been newly combined as he is offered a random rearrangement of previously studied patterns.

Povey²⁵ states that literature will increase the student's language skills, a point Topping objected to. I.K. Gokak²⁶ corroborates Povey's view, defining that one of the utilitarian values of the study of a foreign literature is "... a widening and deepening of skills in the language." Pattison²⁷ regards literature as a useful source of language learning. "There is always a need for everyday language; and narrative and drama give contexts in which that language can be shown in operation-- a vital part of language teaching." Marquardt²⁸ refers to the same point when he says that "literature is the means to the elusive qualities that go to make up a total mastery of the language." "The Report of the Commonwealth Conference on Teaching English as a Second Language," Makerere College, Uganda, Jan. 1-13, 1961,²⁹ considers that the study of literature is conducive to linguistic proficiency.

Some linguists who maintain that the language of literature takes liberties and licenses with the vocabulary and syntax of the language, often have informants who have been given books that are ahead of their ability or have not been given the proper guidance. All they have seen is that literature has confused the foreign learner's linguistic competence particularly when in a fit emulation of great authors he may produce inappropriate and, consequently, unacceptable patterns. An interesting view on this point regards it from the other way round. Edgar Wright³⁰ sees that the presentation of literary material and the language which is its vehicle is a combined art--form and matter being inseparable-- so that those very deviations from the norms of everyday usage will heighten the student's awareness of their significance and their appreciation of art, and, by contrast or comparison will reinforce their actual store of the language. The student will be exposed to the distinctive uses of various codes of expression, namely register, and will intuitively apprehend the interaction of culture and its linguistic manifestation.

Raymond Chapman³¹ holds the same view as he states that literature offers substantial material constrained by a variety of styles thus acquainting the reader with the use of language in different circumstances; he will "note how a writer uses generally accepted features to special effect." The reader will thus grasp the "connotations, not just the denotations, the emotive ambience of

words, their associations and the emotions which they may arouse." While reading the literature of any period, the student will experience the social connotations in that particular period, which will "affect the diachronic development of the langue, which is the medium of literature." The student contrasting the vocabulary and structure expressed in the modern style he has learnt with older examples in literary works of earlier periods is made conscious of the development of language. This reinforces his ability and builds up his sense of cultural heritage of the target language as he discovers the roots from which it has sprung.

An interesting study of different styles has been made by Crystal and Davy.³² The writers present and analyse extracts of language used in various occasions, such as a formal and informal conversation, Biblical, legal, newspaper and scientific research language demonstrating the marked differences of stylistic, lexical and even syntactic variations. These would altogether mystify the foreign learner being used to the more conventional patterns of language he learns. He will become familiar with them when he reads literary works, especially prose and drama. Literature has always been the only artifact where all potentials of language usage are manifest.

The success of the role of literature largely depends on the choice of the literary work and the way it is presented to the student. In the past, British colonialism and political fac-

tors sought primarily to convert learners into faithful subjects by instilling every aspect of British culture into them. Literature played a prominent part, and Shakespeare, Milton and Matthew Arnold were venerably placed on elegant shelves in many homes. Many learners mastered the language, but the majority, whose level was mediocre, spoke an English that savoured of 19th century works. Together with the advent of new methodologies, the attitudes towards language teaching has considerably changed. Consequently, the necessity of careful selection and grading of literary material to supplement language learning has moved the learner away from the older classics to contemporary literature in the original or simplified versions, and great attention is given to the student's cultural readiness and linguistic ability in the choice of a book. The importance of proper selection will be discussed in the concluding chapter.

The positive benefits of literature in a language programme include the following:

1. Reading about people in a specific setting gives the foreign learner experience that is intellectually and culturally enriching. He accumulates a great deal of information, and the vision and attitude of the author adjust him culturally to the environment of his target language, thus facilitating his comprehension of the language. This is evidenced by the opinion of most linguists and educationalists. Those who have a dif-

ferent standpoint have been found to base their criteria on a narrower view of language proficiency which seems to include only such pragmatic tasks as going shopping; it is a day to day survival means of expression rather than language proficiency which includes higher educational studies or a widening world view.

2. Literature exemplifies linguistic forms in context. Vocabulary and syntax become meaningful through the motivating forms of narrative, description, dialogue or verse.
3. While learning a foreign pattern of thought and behaviour, the student is stimulated through contrastive analysis to examine and, consequently, become more conscious of his own culture. Eventually, his awareness of both cultures is sharper.
4. Literature is the only discipline where language, used as an art, enables the student to encounter a variety of styles. The formality and rigidity of patterns learnt in a text-book, however varied, are manipulated in literature with more flexibility and randomness developing the student's concept of appropriateness and his facility to choose alternatives.

CHAPTER III

DESCRIPTION OF OBJECTIVES

This chapter presents a description of the objectives of English language teaching in Egyptian secondary schools with particular reference to the areas dealing with literature or where literature is mentioned to be of specific use. A review is made of the general syllabus, which illustrates the objectives, as well as the examination specifications and questions, which define the student's expected level of attainment. The opinion of responsible Ministry of Education officials is presented. An introduction about the position of English language learning in Egyptian education serves as a background for the chapter.

THE POSITION OF ENGLISH IN EGYPTIAN EDUCATION

While many learn a language because they are integrative - ly motivated, that is, wishing to integrate within the pattern of the society whose language they are studying, the teaching of English in Egypt has been pursued primarily to prepare students for university studies, many of which are conducted in English . This situation must not be confused with its counterpart in India or Nigeria, where English is the language of instruction and official communication, having been chosen to supersede a number of local

languages and dialects that cannot all be mastered to ensure adequate communication. In Egypt, the native language is Arabic, a language that has a rich literary heritage; it is the language of the Koran, the law, the press, the culture, and every kind of communication, whether in its classical form, particularly used in writing, or in its spoken Egyptian dialect. But English is a universal language, and, the heritage of knowledge having shifted to the West, English is the medium of instruction in all Science Faculties. It is part of the curriculum in Faculties of Commerce and teachers' colleges, and it occupies an autonomous position in the English department at the Faculty of Arts. English is an essential vehicle of research at a post-graduate level - sometimes even when the subject may be Arabic or Islamic studies. Consequently, for the last 80 years approximately, educationalists in Egypt have attached great importance to the teaching of English, following closely the advent of new methodologies, adapting them to suit their purposes and circumstances, often resorting to foreign academic experts - American and British - and recruiting Egyptians for further studies in England and the United States.

As the audio-lingual method flourished, Egyptian linguists, mostly American trained, produced in the mid-sixties a series of language books, Living English, basically speech-oriented, along the lines of the tenets of language as established by the audio-lingual school. Students instead of starting English at the third primary

(fifth primary today) now start at the preparatory stage and continue through secondary. One language book of the series is given to each level of the preparatory stage and to the first form and second form in the literary stream of the secondary stage. Latif Doss,³³ formerly Dean of the English Inspectorate in Cairo, comments on the aural-oral approach: "Language structure is receiving attention in the form of pattern practice; discussion of the text or the home assignment is taking the place of interpretation; language activities such as talks, school broadcasts and news sheets are becoming a feature of many schools, and libraries, which have been suffering from a dearth of suitable appealing books, are now being restocked." I see that Doss's view is too enthusiastic considering what is happening on a large scale in schools. For this reason, tapes television and radio programmes have been prepared to support some of the areas where the method has proved inadequate or ineffective. These supplementary aids are an evidence that the audio-lingual method, even where it has proved effective, has not entirely fulfilled the goals of language teaching. One important supplement to the audio-lingual approach has been the incorporation of literature into the curriculum. Specific mention of literature is made in the objectives and syllabi prescribed by the Ministry. Reading and literary goals parallel those of speaking.

Aziza Abdel Aziz, former General Inspector of English and largely responsible for all the afore-mentioned supplementary

aids, in an interview I had with her, deplores the fact that no literature is offered at the beginner's level (all the preparatory stage). In commenting on the current methodology employed, she says that what students do in class is "mere muscular movement" and recommends even very short stories for reading. If questions are asked to assess the student's comprehension, the answers should not appear in the text, but should be inferred, causing the student to use his cognitive ability, leading to what Prator³⁴ terms "expression on the communicative scale" even within the limits of their newly learnt language. The language book as it advances may offer all the patterns but real meaningful expression is more than the set formulas can inculcate. Aziza Abdel Aziz adds, commenting on students at the university level, especially where the medium of instruction is English, says that they are at a total loss when they have to use references or write a paper. They acquire the terminology of their subject in no time, but how to put it together by using those 'cementing' items that express tense, modality, condition, result ect,... and particularly register, is where the problem lies. The student has no idea about those multiple rules that underlie expression, nor has he read enough English to develop the sense of correctness and appropriateness that imperceptibly grows within him as he learns experience in a variety of real situations related culturally to the country whose language he is learning. It is my belief that literature, properly taught, could serve as an aid in the acquisition of such integrated skills. The extent to

which the Ministry objectives specify this will next be discussed.

OBJECTIVES, SYLLABUS, AND EXAMINATION SPECIFICATIONS:

The objectives for English language teaching issued by the Ministry of Education in February 1975, read:

The ultimate aim of teaching English is to enable the student to communicate orally and in writing, to understand foreign culture, to convey theirs to others, and to keep pace with some of the latest scientific, literary and technological findings.

This goal implies that English must be learnt as a "skill" subject, taught in English, resorting to Arabic only when necessary, and providing the student with opportunities when he can speak and listen to the language in real or life-like situations. This is further illustrated by the clauses that read: "understand the language as spoken by native speakers in appropriate situations" and "use the language patterns meaningfully, in a way that native speakers can understand." This means that the student is to develop his ability of aural comprehension as well as oral communication. The fulfillment of this goal necessitates that the teacher's performance must be at least near-native to ensure that the student hears language "as spoken by native speakers" or, better still, the use of audio-visual techniques that carry the foreign environment within the hearing and sight of the learner. The learner will experience the language as it is used meaningfully, and he will have the opportunity of trying out his own performance.

This skill should eventually lead to the ability to write, besides it is in the form of writing that examinations are conducted. Notes on the procedure of written work help the teacher advising him/her about topics for composition, and steps starting from guided leading to free composition. Special stress is made on paragraph building, and the layout of a composition. Capitalization and punctuation are mentioned in the first year syllabus, whereas no mention is made anywhere about spelling. Literature serves as a source of interesting topics and experience; thus the student will accumulate the "content" that he will express in writing. Correct expression will eventually follow.

In learning the skill of oral and written communication, the objectives specify that "students should utilize their knowledge of grammar, vocabulary and pronunciation to understand the spoken language and discover the ideas the speaker wants to convey." Thus the teacher is expected to impart knowledge about the language, namely the system that underlies expression. This is made explicit in the syllabus where language structures are expected to be covered through: "Practising the usage of complex sentences, tenses, and other grammatical patterns, in meaningful situations." In the 'Procedure' notes the teacher is advised to teach grammar through contextualized structures, and pupils are to deduce the mechanism of the language, thus formulating the rules. A variety of language

patterns are randomly displayed in literature affording different structures at a time, which the student will analyse with more understanding than if he deals with one or two patterns per lesson. The context well-woven about a story will reinforce learning.

Pupils are expected "to understand foreign culture". This is the area where literature will help give meaningfulness and flexibility to the patterns learnt, enabling the student to communicate using appropriate language. The student's grammatical patterns and vocabulary items are here contextualized within the background of the foreign language, allowing the student to see how native speakers of English express their system of thought and behaviour verbally. Literary and cultural goals seem at the heart of the six items on the general syllabus (Pages 1-2) especially nos.1 and 6 :

"Reading the prescribed books including simplified writings as steps towards understanding original works!"

and

"Translating from English into Arabic and vice-versa in a satisfactory style keeping ideas unchanged."

While reading any form of literary work, the student will encounter situations where the characters act in a way different from the way he would; he will see a pattern of life that is new, even a physical background that he has not known. This is the setting of the language he is learning and he will eventually experience the relation between the foreign language and its

culture. The experience is most helpful in translation where a literary, historical and cultural sensibility will lead to the student's awareness of connotations as well as denotations of a word or expression, and eventually to an accurate rendering of the passage. The syllabus sets sentences for translation in the first year moving on to a whole passage in the third year.

As discussed in the previous chapter, the student's knowledge of a foreign culture will make them more aware of their own. It is then easier to know how "to convey theirs (culture) to others" as the objectives specify. This aspect of cultural contrastive analysis is also most essential in translation,³⁵ facilitating the teacher's task in "drawing the student's attention to areas of conflict between Arabic and English structure to avoid literal translation."

Specific literary objectives relate to the teaching of the novel. Extensive and intensive reading is emphasized. This also serves as an exercise aiming at enabling the student to read the latest findings in different fields. The notes on class procedure for teaching the novel make no mention of the necessity of eliciting the theme and discussing the cultural background of the novel concentrating more on steps to be followed to ensure an understanding of events and character. I think these steps should imply that a student is to infer the theme of the story and the culture of the setting as much as he is to understand the plot. The notes on silent

reading state that one of the aims is "to answer questions based on the development of ideas and appreciation of material read." Thus the novel is to serve linguistic and cultural roles in meeting objectives and lead "toward understanding original works," that is literary works that have been neither simplified nor abridged.

Reading is encouraged, especially silent reading "as a means of developing extensive reading habits." The material offered need not be always part of the prescribed syllabus; "it should be new to the student." Pupils are to be trained to skim through a passage, to guess at the meaning from contextual clues, or resort to the dictionary to make summaries and take notes. This is a sort of preparation for university studies. Intensive reading is encouraged especially within the area of prescribed books. These skills are not unlike those prescribed for students studying their native language.

In keeping with the country's development, the functional use of foreign language learning is "to keep pace with some of the latest scientific, literary and technological findings. This item is illustrated in (c) and (d) on page 1. The syllabus makes it more explicit where in the second year, Arts, "Material chosen for this stage should be of a literary bias and introducing them to the cultural background of the native speakers of the language;" and for the Science stream, "Materials chosen for this stage should be of a scientific bias, including biographies and achievements of

great scientists and inventors, whether Arabs or otherwise. It may also include fiction, adventure and detective stories." Works chosen are expected to convey to the student a knowledge of scientific, literary and technological registers. On this point Aziza Abdel Aziz, in an interview expressed her belief that the presumed necessity of English for different purposes at the secondary stage is a fallacy. She made the interesting remark that while reading a scientific subject the student internalizes the matter he reads in his native language, while a story presenting human interaction set in the atmosphere of the foreign language will not lead him to do so.

LITERATURE PRESCRIBED:

The three books given to the secondary stage are Operation Mastermind,³⁶ The Angry Valley³⁷ and The Citadel.³⁸ The three have a scientific background - computers, atomic reactors and medicine, and in two of them, conditions in the same mining country in Wales.

When interviewed about the literature syllabus Samira el Ghawabi, Inspectress of English, stated that literature was given with a view of supplementing the language textbooks. She spoke of the educational value of literature and the importance of teaching it efficiently so that students should enjoy the book and benefit culturally and linguistically. When asked about the criteria followed in the choice of books, she answered that a book had to match

the students' linguistic ability, and this had been met largely through adopting Longman's Structural Series, first published in 1970. Secondly, it had to develop the students' cultural insight, thus books with a limited aspect of foreign culture, especially if they were racially, socially, politically or religiously biased, are eliminated; their standpoint is too narrow to extend to a universality where foreign and local cultures meet. Thirdly, the topic had to be of contemporary interest and appealing to the student. It is for this reason that the set books are twentieth century stories with scientific backgrounds as 75% of the students show an inclination for a career in science rather than the humanities.

EXAMINATION SPECIFICATIONS:

The examination specifications, issued by the authorities, and some examination questions will be compared with each other and against the objectives. The object of this part of the study is confined to literature books and will not extend to other areas of the examination. The specifications read:

Questions on the prescribed novels should be comprehensive enough to cover extensive ground and embrace character and commentaries. The questions set on the novels should give scope for answers that show digestion and appreciation and invite continued expression. They should be of a type that does not encourage students to rely on summaries or translations...

and the objectives:

...the ultimate aim is to enable students to communicate ... to understand foreign culture... Read what native speakers have written with full understanding of the intended ideas.... Reading the prescribed books, including simplified writings as steps leading toward understanding original works.

The specifications, being too generally expressed, do not contradict the objectives, but the actual examination questions are open to criticism.

Six sets of exams on each of The Citadel (32 questions) and Flowers for Mrs. Harris³⁹ (35 questions) have been examined. They rarely test the student's "digestion and appreciations." The only one that does so is: "How did losing the dress change Mrs. Harris attitude to people and life?" but the word "losing" is ambiguous and confusing.

Vague and indefinite questions have also appeared on examination papers such as: "When did Mrs. Harris fall victim to the artist?" The word "artist" is too general for the student to be sure of what is expected.

"I have a little car. I will drive you there myself. Let me see where it is? Comment." Unstructured questions can be misleading especially to simplified book-level students; the answer to this question can be a comment on the speaker (Natasha), how Mrs. Harris goes to Andre's house, what happens to Mrs. Harris after being driven, the relationship between Andre and Natasha, how the three made use of the "little car," etc.

The questions on The Citadel all have to do with particular incidents so that students can rely on translations, though not necessarily summaries. No question is given on the general theme of the story or the medical profession in England at that time. This would be, I think, a kind of question to show "digestion

and appreciation and invite continued expression" as the specifications state, or "to understand foreign culture... Read... with full understanding of the intended ideas" as the objectives say. It is as if the students were being examined in a "content" subject, such as history or science.

ADVANCED LEVEL OBJECTIVES AND EXAMINATIONS

The level of attainment in English language proficiency of students who have reached the advanced level is expected to be near-native. Language schools were originally founded to serve the foreign communities in Egypt; Egyptian children who joined them were trained linguistically to be on a par with their foreign schoolmates, and culturally to develop an appreciation of that way of life whose language they were learning. When the Egyptian authorities took over the management of these schools, the curriculum was slightly modified, but they tried to keep the same foreign language proficiency level as the goal of teaching. The literature syllabus was considered an area where the students read intensively as well as extensively. Examinations were first set along the lines of the London General Certificate of Education - a Shakespeare play, a prose work and poetry - and a detailed knowledge of the books was required. When the examination system in the whole country was unified, the 'advanced' level examination enabled the student to add a few more marks - 20% of a total mark of 40 to the general total (360). Each school could set the literature books for the first and

second years, but the third year syllabus is set by the Ministry. The aim of such a level as stated by the English Language Inspectorate, in the interview with Samira el Ghawabi, is to encourage students to improve their language ability through extensive rather than intensive reading. It should then follow that the form of examination to be set was to include as many books as possible, excluding context questions requiring a detailed answer. In the 1975 examination, Arts section candidates were asked to answer two out of ten questions. These ten questions were two on each prescribed book and two on poetry. This does not meet the objectives of the advanced level as students can answer questions on one book only. This year, June 1976, the advanced level examination specifications, orally communicated, move further away as it is compulsory to answer questions on one book only.

If students have a choice, then it should follow that the same level of difficulty is to be maintained through all the questions. The June 1975 paper for science pupils presents a great disparity:

"What do the letters (F.A.O.) stand for ? What is its function ?"

and

"Investigating the possible effects of Lichen was a challenge. Discuss."

The same case is in the Arts paper in the following three questions:

Sure, my noble lord,
If she be so abandoned to her sorrow
As it is spoke, she never will admit me.

- By whom are the above lines spoken and on what occasion?
- In what way does Daphne du Maurier use the technique of flash back in her novel "My Cousin Rachel"? Does she succeed in this?
- Who wrote the Rime of "The Ancient Mariner"? What form of poem is it and what is its general theme?

The advanced level syllabus should measure the student's proficiency at the near-native secondary student level. If Shakespeare must be given, one of his linguistically and culturally less difficult plays could be set, such as Julius Caesar or Romeo and Juliet. If reading is to be extensive rather than intensive, no question requiring an answer with detailed knowledge of the context should be set. Students are to answer more than two questions and not more than one on every book.

Examination questions and specifications show conflicting purposes when they should be clarifying the objectives. Teachers and students are uncertain of how to deal with literature to meet exams and objectives for language learning.

This chapter has been an attempt to describe the objectives and the role assigned to literature in meeting the objectives. The standpoint of the objectives concerning literature does not vary in essence from the views that discuss the positive contribution of

literature presented in Chapter II. The books prescribed to implement these views remain to be examined.

An evaluation of the prescribed literature books will ensure their adequacy in implementing English language objectives as described in the preceding chapter. This involves, first, the analysis of the books on the ordinary level syllabus for each of the three years of the secondary school and the books set for the third of the advanced level syllabus. The second step is a comparison of abridged and simplified books against their originals to determine if they can equally serve the role of literature in promoting language proficiency, thus fulfilling the first goal of the syllabus, "Reading the prescribed books including simplified writings as steps leading toward understanding the original works."

SYLLABUS

The books prescribed for the ordinary level this year (1975-76) are:

Operation Mongoose, by L.O. Alexander for the first year.

The Green Valley, by Nigel Grimsdale for the second year, (Science and Arts).

The Citadel, by L.J. Greig for the third year, (Science and Arts).

CHAPTER FOUR

ANALYSIS OF BOOKS

An evaluation of the prescribed literature books will measure their adequacy in implementing English language objectives as described in the preceding chapter. This involves, first, the analysis of the books on the ordinary level syllabus for each of the three years of the secondary school and the books set for the third of the advanced level syllabus. The second step is a comparison of abridged and simplified books against their originals to determine if they can equally serve the role of literature in promoting language proficiency, thus fulfilling the first goal of the syllabus, "Reading the prescribed books including simplified writings as steps leading toward understanding the original works."

SYLLABUS

The books prescribed for the ordinary level this year (1975-76) are:

Operation Mastermind, by L.G. Alexander for the first year.

The Angry Valley, by Nigel Grimshaw for the second year, (Science and Arts).

The Citadel, by A.J. Cronin for the third year, (Science and Arts).

Together with the syllabus set by the Ministry, English language schools offer additional textbooks and literature. The examination paper for the advanced level includes a composition, a comprehension passage, linguistic exercises and literature. The literature syllabus for the secondary stage at El Nasr School for the year 1975-76 is:

Books selected by the teachers:

1. For the first year:

Julius Caesar,⁴⁰ by W. Shakespeare

Stories from Many Lands,⁴¹ (Bridge series) ed. by G.C.

Thornley

2. For the second year:

Arms and the Man,⁴² by G.B. Shaw

Wuthering Heights,⁴³ by E. Bronte.

3. For the third year: (Arts). Books set by the Ministry.

Twelfth Night,⁴⁴ by W. Shakespeare.

My Cousin Rachel,⁴⁵ by D. du Maurier

Six poems (mentioned in Appendix A).

For the third year (Science):

Trouble with Lichen,⁴⁶ by John Wyndam.

ANALYSIS

These books are analysed using the criteria discussed in Chapter II, namely as they (I) provide insight into the culture of the English language speakers and (II) promote language skills,

specifically vocabulary command, syntactic perception and a sense of stylistic variation, within the objectives of English language teaching for the ordinary and advanced levels.

Operation Mastermind is the story of the adventure of a detective trying to learn about and finally destroying a master computer which put out of order other computers all over the world. It is written in 60 pages, one third of each page taken up by a drawing and the rest by approximately 210 words. Culturally, the book offers no educational or intellectual experience that is of any worth. The characters seem to be dummies triggered by a computer system in a pseudo-spaceman thriller, and it is only as such that it is readable. Carstairs becomes real only when he thinks of his wish for a quiet holiday. Although computers have been the most outstanding feature in scientific development in the last few years, I wonder how far this is a picture of an actual computer here motivated by envy and love of power? Considering the general objectives it does not lead to life-like situations or any form of sustained natural conversation, and is thus in no way conducive to cultural development, especially in the sense of educational development. Linguistically, this novel, written by L.G. Alexander for foreign students is stage 3 of a series characterized by the audio-lingual approach, concentrating more on structure than vocabulary. The vocabulary is controlled to the first 3 levels of the Vocabulary List in the Handbook to Longman Structural Readers.⁴⁷

It is by far more limited than the prescribed textbook for the first secondary. When an uncommon word is introduced, it is persistently repeated, such as "jerky", "bleep" and the word "compere" which is hardly heard in every day usage.

The first year grammar syllabus includes more structures than the book displays. An examination of the book corroborated by the handbook reveals that the tenses used are the present, past and future simple, the present and past continuous and the present perfect. There are no examples of the past perfect, the passive voice, improbable or past conditionals, relative clauses or tag questions. The structures used are:

The past continuous tense (The boy/boys was/were walking...)

S + says/said etc. + that clause (tense in noun clause to be same as tense of say) e.g. He says that he likes it.

S + be + Adj + that clause (He was sorry/glad that he was late).

Commoner infinitives, e.g. want to, hope to, something to do, too hot to go out.

S + hope/ think/ know + that clause.

Imperative + if/when/while clause (present tense) e.g. Come when you have time.

If/when + present tense + future tense (No phrases added. Also reverse order of clauses) e.g. I'll come if I have time.

S + past simple = when/while + S + past continuous (No phrases added) e.g. He came while we were fighting.

Very simple causative, e.g. I had it mended.

is made of (wood)

must for certainty, e.g. It must be true.

The only example of reported speech is in the use of statements while the main character is thinking to himself as in "I must hide this, he thought" or "I think that I can remember that now, he said to himself." These constructions do not involve any change of tense, pronouns, time or place words, or punctuation marks.

The majority of sentences are short, simple sentences.

On page 48, for example, within a sample of approximately 210 words, there are: 5 simple sentences in dialogue form and 24 in narrative form and 3 complex sentences where the subordinate clause is either initially or finally posited. The predominance of short simple sentences, mostly moulded in the same pattern produces a monotonous jerky style. There are none of the devices used to join shorter sentences such as conjunctions or synthesis to enable students to make summaries as the syllabus states. An example of this style is on page 48 which reads:

Then the red eye flashed. Carstairs thought that he heard a laugh again! The voice began to speak.

"Men aren't very clever, Carstairs."

"No, Master," Carstairs answered.

"Men aren't at all clever," the voice continued.

"They can't think quickly. A computer can think one hundred million times faster than a man. We never make mistakes. We remember everything. A man's memory is not like a computer's memory. We don't forget. And what has happened in the world? We have to work for men! Soon men will work for us. When all the computers stop, men will

lose control. Then we shall be in charge. Computers will be masters. And I shall be in charge of them. I shall be the Master Mind! Men travel to the moon and the planets. Who takes them there? Who brings them back? We do. Computers. A man can't do anything by himself. He's small. He's nothing. We have power."

"You are right, Master," Carstairs said.

"Of course I'm right," the voice said. "I'm always right."

The Angry Valley: This is the story of the building of an atomic reactor referred to in the novel as "the project". Its building causes an upheaval in a quiet little valley town; some are prompted by its benefits or their personal advantage, others fear its dangers and then all ends well for all parties.

Culturally, the story is interesting. We see the characters behaving, speaking and thinking like real people. The project involves the interaction of different aspects of experience: the ambition for fame and titles of the manager; the integrity and assiduity of the engineer; the blind enthusiasm, the envy, and fear of unemployment of short-tempered foreman, who is really good at heart; superficial and true love, etc. It delineates the lives and aspirations of the inhabitants of a small town in Wales, thus meeting the instructions in the objectives and syllabus to introduce the students to the cultural background of the native speakers of the language.

The vocabulary is controlled to the first four stages in the Handbook. Structurally, it introduces:

Past Perfect (He had seen), Present Perfect Continuous (He has been reading), Future Continuous (He will be reading) tenses. Simple Statement + when/where/why/if/because/until/as soon as + simple statement.

Passive Voice in simple sentences (Present Simple, Past Simple, Present Perfect, Future Simple only. But No. two object verbs; no agent; no "hanging" prepositions).

Indirect Speech with changes of person and tenses: Statements and questions, e.g. He said that..., He asked (me) if...

Gerund (+ obj. of gerund) as S not preceded by pronoun/possess. adj. (Running/Catching fish is fun.)

Defining relative clause added, e.g. The boy who came to tea thanked us politely. (Not whose; not prepositional).

Verbal 2nd object e.g. I saw him eat/eating it.

Simple statement + so as to/in order to INFIN.

or + so that/in order that clause.

S + would + stem + if + past tense (and reverse).

S + would have + past participle + if + past perfect tense (and reverse).

May of possibility, e.g. He may arrive soon if he caught the first bus.

I'd rather/better ...

Predicative so and not, e.g. I think so, I'm afraid not.

Adjectival Past Participles, e.g. a broken pencil.

feel/look/seem/ (ill)

Introductory It, e.g. It is nice to swim.

At this level, except as indicated above, a sentence may contain two adjectival or adverbial phrases, e.g.

There are twenty boys in class 2 in our school.

The picture on the wall is bigger than the picture in our books.

Although the short simple sentence still predominates, it is varied in pattern and is used in dialogue mostly in which the story is written. There is more variety in sentence structure e.g.:

They watched him go. "It was about this morning's article," Ward-Thomas said. "I'm sure of it. And was Morgan behind that?" As he walked away, Glyn caught the last words. Angrily he asked for his coat and put it on. Then he pushed his way through the doors and out into the street. For a moment he stopped and looked back at the hotel. "Morgan!" he said. Then he began to make his way home with quick, angry steps.

The Citadel, by Cronin is one of Longman's simplified series. It is set for the third year Arts and Science. The scene is mainly the coal mining area in Wales and then shifts to London. The story tells of the experience of a clever young doctor who, for a time, forgets his principles to make money.

Culturally, the book is appealing to the students, educationally through its universality as evidenced by the theme. It is also very informative relating the conditions of the medical practice in England in the first decades of the twentieth century

which eventually led to an improvement evidenced in the medical field in England today. The story presents life-like characters as they go through different experiences so that the student through his feelings of identification with the characters participates vicariously in their culture.

Linguistically, the students are presented with a richer use of vocabulary, structure and style. The vocabulary keeps within the 2000 root words of the General List of English Words of the Interim Report on Vocabulary Selection.⁴⁸ The two other books are stage 3 and 4 of a series that cover 2000 basic vocabulary words, chosen by Alexander, by the end of stage 6.

Structurally, the editor makes use of every grammar item on the Ministry syllabus such as the different means of linking sentences, the participial construction being an example: "Having again no success, he then made a third and more determined effort to get breath into that lifeless body."

Stylistically, the novel presents a much wider variety than the two previous books discussed above. There are more frequent examples of synthesis and subordination, two important aspects in mature writing as shown in the first sentences of the book: "Late one October afternoon, in the year 1924, a badly dressed young man looked eagerly out of the window of his railway carriage in the almost empty train. Manson had been travelling all day, but the

last stage of his long journey to South Wales stirred him to great excitement as he thought of the post, his first as a doctor, that he was about to take up in this strange wild country."

Dialogue is in real, contemporary language, and the novel offers many examples of narrative, descriptive and expository prose. There is also a touch of judicial style (a more formal register than other parts of the book) in the language of the inquiry in the last chapter.

SUMMARY

Operation Mastermind is not likely to develop cultural or much linguistic awareness in the students. The setting is nowhere real, the situations and behaviour are most unlife-like. The limited selection of vocabulary, structure and sentence patterns are below the requirements of the syllabus and the reiteration of patterns through sixty pages leaves too strong an impression upon the student that this is how language is expressed.

Although it is one stage higher than Operation Mastermind of the same series of Longman's Structural Readers, The Angry Valley is a better choice. Linguistically, it is within the scope of language prescribed by the syllabus, and culturally it meets the requirements stated by the objectives, particularly as students are given the chance to "understand the language spoken by native speakers in appropriate situations." However, linguistically

the gap between it and The Citadel is considerably large. In my opinion, The Angry Valley could be a better choice on the first year syllabus, replacing Operation Mastermind, and some other book could be assigned for the 2nd year.

If pupils by the end of their secondary education can read and enjoy The Citadel, understand its cultural background and add to their linguistic repertoire by judicious emulation of its language, they will have done credit to their language education and fulfilled the objectives stated by the authorities.

The three books given to the secondary school students, ordinary level, have the same scientific background -- computers, atomic reactors and medicine, and two of them deal with conditions in the same mining country in Wales. The students' acquaintance with foreign culture is thus limited to the same setting and atmosphere although the human element in The Angry Valley and The Citadel is predominant. Students ought to be offered a larger variety, and considering the preponderance of science in the general curriculum, the literature books ought to transfer them to a different atmosphere, a more refreshing, beneficial and welcome recreation, to familiarize the student with many aspects of the foreign culture whose language he is learning. This opinion has often been expressed by students in the Science stream.

ANALYSIS OF ADVANCED LEVEL BOOKS

A quick survey will be made first of the first and second year literature books in language schools as a background study enabling students to cope more efficiently with the third year books set by the Ministry.

In the selection of literary works for the first and second years, the teachers at El Nasr School consider the variety of literary genres and ages.

Julius Caesar is an introduction to Shakespeare. With the teachers' help, the students enjoy its historical background which is wrought into a universality that makes the essence of its situations contemporary. Students are made familiar with a form that is different from contemporary English, thus sharpening their awareness of the language through some familiarity with the concept of language change. This last point applies to Wuthering Heights as well.

Stories From Many Lands is an abridged edition catering to the weaker students. It provides the opportunity for discussion of the short story that can be read in one class session.

Arms and the Man, a play in contemporary prose, is marked by the Shawian meticulousness about correctness, and it is simple, natural and real. The subject, the different views about love and

war, is very stimulating to young people, encouraging them to conduct long and interesting discussions, an excellent exercise for oral expression.

Wuthering Heights is regarded by literary critics as one of the great English novels and students must be given an example of one. Culturally and linguistically, it presents the setting of the nineteenth century, the golden age of novel-writing and reading.

Poetry: Teachers choose what they find most appealing and appropriate to their classes. Their choice includes different forms: sonnet, lyric, ballad, etc. They emphasize the difference from the ordinary spoken and written English by drawing the student's attention to poetic licence for fear of blind emulation.

The third year syllabus is set by the Ministry. Students in the Arts stream pursue all their studies in Arabic during the last two years of their secondary education so that English for some of them becomes a "content" subject, not so much a language for communication. Consequently, being out of touch with English in other subjects in the curriculum, they may find the Twelfth Night too difficult.

Twelfth Night: The cultural content of the book is too confusing as the play abounds in contemporary allusions too detailed and locally tied for the student to understand. Some jokes are made through lines of popular song, references to dances or

the Elizabethans' attitude to foreign culture. By the time the teacher has explained the particulars of an allusion, the student loses interest in some passages.

The language baffles him still more. Puns, metaphorical usage, a fanciful and elaborate style lose much of their appeal if they have to be dissected beyond recognition. So, the student either skims passages, which is difficult when studying Shakespeare, or partially understands them, which is equally unsatisfying. The explanation of the use of distorted foreign words, used by the two knights, presents an uphill task for the teacher who tries to sustain the students' interest in the book. Students do not fully appreciate the literary experience that should be felt while reading Shakespeare until every detail of its theme and plot are explained by the teacher.

My Cousin Rachel: This is a novel where incident takes second place compared to character development and psychological insight, stimulating intelligent discussion, and the student cannot depend on summaries as a short cut to examination requirements.

The cultural background is very interesting. The background of the upper-middle class, their relations with their tenants, and details pertaining to social conventions and attitudes, particularly in the life of the English country gentleman in the thirties, are accurately described or suggested. They are empha-

sized by contrast to Italian manners and angle of vision.

The language is contemporary prose, structurally and stylistically fairly easy. The little difficulty the language presents on the lexical level is not unwelcome as students enjoy adding to their vocabulary store, especially as they get involved in the fascinating events of the books.

Poetry: The poetry syllabus is a heterogenous collection of poems. They do not convey any aspect of culture, but express feelings that are common to all people. The exotic, superstitious element in Coleridge is no longer appealing to the school students today.

Linguistically, the poems present little difficulty. Poetic licence in structure and vocabulary can be pointed out and contrasted with the common patterns of structure in contemporary English.

Trouble With Lichen: This is the literature book assigned to the third year Science students. It is a story of a rich well-known scientist and his assistant who separately discover a plant (lichen) whose property is to prolong life. They are too intelligent to divulge the secret as they consider the social, economic and moral problems that would arise. Finally, the secret leaks out and a series of adventures follow as the characters experience the dangers of a public maddened by the desire for a longer life.

Cultural Implications: The background is a scientific one which unfolds itself in an interesting and intelligent way within the plot. Culturally, the students often need the guidance of the teacher to explain all about the Stock Exchange, insurance companies, religious beliefs, political attitudes, local and international standpoints of different newspapers, etc.

Linguistically, reading this book is most enriching. It is precisely because of this variety of aspects in culture that the book is most effective linguistically. Lexically, and structurally, it is slightly difficult but it offers a rich gamut of stylistic varieties, and in one book the student is immediately made aware of style and register. The antigerone is the topic of discussion in the press (British and foreign expressed in English, conservative, liberal and sensational), in television reports, in B.B.C. interviews and announcements, among office employees, among the peerage, among the police inspectors, in religion (Sunday sermons and funeral orations), in low class cockney dialect, in a couple's conversation that is more understood than expressed, in data processing, in scientific register and ordinary, and in everyday conversation.

The variety of literary works offered in the advanced level syllabus is most commendable, but the choice of books is not always a happy one.

Twelfth Night and the poetry selections are not appealing to the student. Culturally and linguistically, the play is too difficult. Besides, its vocabulary, structure and style are confusing to students who have not done enough English for some time and who often need a lot of remedial work. The poetry is an uninteresting medley.

My Cousin Rachel and Trouble With Lichen are more suitable. They offer a richer cultural and linguistic variety, their subject matter stimulates intelligent discussion which helps develop the students' intellectual and linguistic abilities.

EDITED VS ORIGINAL WORKS: The comparison of the abridged and simplified versions is an attempt to show whether, and to what extent, the editor has achieved what Povey describes as "an effective closeness (of form and content) to the original with elimination of linguistic difficulties".

In addition to the cultural and linguistic aspects of a book that have been used as criteria in discussing the set of books, I have added length not as a criterion but as evidence of the quantity of abridgement, to see how far the absence of deleted portions detract from the value of the book or whether the short form was judiciously planned for the benefit of the foreign language reader culturally as well as linguistically.

A Tale of Two Cities: Corresponding samples of the three

forms have been selected for comparison. In the original, Chapter 7 of Book II depicts with lavish detail the courtly atmosphere from which the Marquis emerges in a furious mood and drives recklessly, having been slighted by the indifference of the King and his courtiers.

Insight into Culture: The author depicts with lavish detail the scintillating French beau monde, making social, historical, contemporary, Biblical and literary allusions such as: "the Tower of Babel", "the unbelieving Chemists," "the Dervishes" etc. Thus it is presupposed that the reader has a full knowledge of those references to understand the background, meant to stress the Marquis' rage as he drives back to his castle. The abridged and simplified forms are spared the description and, consequently, the cultural allusions are altogether left out as nothing could be edited from the original's intricate picture.

Vocabulary: The endless allusions are expressed in a vocabulary that is equally sophisticated. Words such as "escutcheon", "brazen", "ecclesiastics", "transmutations", "cringing and fawning" are left out in the edited versions. Although the abridged version is shortened without going through a process of reshaping as in the simplification process, "had broke" in the original is "had broken" in the two other versions. In the original and abridged, "deigning" and "assemblage" become "troubling" and "people" in the simplified. The vocabulary of the simplified version is within the (2000) root

words of the General Service List Of English Words Of The Interim Report On Vocabulary Selection⁴⁹.

Syntax: Long sentences in the original version are either left as they are, cut out or shortened in the abridged, and cut down to shorter easier sentences in the simplified version. An example is the incident of the returned coin. In the original and abridged, it is a one-sentence paragraph of 66 words tightly knit in embedded constructions. In the simplified, that same paragraph, 56 words, is divided into three sentences: one is a compound sentence joined by and, the second consists of two co-ordinate relative clauses neatly following the main clause, and the third is the same in the three versions except that "when his case..." the part of the original sentence is "But he..." in the simplified to express a simple fact more dramatically. "His" and "its" are expressed by the more detached "the". The example reads:

ORIGINAL

Without deigning to look at the assemblage a second time, Monseigneur the Marquis leaned back in his seat, and was just being driven away with the air of a gentleman who had accidentally broke a common thing and had paid for it; when his ease was suddenly disturbed by a coin flying into his carriage and ringing on its floor.

SIMPLIFIED

Without troubling to look at the people again, Monsieur leaned back in his seat and was about to drive away. He had the air of a gentleman who had accidentally broken some common thing and had paid for it. But he was suddenly disturbed by a gold coin flying into the carriage and ringing on the floor.

Style and Tone: The lavish description in the King's

palace is full of rhetorical devices modelled as if the narrator were button-holing his listener, mesmerizing him as he is sometimes mocking, disgusted or pathetic. Repetition is made as in the case of "Monseigneur"; emphasis on detail as in the chocolate drinking, lists of items or people, and quaint metaphors such as "the leprosy of unreality". All these do not appear in the abridged form. The atmosphere stresses the Marquis' mad anger. The abridged form conveys the resulting recklessness in the words: "with a wild rattle and clatter and an unhuman abandonment of inconsideration... till it came to a sickening little jolt..." The lash of the whip and the quick wheels over the cobblestones are in "rattle and clatter". The simplified edition refers to the essence of the long description in the original more plainly by: "The King had taken no notice of him. Nobody in the palace had spoken to him." His reckless driving is described factually and coolly in an eight-line paragraph. Then the accident is described: "The carriage dashed through the streets and round the corners with women screaming before it and dragging little children out of the way. At last, at a street corner by a fountain, one of the wheels passed over a little child."

Dickens's melodrama is evidenced in the original and abridged versions in the details of the speeding carriage stopped by the "little jolt". In the simplified, sound and movement are suddenly stopped by the simple sentence "At last... child".

Length: In comparing the length of the chapter devoted to this incident, the original is 3600 words; the abridged 720 words and the simplified 560 words approximately.

The comparison made here reveals that long descriptive passages are cut out altogether relieving the reader of the abridged and, even more of the simplified versions of the cultural implications and rhetorical devices that he would not be able to see through. Culturally, he has lost nothing because the hardness of the despotic aristocracy is still there. The afore-mentioned examples of vocabulary and structure point to a welcome simplification in the interest of the foreign learner. The original tone, the author's deep dislike of the Marquis, in each of the abridged and simplified versions remains the same, but without the exaggerations evidenced in the lengthy descriptions.

The next set for comparison is narrative. Chapter 15 (part II) in the original edition, half of chapter 9 in the abridged and chapter 10 in the simplified, relate the unhappy lot of Gaspard who had murdered the Marquis.

Cultural Implications: The foregrounding is typically Dickensian, presupposing the reader's knowledge of references, explicit and implicit expressed in mythological, historical, literary and Biblical incidents as in the line "no vivacious Bacchanalian flame leaped out of the pressed grape of Monsieur

Defarge," the use of a style redolent of the Biblical parables as in references to past experience, such as the stories of Damenes and Louis XV. These are altogether missing in the abridged and simplified versions; they set off Dickens's rhetorical devices which are unnecessary within the limits of edited versions.

Vocabulary: The original does not display much difficult vocabulary perhaps because the content is the discourse of a roadmender. The abridged, however, leaves out words such as "infallible resource and indispensable entertainment" but keeps "impelled forward by the butt ends of the muskets". The simplified version has neither example nor its equivalent. The original and abridged have "spectre" and "tomb"; in the simplified they are "ghost" and "grave".

Syntax, Style and Tone: The syntax, style and tone are closely intertwined in this selection. In the original and abridged versions, the roadmender tells his tale using the simple present, thus heightening the dramatic effect; it creates an ominous feeling of an impending doom that shall befall evil-doers. The past tense is used when Dickens narrates how the roadmender wishes he had given a false description of Gaspard. The digressions and appositives that are forever interrupting the flow of the tale in the original are an example of sympathetic circularity linking speaker to listener (and eventually reader) more closely. These are very few in the abridged version, fewer still in the simplified. The narrative in the simplified book is in the past tense; it suggests a detach-

ment so unDickensian.

Length: The original 4400 words are cut down to 1100 in the abridged, whereas they are 1300 in the simplified - the simplified version includes an incident that the abridged form, constrained by pruning, not simplifying, could not include and still keep within the set proportions of the form.

Simplification here is beneficial to the foreign learner who cannot fully appreciate Dickens's rhetorical devices. The references to mythological names and modifiers, such as "Bacchanalian", to literary quotations such as "pressed grape" or the use of a Biblical tone would confuse the student. Moreover, he would not be able to account for the use of the present in relating a past experience. But Dickens is there when he makes the story-teller gesticulate the incidents, and the tale never lags, but rather holds the reader's interest till the end.

The third selection deals with Lucie Manette as she stands in the street within the shadow of the prison from which her husband might occasionally catch a glimpse of her.

Cultural Implications: From the three versions we are expected to know all the details about the feeling of the mob against the aristocrats, the motto of the revolution and that "Death" is the addition made by the implacable revolutionists. The code of address in the three versions is also characteristic of the times;

it is described in the original and abridged forms but not in the simplified.

Vocabulary: The level of difficulty in the original and abridged remains the same. Deleted portions are made on the basis of repetition and redundancy rather than difficulty of language whether the lexical or structural aspects. Changes are made in the simplified: "resolutely" is "firmly", "grief" is "fear and anxieties" "accosted" is "greeted" and "sawing" is "cutting".

Syntax: Structurally, the passage is made more suitable for the foreign learner. The opening sentence is "One year and three months"; the simplified adds "passed". The original contains no example of exceptionally difficult structures as it informs the reader of one incident after another without much comment.

Style and Tone: It is in style and tone that the differences appear. In the original, the chapter begins with a flesh-creeping description filled with a bitter humour of the nature and energy of the guillotine. A substantial part of this description is cut out in the abridged version, with the result that the atmosphere is more pathetic than morbid. This is reduced in the simplified edition into a twelve-line paragraph ending with "Liberty, Equality, Fraternity or Death", a choric utterance that chills the tale in proportion to its length in the three versions respectively. Here a conversation is under analysis, concise, and expressed in

what Bernstein⁵⁰ describes as "highly coded", ready made terms or phrases in a well-organized sequence. This is even more striking as Lucie Manette adopts the mode of address prescribed by decree among the revolutionists. In the original, this verbal exchange, which is only ostensibly a form of phatic communion, continues persistingly till it unnerves Lucie, who shudders more as she is made to imagine the wood-cutter's saw doing the work of the guillotine. In the abridged, this is shortened; yet the reader infers as a certainty that the wood-cutter will eventually denounce Lucie. In the simplified version, the conversation is shorter still, giving only a hint of the evil that could be its outcome. Consequently, the book relates only how the wood-cutter shows little Lucie his saw, his "little guillotine" actively chopping off pieces of wood as if they were heads.

Length: The length of each of the three versions shows that unnecessary repetitions are left out in the abridged; and much of the dialogue is reduced to its essentials imparted to the reader in narrative form. The original is 2400 words approximately, the abridged 1500, and the simplified 940.

The shorter forms lack the intensity of the atmosphere in the original, but portions had to be suppressed to keep within the proportions designed by the short form. But the tone remains essentially the same.

Pride and Prejudice: The two passages selected are Collins's

proposal to Elizabeth, and Elizabeth and Darcy's conversation in Chapter 11 in the original.

Collins's proposal is regarded as one of the most comic scenes in English literature; the simplification process keeps it amusing, but it is no longer a masterpiece of comic art.

Cultural Implications: Culturally, in both versions the reader is expected to know about the set-up of the Protestant Church, where a clergyman has a certain status, a number of social obligations in the parish, and he can marry -- a fact that most non-Christians do not know. In the original version, Collins calls himself a clergyman, whereas "priest" in the simplified may strike the reader as odd in a marriage proposal. The whole event of the marriage proposal (excluding the comic element) sanctioned by the parents' previous approval will appear in different lights according to the social conventions of readers. The original version mentions the patronage of the rich country gentleman (here it is a lady) referred to in Collins's relationship to Lady Catherine. The simplified does not stress it, but it is mentioned in earlier chapters.

Vocabulary: Lexically, the difference in the level of difficulty is not marked; it is the expected outcome of the condensed form. For example, instead of "made his declaration in form", we get "formally made his proposal". Typical examples of Mr. Collins's vocabulary are preserved but not repeated, such as "your fair daugh-

ter Elizabeth", "amiable" and "honour", but not "reckon", "motive", "esteem", "purport of my discourse", "ere" and "quitted".

Syntax: Structurally, Collins's long sentences in the original are reshaped into easier and shorter sentences. Long sentences with heavily embedded or paranthetical clauses do not appear in the simplified book. For example:

Original

But the fact is, that being, as I am, to inherit this estate after the death of your honoured father (who, however, may live many years longer), I could not satisfy myself without resolving to choose a wife from among his daughters, that the loss to them might be as little as possible, when the melancholy event takes place -- which, however, as I have said, may not be for several years.

Simplified

As I am to inherit this estate on the death of your honoured father I resolved to choose my wife from among his daughters.

Yet, in the simplified version, the sentence, "Elizabeth would not oppose such a command, and in a moment's consideration made her realize it would be better to get it over, and so she sat down" has two uses of 'would' which are confusing to the reader of the easier form.

Style and Tone: The simplified version has all the matter needed for a smooth, flowing dialogue, but could not adhere to the details, the parenthetical clauses, the pedantry that makes Collins's style, and Jane Austen's mocking tone toward him. The repetition

Mr. Collins makes to confirm or illustrate what he means in his pompous self-assurance is not there. We miss "in easy circumstances (like myself)." He dwells ecstatically on Lady Catherine's advice, repeating her very words, even to noticing the exact time they were uttered, "while Mrs. Jenkinson was arranging Miss de Bourgh's footstool." But both versions stress Elizabeth's suppressed laughter at Mr. Collins's stupidity.

Length: The original version is 1460 words approximately, the simplified 272. This is significant in showing that all the details that make up Jane Austen's comic irony are not there. We laugh while reading the proposal in the simplified version, but we never go to it again and again to enjoy Jane Austen.

The simplified version leaves out phrases that are cliché expressions of Mr. Collins, and complicated long sentences that are examples of pedantry and tautology, but this is for the benefit of the foreign learner as he may imitate them if he reads them.

The next passage for comment is Chapter 11. It is not possible to compare it here with its simplified version as I have done with the previous analyses, because it is altogether left out in the simplified version. This passage has been chosen to indicate what the foreign learner, or the reader of the edited version, has missed.

Cultural Implications: Culturally, this passage is a fine

example describing indoor entertainment as it used to be and till recently was pursued in British, American, European and Egyptian homes as well, before the invention of television. Tea (coffee or chocolate in other settings) here is taken after dinner, and the card-table could be suggested only when it is over. Reading and music were favourite forms of pastimes. Conversation is the enjoyment of the more intelligent.

Syntax and Vocabulary: The reader of the original is acquainted with the well-balanced sentences, the perfect choice of words such as the distinction made between vanity and pride.

Style and Tone: The passage has the caustic irony and the skilfully contrived dialogue that are a fine example of the author's wit and sense of fun.

From the literary point of view, the reader of the simplified version has not experienced the author's perfect delineation of character, and her detailed and applied technique culminating in the words "I hope I never ridicule what is wise and good. Follies and nonsense, whims and inconsistencies, do divert me, I own, and I laugh at them whenever I can."

The passage is not too difficult for the foreign reader, for he could appreciate its intellectual qualities, if he were an educated adult, but it is too sophisticated to fit in with the rest of the simplified version.

COMPARISON OF EDITED VERSIONS

A survey of the simplified version of Pride and Prejudice reveals that the criteria followed in the process of simplification are not observed in all works. In A Tale of Two Cities, the simplified version has lost much of its original cachet, while remaining interesting regarding atmosphere and flow of events, and the structure and vocabulary have been made easier. In Pride and Prejudice, the simplified version could have been written by Jane Austen herself. Perhaps this is due to the style itself; it has classical bareness and strength, and the descriptions are reduced to essentials as long as they do not form an integral part of the novel. Thus the original is already sifted; the balance and sober serenity do not leave much to editorial clipping or reshaping. The author has preserved Mary's obsolete style -- "Far be it from me, my dear sister, to despise such pleasures," (p.85). Here the teacher should guide the student to the significance of Mary's narrow-mindedness and pompousness.

A survey of the simplified edition of Pride and Prejudice will disclose constructions which have been excluded by West, such as the use of 'the latter'-- "Miss Bingley moved eagerly to the piano, and, after a polite request to Elizabeth to lead the way which the latter declined, she seated herself," (page 29). In spite of the perfect balance, the reader surely thinks twice before decid-

ing whether 'the latter' is Miss Bingley or Elizabeth. Balance is again preserved in the initial sentence of Chapter 17, but it can hardly be recommended for learners as an example they could imitate without revealing an old-fashioned flavour -- "Mrs. Bennet having waited in the hall for the end of the interview no sooner saw Elizabeth open the door and with a quick step pass her towards the staircase, than she entered the breakfast-room and congratulated both Mr. Collins and herself." (pp.49-50). The same conjunction starts the sentence "But no sooner had the officers left that a glance from Jane invited Elizabeth upstairs" (p.52). The initial position of 'no sooner' necessitates the inversion of auxiliary and subject, an uncommon construction in language today even if it has the conservative flavour or licence of the written word. Long sentences with embedded constructions are also found -- "She remembered also that, till the Netherfield family had left the country, he had told his story to no one but herself; but after their removal, he had discussed it freely, although he had assured her that respect for the father would always prevent him from exposing the son," (p.80). The advanced learner is expected to have mastered all the basic structures, but how will he make out "and while Meryton was within a walk of Longbourn, they would be going there forever," (page 81) ? An example of a long structurally difficult sentence is on page 96; it is 55 words long, with a participial phrase initially posited with embedded adverb clause + compound sentence (made up of main clause with noun clause obj. of 'found')

and relative clause + main clause with introductory adverb clause and embedded relative clause):

"Amazed at the alteration in his manner since they last parted, she found that every sentence he uttered was increasing her embarrassment and, as every idea of the awkwardness of her being there returned to her mind, the few minutes in which they continued together were some of the most uncomfortable in her life."

In summary, the editor has preserved the original tone of the book, evidenced especially by the style and syntax as this general survey has revealed. He has not left out any character or significant event, but the details that make Jane Austen's art are not all there: we laugh but not as heartily as when we are reading the original. The foreign reader has experienced the art of a well-made plot and a clear, turgid prose, then conservative activities of the English upper middle class in the 19th century, and the deep insight into character that have earned the book its universal appeal. He has enjoyed the novel as an example of good literature but has not known how dearly Jane Austen loves a laugh.

Mrs. 'Arris Goes to Paris: Mrs. 'Arris Goes to Paris is a modern book (published 1956). Its people live in the cities we live in today. The story tells of the adventures of a London charwoman who saves up enough money to buy herself a dress from Dior.

Chapter 9 in the original appears in its abridged form

as chapter 8. It shows Mrs. Harris accompanied by Natasha going to André Fauvel's home, and the enjoyment and feelings of the three of them.

Cultural Implications: Culturally one needs to know a great deal about Paris and French life to visualize every item mentioned. Paul Gallico overdoes the details of food and entertainment to emphasize the bewilderment of his heroine, a daily char, overwhelmed by a life that was once altogether beyond her orbit except when she flicked the pages of some unwanted magazine. Apart from the use of French words, Gallico presupposes his reader seeing Natasha's "shorty little Simca negotiating the traffic rapids of the Etoile and then sailing down the broad stream of the Avenue Wagram bound for... No.18 Rue Dennequin." The abridged cuts out the kind of car, its make, the traffic-congested square, the broad street that branches off it. The paragraph containing a variety of meat, sea-food and chicken and the wines served with each, the chocolate cake and its liqueur is altogether deleted in the abridged whose reader may not be a Western gourmet. Paris by night and the early breakfast at Les Halles are described in the original; in the abridged there is only the mention of a boat ride on the Seine by night.

The vocabulary is equally suited in proportion to the two versions. The note on the series reads: "In the Bridge Series words outside the commonest 7000 A Teacher's Handbook of 30,000

Words⁵⁷ have usually been replaced by commoner and more generally used words. Words which are outside the first 3,000 of the list are explained in a glossary and are so distributed throughout the book that they do not occur at a greater density than 25 per running 1000 words."

The original is not difficult, but in a fit of enjoyment of the story, the author indulges in metaphors, idiomatic expressions and coined epithets, such as "negotiating the traffic rapids", "well-fed Pussy cat face", "beefy naiads", "dead pigeons", "Bang, bang went both barrels" and "the politico". These do not appear in the abridged form. "Disheveled", "smudged", "ravenous", and "in her state of repletion" become "untidy", "dirty", "hungry", and "filled with good food". The abridged retains words such as "encountered", "heralded" and "environment". Difficult words are explained in footnotes. Many French words appear such as "entrez" in both versions; but "pâté de foie gras", "charcuterie", "poulet de Bresse" and "bateau mouche" are only in the original.

Special mention must be made of Mrs. Harris's London cockney dialect. The original has "garn", "arfter", "me friend", "carn't" and "ducksie", and all initial "h's" are omitted as in "'ere, 'ere". The abridged form, considering the foreign learner, has only "dearie" and "ow, come off it", thus trying to keep the atmosphere evoked by the presence of the charwoman.

Syntax: The syntax shows no evidence of difficult complex sentences even in the original. Long sentences are usually a series of co-ordinate sentences, as when Natasha thinks with nostalgia of André's background, which would include details left out in the abridged. It is usually in such examples that sentences are structurally controlled.

Style and Tone: Nothing is lost of the original flavour of the book by its abridgment. The editor still keeps some of the enthusiasm of the author as he relates events, evidenced in Fauvel's stammering excuses as he welcomes Natasha or as he repeats the thoughts in Natasha's and Fauvel's heads. The author's display of the sophisticated Paris life is more controlled in the abridged. Coined epithets bring author, reader and protagonists closer as in the use of "wispy eyes" and "the well-fed pussy-cat face". In both versions, Natasha and André speak with the correctness of a French learner of English, adding some French words. Mrs. Harris uses her cockney dialect which is modified into colloquial language in the abridged.

Length: The original is 2460 words and the abridged version 1860 approximately. This is significant as it reveals that only details have been omitted, as those pertaining to French cuisine.

This book is of special interest as the foreign reader

is ushered into a new culture with the heroine of the story, so that, by sympathetic imagination, he identifies himself with her. He has experienced French life through a Britisher, who is as timid and blundering as he is, as she steps into a new culture.

It is interesting to note that Dickens's abridged version is more difficult than Paul Gallico's. The reason is obviously because the originals are very different. Moreover, Gallico's original vocabulary has been considerably simplified whereas Dickens's remains almost the same.

The analysis of the edited versions of A Tale of Two Cities, Pride and Prejudice and Mrs. 'Arris Goes to Paris against the originals has revealed the following:

1. Linguistically, abridged and simplified versions are commendable reading conducive to language improvement. The language is not reduced to short, stunted sentences that will impair the learner's acquisition. On the contrary, they offer some difficulty which the context may elucidate. Coupled with his interest in the plot and its narrative techniques, the student's memory will retain words, expressions and structures which he may not have come across before. A story is a coherent whole in which semantic and structural units are retained better in the memory than the thinner and more precarious neighbourhood of the sen-

tence or paragraph. They will reinforce learning as lexical and syntactic structures are contextualized.

Portions of the original texts that have been pruned for abridged versions and re-shaped for simplified versions would have had a detrimental effect on the target language of the foreign learner. These are the lavish details often thick-coming and tautological spreading through classical, topical, contemporary, social and cultural allusions, obsolete English, dialect, idiosyncratic constructions and implied meanings that are all too complicated for the foreign learner, who will be intimidated and stop there. If he tries to copy them he will produce a poor or inappropriate imitation.

2. Culturally, the examination of the abridged and simplified texts reveal that they have not destroyed or left out the social, historical or cultural background of the original. Specific cultural references are of course lost, especially what we may call subcultural aspects as Mrs. Harris's cockney origins and language or the enthusiastic appreciation of french cuisine. I think these are some of the bonuses of reading the original, but their absence in the edited versions does not detract from their suitability in fulfilling the Ministry objectives with regard to cultural orientation. Thus, the foreign learner is easily oriented into the cul-

tural setting that will consolidate his linguistic competence.

3. The literary experience the foreign learner has had by reading the abridged and simplified versions is adequate in proportion to his language competence. Dickens, Jane Austen and Paul Gallico are still there. The tone of each book has not been disturbed.
4. It goes without saying that simplified versions must be given before abridged versions. Yet simplified versions must be examined first before being offered to the foreign learner; they are not all of the same level. This also applies to abridged books. The abridged Mrs. 'Arris Goes to Paris is to precede A Tale of Two Cities; and the simplified A Tale of Two Cities is to be given before Pride and Prejudice. Later the student will eventually be led to reading the original as the Ministry objectives recommend.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

SUMMARY

Literature offers the foreign learner an intellectual corpus that adds to his experience, enabling him to recognize the pattern of life of the the speakers whose language he is learning. This reinforces his language learning, for linguistic forms are contextualized against the foreign background--either physically or through the vision and attitude of its native speakers--and he sees language in actual use. According to the majority of ESL/EFL specialists, these are the two major contributions of literature in a language programme. The foreign learner's interest in the subject matter literature presents is the motivating factor that makes vocabulary and structure meaningful. The cultural setting acquaints him with the connotations of words, and he is thus able to chose the appropriate item for the concept he wishes to express. The spectrum of language practice extends from the most pragmatic use to the highly aesthetic, reinforcing the learner's concept of style and register. Literature develops the learner's intellectual abilities, imparting knowledge in the language which, as the learner reads or listens to, he will internalize in the same language. While literature presents the students with the culture of the foreign language in which it is written, it alerts him to significant features of his own culture, and eventually sharpens his awareness of both.

The Ministry objectives as stated are in perfect agreement with this role of literature, but some aspects of the syllabus and examinations, as described in Chapter III, are at variance with each other. While literature offers an all-embracing field to corroborate what the textbooks teach, the syllabus is deficient in the premature channelling of arts and science, and in examinations, where students can depend on translations. The advanced level examination by limiting the student once to superficial and once to intensive knowledge of the book contradicts the near-native level of attainment that is expected.

Simplified and abridged versions of literature works may be not only adequate substitutes for their originals in foreign language learning, but are a most judicious choice. As the edited versions are not of equal appeal to students, they must be chosen carefully to provide the literary experience in a language programme. While the essential cultural features remain the same, the deletions and simplifications made can afford the student material that is linguistically within his scope. Edited versions are particularly appealing to the adult learner whose intellectual knowledge cannot appreciate children's stories.

RECOMMENDATIONS

Various critical remarks have been made throughout the preceding chapters concerning the teaching of literature in Egyptian schools. The present chapter is an effort to formulate criticism into specific recommendations which fall into four major areas of concern:

- a. What can literature be expected to accomplish?
- b. How can literature best support the language programme?
- c. What literary selections can be most beneficial?
- d. How can literary selections best be taught and tested?

a.1. Literature in an EFL programme is expected to acquaint the reader with the culture of the foreign language. By adding to his store of experience, literature is educational in a general sense, widening the individual's scope of vision, refining his attitudes, and developing a sympathetic imagination through which he will perceive more readily another's point of view.

a.2. Literature should familiarize the reader with another system of behaviour by which he may become more conscious of his own. It promotes the reader's acquisition of the language he is learning.

b.1. The literary work must be appealing so that it motivates the student reinforcing language learning. The reader or listener, concentrating on the work will learn, as a by-product of his interest, the new lexis and structure.

b.2. Literature must expand the student's linguistic repertoire. It offers the background where lexical and structural forms are rehearsed randomly and in a greater variety.

b.3. [✓] Though literature, the student can be made aware of the cultural and literary context which determines meaning. The lexis and

structure used against their cultural background are particularly helpful in translation, where the literal equivalent alone is rarely a correct rendering of the meaning.

b.4. Literature should enhance the student's awareness of various registers and styles in speech and writing. As literature displays a variety of experience touching upon many aspects of life, it is expressed in different styles. Literature will alert the reader to the importance of selecting the appropriate word, structure and style according to situation. He will do this with more facility when he has encountered parallel situations in literature.

c.1. A literary work must be appealing to the student with regard to his age and cultural background.

c.2. A literary work, besides rehearsing the lexis and structures already learnt, must add to the student's pool by introducing new linguistic items. These must preferably be phrased in such a way that the student's actual store can serve as a clue to guessing their meaning.

c.3. The language used in literature books, as the Ministry objectives also state, must be life-like. Operation Mastermind as an example does not meet this objective.

c.4. It follows that the literary works must be contemporary or presented in contemporary English. This applies to the beginning and intermediate stages.

c.5. Uncommon usage should not extend throughout a whole play or novel. Although the advanced level can be given works of an earlier period, archaisms, obsolete constructions, poetic license, allusions referring to a certain age in the past are to be given in shorter works.

c.6. Narrative and drama in prose are most commendable. The incidence of language used outside the classroom is more frequent in these forms.

c.7. The literary work should focus on human relations. No distinction must be made in literature books between the Science and Art streams, and the curriculum must embrace a variety of backgrounds for all students. Specialization in language at the school stage is premature, and may consequently bleach away what little English the student has learnt.

c.8. There must be no appreciable gap between the level of difficulty of one book and the next. The best plan would be to start literature in the second preparatory year at least, and this will gradually lead the student to enjoy and benefit from The Citadel in his last year at school.

d.1. There should be a clear articulation of the objectives, syllabus and examinations, and teaching methodologies for any effective contribution from literature.

d.2. No matter what methodologies are used, literature must be taught by a less mechanical and more cognitive method.

d.3. Literature in secondary schools must be given primarily to foster in the student a love of reading rather than the necessity of preparing for an examination. Consequently, more than one book could be set, or term marks in promotion forms (first and second) be allotted for extra reading.

d.4. Dealing with intensive reading, the student must be guided to pick out the salient points himself, see how they have been illustrated, and especially how they form a coherent whole. In doing so, the teacher must appeal to the student's cognitive abilities.

d.5. The unity of the literary work should be stressed. The presentation of a text must be made as a whole. If it is a fairly sized poem or short story, it can be read in one lesson. A longer work can be introduced intelligently so that while reading the student will discover how every aspect fits that whole picture he has been given. In doing so, a teacher must minimise explanation of details or words.

d.6. Examinations must be revised so that questions test the student's "digestion and appreciation," as the specifications state, rather than his knowledge of events, which he can get from any translation. This applies particularly to the advanced level paper which seems to contradict the objectives of advanced level proficiency.

d.7. In examinations, there must be no disparity in levels of difficulty between one question and another, as regards the content and length of answers expected.

d.8. In TEFL, the teacher must be fully acquainted not only with the culture of the language she is teaching, but with that of her students as well. In this way, through contrastive analysis, she can bring home those culture-bound features of the language. Viana-Lopez⁵² presents an interesting pedagogical model whereby the teacher, beginning with the foreign student's native culture, can lead him gradually to the culture of his target language.⁵³

d.9. The literature teacher must be well read in linguistics. Halliday⁵⁴ urges this point as a necessity in analysing literature as the art of language. In this way, she "can show what selection the author has made from the resources of language."

d.10. "An inspiring teacher would use any material with success," and "ideally she should link literature to the study of vital problems in societies," as stated by Eldred Jones⁵⁵. In this way she will impart the many aspects of cultural knowledge expressed in a variety of language. This affirms Halliday's view that "literature involves other disciplines,"⁵⁶ and the teacher is then "the only specialist who can draw together all domains of experience, organized and unorganized, that lie behind a work of literature."

d.11. Besides pedagogical and linguistic preparation, the teacher of literature to foreign students must have that tactfulness and self-education "to realize that method has to grow out of the nature of the work being done."⁵⁷

⁵⁷ Charles A. Brown, *Method of a Manipulation*, ed. by Allen and Campbell, (New York: McGraw Hill, 1973).

⁵⁸ G. E. Tinker and W. E. Lambert, "Socio-Cultural Aspects of Language Study," *Focus on the Learner*, ed. J. M. Giler, Jr. and J. C. Richards, (Newbury House Publishers, New York, 1975).

⁵⁹ Charles Dickens, (i) *A Tale of Two Cities*, (Melton, Edinburgh, 1955), (ii) *A Tale of Two Cities*, (Langens Abridged Books, Edinburgh, 1970), (iii) *A Tale of Two Cities*, (Langens Simplified English Series, Hong Kong, 1971).

⁶⁰ Jane Austen, (i) *Pride and Prejudice*, (Harcourt, London, 1967), (ii) *Pride and Prejudice*, (Langens Simplified English Series, Hong Kong, 1971).

⁶¹ Paul Gallie, (i) *Mrs. Harris Goes to Paris*, (Pocket Books, Inc., New York, 1963), (ii) *Flowers for Mrs. Harris*, (The Bridge Series, Langens, London, 1973).

⁶² Michael West, "Simplified and Abridged," *ELT*, Vol. 2, November, 1957.

⁶³ Edgar Wright, "The other Way Round," *TESOL Quarterly*, Vol. 2, June, 1968.

⁶⁴ J. E. Gladstone, "Language and Culture," *Teaching English as a Second Language*, ed. by Allen and Campbell, (McGraw Hill, New York, 1973).

⁶⁵ S. Malinowski, *Coral Gardens and their Magic*, (Allen and Unwin, London, 1966).

⁶⁶ C. E. Scott, "Literature and the ESL Program," *Teaching English as a Second Language*, ed. by R. E. Allen, (McGraw Hill, New York, 1973).

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³Charles Dickens, (i) A Tale of Two Cities, (Nelson, Edinburgh, 1955), (ii) A Tale of Two Cities, (Longman Abridged Books, Edinburgh, 1970), (iii) A Tale of Two Cities, (Longman Simplified English Series, Hong Kong, 1970).

⁴Jane Austen, (i) Pride and Prejudice, (Heinemann, London, 1967), (ii) Pride and Prejudice, Longman Simplified English Series, Hong Kong, 1971).

⁵Paul Gallico, (i) Mrs. 'Arris Goes to Paris, (Pocket Books, Inc., New York, 1963), (ii) Flowers for Mrs. Harris, (The Bridge Series, Longman, London, 1973).

⁶Michael West, "Simplified and Abridged," E.L.T. Vol. 2, November, 1950.

⁷Edgar Wright, "The Other Way Round," TESOL Quarterly, Vol. 2, June, 1968.

⁸J.R. Gladstone, "Language and Culture," Teaching English as a Second Language, ed. by Allen and Campbell, (McGraw Hill, New York, 1972).

⁹R. Malinowski, Coral Gardens and their Magic, (Allen and Unwin, London, 1966).

¹⁰C.T. Scott, "Literature and the ESL Program," Teaching English as a Second Language, ed. by H.B. Allen, (McGraw Hill, New York, 1965).

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²⁸W. Marquardt, "Literature and Cross-Culture Communication," English Language Teaching Forum, Part II, 1975.

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³⁰Edgar Wright, "The Other Way Round," TESOL Quarterly, Vol. 2, June, 1968.

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³²D. Crystal and D. Davy, Investigating English Style, Harlow, Longman Group, 1969.

³³Latif Doss, "Teaching English in U.A.R.," E.L.T., Vol. XXIV, No. 2, January, 1970.

³⁴Clifford Prator, "Development of a Manipulation Communication Scale," Teaching English as a Second Language, ed. by Allen and Campbell, (New York: McGraw Hill, 1972).

³⁵I have experienced the intransibility of some expressions from English into Arabic, unless the context of culture or even climate is taken into consideration. A street hawker calling out his merchandise--here radishes--says in English "Sun-kissed radishes"--the produce being blessed by the touch of the sun. The Arabic equivalent that seemed most appropriate is "ya zarq'1 šsari ya fegl"--radishes grown in the

afternoon sun. In English speaking countries, the sun is a blessing; in Egypt, it withers and burns, thus the milder afternoon sun is the better background.

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⁴⁰W. Shakespeare, Julius Caesar, (Verity, Cambridge, 1955).

⁴¹G.C. Thornley, Stories from Many Lands, (The Bridge Series, ed. by G.C. Thornley, Hong Kong, 1972).

⁴²G.B. Shaw, Arms and the Man, (Longman, London, 1955).

⁴³Emily Bronte, Wuthering Heights, (Everyman's Library, Dent, London, 1951).

⁴⁴W. Shakespeare, Twelfth Night, (Verity, Cambridge, 1959).

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⁴⁸Lorge and Thorndike, The General Service List of the Interim Report on Vocabulary Selection, (Longman, 1938)

⁴⁹Ibid.

⁵⁰ Basil Bernstein, Class, Code, and Control, (London, Routledge and Kegan Paul), 1972.

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⁵⁵ Eldred Jones, The Teaching of English Overseas, Extracts from the proceedings of a Conference held at King's College, Cambridge 16-18 July, 1962, under the auspices of the British Council, ed. by J. Press, London, 1963.

⁵⁶ M.A.K. Halliday, A. McIntosh, P. Strevens, The Linguistic Sciences and Language Teaching, (Longman, London, 1970).

⁵⁷ Bruce Pattison, "The Literary Element," Teachers of English as a Second Language, ed. by G.E. Perren, (London, Cambridge, 1968).

...with the general principles of grammar in the ... the students are to be able to use the ... to communicate orally and in writing ... the culture, to acquire habits of ... the use of the latest material ... by the end of this stage, the ... is as follows:

1. Understand the language as spoken or written ... in appropriate situations.
2. Use the language ... in a way that ...
3. Read and write ...
4. Express his own ideas in writing ...
5. Translate passages from ... and vice versa.

It should be observed that ... APPENDIX ... the following ...

APPENDIX

OBJECTIVES, SYLLABUS, AND EXAMINATION OBJECTIVES

... of grammar, vocabulary, and ... the student to discover the ... They should know how to ask for a definition ... of the statements of the speaker. They should ...

... should be able to present oral reports, ... They may be encouraged to speak ... and answer the questions of the audience and ...

... gradually practice reading original material ... in literary, and scientific fields, with ... The general reading is more important than ... of individual language items. The role of ... should gradually ...

... should have opportunities to express their own ... in writing in literary, scientific, and business fields.

... should translate original passages with the help of ... the teacher who would show them different ways of express- ... in English and Arabic.

... By the end of the secondary stage, the learner will have ... frequent language structures through the follow- ...

FIRST FOREIGN LANGUAGE : ENGLISH
Objectives and Syllabus for Secondary Stage

Objectives:

In keeping with the general objectives of education in the country, the ultimate aim of teaching English is to enable the students to communicate orally and in writing, to understand foreign culture, to convey theirs to others, and to keep pace with some of the latest scientific, literary, and technological findings. By the end of this stage, the student is expected to be able to do the following:

- 1. Understand the language as spoken by native speakers in appropriate situations,
- 2. Use the language patterns orally and meaningfully, in a way that native speakers can understand.
3. Read what native speakers have written with full understanding of the intended ideas.
4. Express his own ideas in writing, in a way that native speakers can read and clearly understand.
5. Translate passages from English into Arabic, and vice versa.

It should be observed that knowledge of grammatical patterns, correct pronunciation, and vocabulary items are only a means to understand and express meaning and ideas. To achieve the above objectives, the following procedures are recommended:

- (a) The students should be encouraged to utilize their knowledge of grammar, vocabulary, and pronunciation to understand the spoken language and discover the ideas the speaker wants to convey. They should know how to ask for a repetition or a rephrasing of the statements of the speaker. They should also practise note-taking.
- (b) The students should be asked to practise oral reporting, oral summaries and debates on the materials they have learned. They may be encouraged to speak from prepared written notes, and answer the questions of the audience and teacher.
- (c) They should gradually practise reading original material in literary, and scientific fields, with ease and understanding. The general meaning is more important than the significance of individual language items. The rate of reading and accuracy of understanding should gradually increase throughout the stage.
- (d) The students should have opportunities to express their own ideas in writing in literary, scientific, and business fields.
- (e) They should translate original passages with the help of the teacher who would show them different ways of expressing the same ideas in English and Arabic.

Syllabus:

By the end of the secondary stage, the learner will have covered the most frequent language structures through the following activities:

- (1) Reading the prescribed books, including simplified writings as steps leading toward understanding original works.
- (2) Practising short talks, discussions, and conversations within the language patterns learned.
- (3) Writing short compositions, conversations, friendly letters and business letters.
- (4) Answering specific and general questions on original and abridged comprehension passages to show the students understanding of key ideas and important details.
- (5) Practising the usage of complex sentences, tenses, and other grammatical patterns, in meaningful situations.
- (6) Translating from English into Arabic, and vice versa in a satisfactory style keeping ideas unchanged.

.....

Secondary School Syllabus
First Year

Readings:

Reading aloud and silently of suitable prose and verse selections, as well as simplified fiction and plays. The reading lesson may include other activities such as summarizing, answering questions on the reading material, practice of patterns, dictionary work, etc.

Oral Work:

1. Discussion of the reading material, and of topics related to it.
2. Summarizing passages from the readers.
3. Conversation on general topics.
4. Answering questions on comprehension passages.
5. Oral drill based on the new vocabulary and structures.
6. Play-acting.
7. Recitation.

Grammar:

Revision and systematizing of structures learnt in the preparatory stage, with particular attention to drilling the students in the proper usages of the following:-

1. The Noun: regular and irregular plural forms.
2. The Adjective ; position, comparison of adjectives.
3. The Adverbs: kinds, comparison of adverbs, position.
4. Statements with verbs "to be " and "to have ".
5. Statements with other verbs.
6. The simple present tense.
7. The simple past tense.
8. Regular and irregular verbs.

- 10. Negation and verbs that use the shortened form of "Not".
- 11. The present continuous tense.
- 12. The past continuous tense.
- 13. Future forms of verbs.
- 14. The present perfect tense.
- 15. The past perfect tense.
- 16. Active and passive voice.
- 17. Capital letters and punctuation marks.
- 18. Direct and reported speech. (statements, questions, commands, and requests).
- 19. The conditional.

Written work: should include:

- 1. Answering questions on the set books.
- 2. Language exercises based on the grammar syllabus, and on idiomatic structures introduced in the reading matter.
- 3. Answering questions on unseen comprehension passages.
- 4. Paragraph building.
- 5. Guided and free composition.
- 6. Note-making.
- 7. Retelling and summarizing. 8) Letter-Writing.

Translation:

Translation of short passages, seen and unseen, from English into Arabic and vice versa.

Second Year - Arts Section.

Reading:

Students should practice both intensive and extensive reading.

Types of reading:

Reading aloud, silent reading, and assigned readings.

Reading material:

Material chosen for this stage should be of a literary basis, taking into consideration the students' interest and environment, and introducing them to the cultural background of the native speakers of the language.

Oral Work:

Add to the types recommended for the First Year:

- 1. Discussion of the reading material and general topics.
- 2. Deduction of the meaning from the content.
- 3. Dictionary work.
- 4. Listening comprehension.
- 5. Conversation, short talks, and acting of dramatized passages from the prescribed books.

- 6. Note-making.
- 7. Summarizing.
- 8. Recitation.

Grammar: Add to the First Year course:

- 1. More advanced exercises on Tenses.
- 2. More advanced exercises on Active and Passive Voices.
- 3. Special usages of verbs "To Have", and "To be".
- 4. Special usages of verbs "could, May, Might, shall, should, will, would, must and Ought".
- 5. The usage of the different conjunctions.

Written Work:

- 1. Questions on the text books (with attention to plot and characters as to questions dealing with the novel).
- 2. Language exercises based on the grammar syllabus.
- 3. Comprehension, unseen passages.
- 4. Free composition.
- 5. Note-making
- 6. Summaries.
- 7. Letter-writing.
- 8. Precis-writing (in the second half of the school year).

N.B.:

Students should be encouraged to submit essays on their home-free-readings.

Translation:

From English into Arabic, and vice versa.

Third Year - Arts Section

Reading and Oral Work:

The same as in second Year, Arts Section.

Grammar: Should include:

- 1) Intensive revision of the second year Syllabus.
- 2) Direct and Reported Speech. (More advanced exercises).
- 3) Words often confused.
- 4) The usage of prepositions in idiomatic structures.
- 5. Prefixes and Suffixes.
- 6. Simile and Metaphor.

Written Work:

Besides the types recommended for the second year, Arts section, note-making is introduced here.

Translation:

The same as in the second year, Arts Section.

Reading:

Students should practise both intensive and extensive readings.

Types of Reading:

Reading aloud, silent reading, and assigned reading.

Reading material:

Material chosen for this stage should be of a scientific bias, including biographies and achievements of great scientists and inventors, whether Arabs or otherwise. It may also include fiction (adventure, and detective stories).

Oral Work: Includes:

- 1) Discussion of the reading material and general topics.
- 2) Deduction of the meaning from the content.
- 3) Dictionary work.
- 4) Listening comprehension.
- 5) Conversations, short talks, and acting of dramatized passages from the prescribed books.
- 6) Note-making.
- 7) Summaries.
- 8) Precis-writing (in the second half of the school year).

Translation:

From English into Arabic, and vice versa, The selection of passages for translation is to be made from books or periodicals of a scientific, and informative nature.

Third Year - Science Section

Reading and Oral Work:

Continuation of work on the same lines as in the second Year, Science Section.

Grammar:

The same as in the Third Year, Arts Section.

Written Work:

Besides the types recommended for the Second Year. Science Section, note-taking is introduced here.

Translation:

From English into Arabic, and vice versa, of types similar to those in the second Year, Science Section.

CLASS PROCEDURE

A. Course Readers and Multi-Topic Books:

1. Vocabulary items are to be introduced within sentence structures, whether those occurring in the text, or introduced by the teacher, whichever is easier to understand. Meanings may be explained. Sometimes, it is a time-saver to give the Arabic word. Students are asked

to give similar sentences, using the vocabulary items already introduced. Teacher may resort to chorus work to correct pronunciation.

2. If this is done at the beginning of a class period, the students are to be given time to read the section or passage silently.
3. They attempt asking and answering the questions in their books orally.
4. Then comes the stage of oral reading. If the teacher's reading is good enough, he/she may read part of the material as a model. If the book is recorded, it is preferable to have the students listen to the recording.
5. Some sentences, specially the longer ones, may be read in chorus, here this is done for the sake of correct stress in intonation.
6. Then individual students may begin reading. Better ones may read a longer part of the passage.
7. After having thus read the section or passage orally, questions, other than those in the books, and of more general nature, may be asked by both teacher and students.
8. Later on, teacher could deal with the new vocabulary items in class at the end of a reading lesson, and allots the section or passage as home assignment.
9. In a following period, say the next day, after checking the home assignment, the teacher may ask questions of general nature to find out how far the students have understood the section or passage. Here, of course, silent reading is done without.
10. Teacher may follow the same procedure mentioned above.

B. The Novel:

It is imperative for a novel to be first introduced in Class (one chapter, two or even more, may be thoroughly dealt with in class according to the standard of the standard of the students). This should be done with the aim of familiarizing the students with the general background of the story, as well as introducing some of the main characters to them. Then comes the stage of allotting the reading and preparing of a chapter as home assignment. The following steps may be followed:

- 1) It should be observed that any home assignment should be prepared (in class) by a suitable amount of guidance in the form of explanatory notes, and/or questions. Such questions should aim at:
 - a. Finding out the main ideas within a chapter.
 - b. Summarizing the whole chapter.
 - c. Showing a certain trait in a character, reflected within a situation in that chapter.
- 2) In dealing with the pre-assigned chapter in class, the teacher should first check the home assignment, i.e. the answers to questions previously given.
- 3) Teacher, again, should ask questions of a general nature, simply to make sure that the students have really prepared the chapter.

- 4) The teacher reads rapidly and asks the students to read as well with some concentration only on the most difficult parts.
- 5) Teacher may give some brief notes (not a summary) on the chapter or characters occurring in the material read. Students should be guided gradually into making their own notes.
- 6) Students may be required to sum up each paragraph in a few words to be written in their notebooks.
- 7) At the bottom of each page, one or two lines may be written to sum up the main idea occurring therein. Such practice will gradually lead to note-making.
- 8) Towards the end of the lesson, the teacher once more gives the student a new home assignment after deleting most of the difficulties they may encounter. Teacher should allow himself/herself ample time to do so. He/she may also give revisional questions on previous work.

Silent Reading:

Silent reading with comprehension should be dealt with as a means towards developing extensive reading habits. To achieve these two aims, the student must be trained to widen his eye-span so as to read in meaningful language units, and not focus on individual words.

Therefore, the material chosen for this kind of practice should be new to the student, but easy enough to read and understand without pauses or regression.

To conduct a supervised reading lesson in class, the teacher asks his students to read silently a certain passage of suitable length and difficulty. Whenever the students are asked to do so, they should know the specific aim of doing it.

They may be asked to read a certain passage with any of these aims in view:

- a. to get a general idea of its content.
- b. To get information on a certain point.
- c. To deduce the meaning of certain words from the context or look them up in a dictionary or glossary.
- d. To give a summary of the main points.
- e. To answer questions basing on the development of ideas and appreciation of material read.

Procedure:

1. Students should know the questions beforehand and should be given enough time to read the passage silently.
2. In the first stage, the teacher can direct the students to find out names, places, and dates which stand out in the passage. This basic activity will train the student as to what signals and clues to look for while reading.
3. In the second stage, the students can answer simple questions with "Yes" or "No". This guided reading motivates the students to look for specific information.

4. When the students have made remarkable progress in the previous stages, they can be given a passage with underlined or italicized clues. The teacher can ask students to skim through the passage i.e. to let the eye roam over it in order to pick out the main ideas. In this way, the students' eyes become accustomed to passing quickly over the passage in search of these clues.
5. In the last stage, the students should be trained to preview the passage i.e. to go through it quickly in order to summarize its general content.

Discussion after silent reading should gauge how far the students have managed to understand the passage. It should also reveal to the teacher the points of weakness which hinder the student's comprehension of the passage. Every point of weakness should be tackled with care, and remedial work should be planned accordingly.

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Written Work

I. Composition:

A composition should serve a real communicative purpose, or fulfill a real need; ideas could never be divorced from language. Students should be given ample help. A composition topic is to be discussed orally before the students attempt to write it down. Topics should be concrete, familiar, and related to the students' environment, interest, and reading material.

N.B.: Avoid:-

- a) Abstract topics such as "Patriotism, Liberty, etc."
- b) Topics of general nature such as "Books, Hospitals, etc."

Procedure:

This procedure may be followed in the preliminary stage of writing a composition, i.e. in the first year, to lead up to writing a free composition.

1. Questions the answer to which would form a paragraph.
2. Jumbled sentences to be re-arranged to form a good paragraph.
3. Pointing out the specification of a good paragraph.
4. Supplying the students with guiding words and phrases to write such a paragraph.

A paragraph is a group of closely related sentences revolving around one main idea expressed in the first sentence, and developed in the following sentences. Every sentence should necessarily lead to the next one.

The layout of a composition:

1. The introductory paragraph should introduce the subject and give some indication, to the reader, of the writer's attitude.
2. Two or three paragraphs developing this attitude, preferably short.

3. The final paragraph should sum up whatever has been formerly mentioned.

N.B.

Students should be trained to express their own free opinions.

II- Comprehension:

A passage chosen for a comprehension exercise may include a few new vocabulary items and idiomatic usages. It should be of general interest to the students. Questions on the passage should not lead to mere copying of whole sentences from the text given. They, also, should not test anything not contained in the passage or cannot be inferred from it. Students should not be asked to use, in sentences of their own, words or phrases from the passage. Again, the questions on the passage should not include any test of grammar.

Procedure:

1. The teacher asks the students to read the passage silently, allowing ample time for the average one.
2. Teacher may ask students questions of general nature on the passage, simply to find out how much of it they have understood.
3. It is left to the discretion of the teacher whether to read the whole passage or part of it aloud.
4. Answering the questions set on the passage orally.
5. Writing down the answers in the students' copy books.

N.B.:-

Gradually, the students should be able to answer the questions without any help from the teacher. This may be done at more advanced stages.

Letter:

Friendly letters are to be introduced in the first year. In the second and third years, business letters (from an individual to a firm, a bookshop, a travel agency, etc..) should be given, side by side with the friendly ones.

Procedure:

1. Samples of friendly letters or business ones, according to the stage where each type is taught, are to be shown to students.
2. From the discussion of samples, students should come to the conclusion of where and how the address of the correspondents or the addresses (in the case of the business letters) is written, how to begin and how to end the letter (in both cases). Teacher should point out the different punctuation marks.
3. The body of a letter may be discussed in class to start with (along the same lines mentioned in the composition). Later on, students should learn to write their own letters without any help.
4. Students should cultivate an interest in writing letters. It is here that teacher may encourage correspondence with foreign students.

IV. Grammar and Language Exercises:

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Grammar is to be taught basically through structures and in situations, whenever possible.

Procedure:

- 1- Teacher writes a number of examples on B.B. including the grammatical points he/she aims at drilling and explaining (such examples may have already occurred in the reading material or otherwise).
- 2- Teacher asks questions that may lead to the pointing out of the outstanding features in those examples (word order, tenses, prepositional phrases, etc.).
- 3- Teacher asks students to supply similar examples.
- 4- Deducing the mechanism of the language withing the examples, thus systematizing the language.

N.B.:-

It should be remembered that students at this stage begin rationalizing. The way this is done depends to a great extent on the teacher's resourcefulness and creativity.

5- Doing some exercises bearing on the examples already dealt with, orally.

6- A written exercise for application.

Other types of language exercises:

These may be based on the reading material with the aim of training the students to express themselves correctly in answering questions discussing or commenting on a previously studied passage, chapter, or group of chapters.

Procedure:-

- 1) Simple questions on set books to be answered in one sentence each (already dealt with in class).
- 2) Questions calling for answers incorporating specific language features already practised.
- 3) Questions to be answered by comments, and calling for the statement of student's opinion.
- 4) Questions to be answered in four or five well related sentences.

V. Dialogues:-

In the primary stages of learning the language, the pupil is exposed to life-like situations where the language usually operates in the form of a conversation.

In later stages (secondary stage), this form should not be neglected.

It is required to teach dialogues in the secondary stage to show how language may be used in real life situations.

Students should be first exposed to conversations introduced in readers. Teachers should choose dialogues of interest to the students, pointing out how a language is used in everyday life. It should be kept in mind that a dialogue or conversation does not merely consist of questions and answers which is most unnatural. Students should be trained to use short answers, comments, exclamations, contracted forms, question tags, and other "conversational lubricants" e.g. I see...., Really?! ..., Well. Good Heavens!... I'm afraid ..., Is that so...., You don't say ! ... etc.

The students should also know how to ask for a repetition or a rephrasing of a statement they have not understood.

N.B.

The type of speech that is correct in theory, but hardly ever heard in practice, should be avoided.

Procedure:

1. Teacher draws students' attention to dialogues occurring in the reading material, and points out certain conversational features in them (as mentioned above).
2. A good dialogue is introduced, read, and discussed in class.
3. In subsequent lessons, students may be given some questions to be answered in a most natural way, some statements to be followed by certain comments or question tags, etc... Students should also be trained in how to agree or disagree with the speaker. This may be given both as an oral or written exercise.
4. After enough practice, a dialogue is introduced with gaps - missing lines or words - to be supplied by students.
5. Students should be able then to write a short dialogue where each speaker speaks twice.
6. Finally by the end of the secondary stage, students should be able to write a full dialogue.

VI. Summarizing and Précis-writing:

Summarizing requires some important points to be accurately done. First, the student should comprehend the passage thoroughly; next, use his/her judgement to pick out the most important ideas; lastly; use his/her language-skill to express briefly, clearly, and accurately the main ideas of the material with which he /she is dealing.

The first step in making a summary is to get an accurate overall view of the set passage. This is done, first, by careful reading, and then by making, in note-form, an outline of the passage.

This method makes the essential points of a passage stand out clearly, and thus shows what material must be included in the précis. It is just as important, however, to know, what to leave out. For this reason, it is a helpful plan to give the outline a title. This title sums up the theme of the whole passage, and reference to the title always helps when there is a doubt whether a point is essential to the summary. If the point clearly bears on the idea expressed in the title, it should be included in the summary; if not, it should be omitted.

Suggested Procedures:

1. Students read the passage carefully.
2. Then, in note-form, they make a list of all the main points they have to use in their précis. These notes should be very brief.
3. Using this list of points, students write a draft of the précis, referring to the original passage only when they want to make sure of some points. This will help them greatly to reproduce the passage briefly in their own words.

The number of words should be counted when they have finished the rough draft, not after each sentence. 103

4. Having counted the number of words in the draft, students may make any alteration they think necessary.
5. The final step is writing out a fair copy of the précis in a single paragraph, stating the exact number of words they have used, at the end.

N.B.: When re-reading the fair copy, two more points should be borne in mind. First, the précis must be accurate. Students must learn to derive all their information from the passage, and never distort the meaning of the original or add to it. Secondary, the précis should be written in such a way that it reads as a continuous paragraph.

VII. Note-taking:

The primary aim of teaching note-taking is to train the students in selective listening, to enable him/her to take notes, at a lecture or otherwise, speedily, legibly, coherently, and comprehensively.

Suggested procedure in the Second Year:

1. Teacher chooses a passage of suitable length and difficulty.
2. Teacher gives the students a general idea of the passage he/she is going to read.
3. Teacher writes some questions, covering the main points in the passage, on the chalkboard.
4. Teacher reads the passage. At this initial stage, he/she may slow down whenever he reaches the answer to any of the questions on the chalkboard. Meantime, students take down their notes in short phrases. These notes are, in fact, the answers to the questions on the chalkboard. Meantime, students take down their notes in short phrases. These notes are, in fact, the answers to the questions on the chalkboard.
5. Teacher checks the students' notes.

Suggested procedure in the Third Year:

1. The first half of the school year, teacher reads the passage at normal speed. Then he follows the same procedure in the second year.
2. In the second half of the school year, the teacher may do without the question on the chalkboard; and students should be trained to select what to take down as notes.

VIII. Translation:

- a) Into Arabic: It aims at conveying ideas, which are expressed in English, in the vernacular.
- b) Into English: It aims at giving the student practice in conveying ideas, which are expressed in Arabic, in English.

Procedure:

- a) From English into Arabic:
 1. Students read the passage silently to get the general meaning.
 2. Teacher asks questions about the passage to make sure that the students have understood it.
 3. The passage should be translated sentence by sentence.
 4. When a part has been translated, it is read aloud, and improvements are made.
 5. When the whole passage is done, the students should go through it, linking up sentences and making any appropriate modifications.

From time to time, the teacher may give his/her students a model translation.

b) From Arabic into English:

1. Teacher may draw the students' attention to areas of conflict between Arabic and English language structures to avoid literal translation.
2. Students attempt translating the sentences, one at a time.
3. Modifications and improvements of the one sentence are made before the students move on the next.

Advanced Level
Syllabus
على طلبة الصف الثالث الادبي والمعلمي في المستوى الرفيع
الكتاب المقررة في اللغة الانجليزية

اولا - الصف الثالث المعلمي : (واحد فقط من هذه الكتب) Science

الموضوعات	الكتب
<p>The units from I-12 to be thoroughly studied. The Other units in the book to be treated as comprehension Passages</p>	<ol style="list-style-type: none"> 1. A course in Basic Scientific English. 2. Trouble with Lichen by John Wyndham. 3. A Town like Alice by Nevil Shute.

ثانيا - الصف الثالث الادبي (يختار الطالب واحد فقط من هذه الكتب) Arts

	<ol style="list-style-type: none"> 1. Antony and Cleopatra by W. Shakespeare. 2. Twelfth Night by W. Shakespeare. 3. My Cousin Rachel by Daphne Du Maurier. 4. Requiem for a Wren by Nevil Shute.
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POETRY:

- The Rime of the Ancient Marinar by Samuel T. Coleridge.
- The Solitary Reaper.
- The Doffodils by William Wordsworth.
- Break, Break, Break.
- The Splendour Falls on Castle Walls.
- Tears, Idle tears. By Alfred Tennyson.

I- General Specifications

Two papers will be set for each of the literary & scientific sections. Paper I will include a composition, a letter, or a conversation and a comprehension. Paper II will include questions on set books, language exercises and translation (both ways). The length of each paper should allow the average student to answer the questions and revise his answers within the time allotted. Questions on both papers should be clearly worded and free from ambiguity. A reasonable amount of choice should be permitted and the distribution of marks should be compatible with the time allowed and the effort exerted.

Specifications for paper I :

1. A composition on a given topic. The student is required to write 15 lines divided into two or three paragraphs. No guidance is given but the question itself should embody sufficient information and provide students with some ideas. Students may be given the choice of writing a short story based on ideas embodied in the question itself.
2. A letter: Letters will be confined to friendly ones. The wording of the question should provide students with the necessary information and should help create a natural situation.
3. A conversation may be based either on topics connected with prescribed books or closely related to the students experience in daily life. Again, the wording of the question should supply sufficient information and help create a natural situation.
4. Comprehension: The passage set for comprehension should be original and of general interest. Questions should not permit for more than one correct answer. The answers to these questions should not overlap nor should they aim at testing anything not contained in or deduced from the passage. All questions should test

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comprehension. Questions dealing with language structure should be excluded. One question may be of an objective nature. The passage should be of about 250 words in length and of appropriate bias for each section.

Form of Paper I:

1. Composition of short story.
2. Letter or conversation.
3. Comprehension.

Specifications for Paper II:

1. Novels: Questions on the prescribed novels should be comprehensive enough to cover extensive ground and embrace character and commentaries. The questions set on the novels should give scope for answers that show digestion and appreciation and invite continued expression. They should be of a type that does not encourage students to rely on summaries or translations. The examiner should state the number of points and lines required for each answer.
2. Multi-Topic Books: The number of questions set on such books should be increased so as to cover as many of the prescribed passages as possible, allowing for choice. Questions should elicit definite answers and should discourage digression.
3. Language questions: Language questions should be based mainly on the prescribed syllabus. One or two language questions may be set in the objective pattern. Recommended types include: completion of sentences, rearrangement of words, idiomatic usages, punctuation, direct and indirect speech, active and passive voice, phrases and clauses, filling in spaces, prepositions etc.
4. Translation:
 - a) From English into Arabic:
 - 1) A paragraph of about 50 - 60 words of general interest with a literary bias for the literary section.
 - 2) A paragraph of about 30 - 40 words with scientific bias for the scientific section.
 - b) From Arabic into English:

For both sections, separate sentences are to be selected on the basis of contrastive analysis and areas of conflict.

Form of Paper II :-

1. Questions on Novel.
2. Questions on the Multi-topic Books.
3. Language Exercises.
4. Translation (both ways).

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