

SPIRA VERONIKA

Az IMEN (International Mother Tongue Education Network) kutatásairól

Bevezető

Az itt következő írások egy több éves kutatás összegezéséként jöttek létre, és 1992-ben jelentek meg egy közel háromszáz oldalas kiadványban *Comparative Analyses of Case Studies on Mother Tongue Education* címmel Hollandiában, Enschede-ben, a VALO-M kiadásában. A kötet hét ország iskoláiban (belga, holland, olasz, angol, magyar, német és svéd) végzett kutatásokat foglalja össze, elemzi, értelmezi a **komparatív pedagógia** módszereivel.

Az IMEN abból a célból jött létre, hogy áttekintse az anyanyelvi oktatás helyét, céljait, dokumentumait (tantervek, helyi programok), a tantermekben folyó tanítási-tanulási folyamatokat, az oktatás módszereit, eljárásait, a gyakorló tanárok tevékenységét, e tevékenység reflektálását Európa országaiban. A kutatás az **iskolaszociológia** módszereivel folyt, és alapul szolgált arra, hogy a terepen gyűjtött dokumentumok alapján kiterjedt képek kapjanak a kutatók az anyanyelvi oktatás változatairól, és azokat összehasonlítva különböző modellekbe rendezzék a tapasztalataikat.

A kutatásban résztvevők Európa különböző egyetemeinek oktatói, pedagógiai intézeteinek munkatársai, illetve gyakorló tanárok voltak. A hálózat munkájában 1984-1989 között a vasfüggöny mögötti országok közül csupán Magyarország vett részt.

Az itt következő tanulmányok, tanulmányrészletek a **magyar-angol projekt** anyagait, illetve az azokról írt elemzéseket, reflexiókat tartalmazzák. A kutatás **1988. február és 1989. június** között zajlott, és három részből állt. 1988. februárjában **Stephen J. Parker** érkezett Magyarországra, és egy héten keresztül látogatta az óráimat (angolul: **Veronika Kiss-Spira**) az **ELTE Ságvári Endre Gyakorlóiskolában** (ma **Trefort Ágoston Gyakorlóiskola**), magnófelvételeket, interjúkat készített egy előzetes „pilot study” számára. 1989. áprilisában én kutattam két hétig Angliában, **Norwichban** a **Hellesdon High School** anyanyelvi óráin, amelyeket **Sheila Robinson** tartott 13-14, illetve 14-15 évesek számára. Az órákat rögzítettük, interjúk készültek, megismerkedtem az állami és a helyi tantervekkel, a vizsgakövetelményekkel, másolatokat készítettem a diákok írásbeli munkájáról. 1989. május-júniusban ismét az én óráimon folyt a kutatás az ELTE Gyakorlóban. Az angol kutatók Budapesten is a 13-14, illetve a 14-15 éves korosztály óráit dokumentálták.

Így készült el végül **Stephen J. Parker és Veronika Kiss-Spira közös munkája, az *England-Hungary***, amely két részből áll. Az egyik: **Stephen J. Parker *The English Perspective in the Comparative Research Study England – Hungary***. A másik: **Veronika Kiss-Spira: *A Report from the Hungarian Perspective on the Comparative Research Study England – Hungary***.

E két tanulmányt követi a kötet két elemzése. Az egyik **Hugo de Jonghe: *England – Hungary. Field structure*** című tanulmánya. A másik **Sheila Robinson: *England – Hungary. Analysis of Two Fragments*** című írása.

Reményeim szerint a pedagógia iránt érdeklődő olvasó ma is találhat ezekben a tanulmányokban figyelemre érdemes mozzanatokot. Az iskolaszociológia eszközei ugyanis alkalmasak arra, hogy pontosan felidézzenek egy-egy tanulási-tanítási folyamatot, dokumentálják az osztályterekben folyó munkát, tanár-diák interakciókat, magatartásformákat, szituációkat, rögzítsenek tanár- és diákszemélyiségeket a nyolcvanas évek végi Angliából és Magyarországról. Az anyag érdekességét növeli az a tény is, hogy az itt leírt órák, órarészletek a rendszerváltást megelőző utolsó két tanévéből származó dokumentumok.

Minden érdeklődőnek hasznos lapozgatást, tájékozódást kíván:

Spira Veronika
2008. decemberében

England-Hungary

A Report from the Hungarian Perspective on the Comparative Research Study England - Hungary

Veronika Kiss-Spira

1 Introduction

1.1 Preliminary notes

The summary of the research procedure, the review of textual differences, curriculum, timetable etc. are written in Stephen Parker's report (this volume). The data summarized there are not repeated in this report.

1.2 Information on the research in England

The research in Hellesdon High School, Norwich was made by an English and a Hungarian researcher, Stephen Parker and Veronika Kiss-Spira, the teacher was Mrs. Sheila Robinson. The research began on 10th April and lasted till 21st April. During this period the Hungarian researcher visited 12 lessons: 7 English (three 3F and four 4I), 2 Drama (3F, 3G), 1 French, 1 Chemistry (Science) and 1 History lesson. She made interviews with Stephen Parker, with Sheila Robinson, the teacher of the observed English lessons, with Mr. Geoffrey Lloyd the headmaster of the school and a series of interviews were taped with the pupils of both observed classes. The Hungarian visitor spent a double period to walk around the school. She could get a glimpse on almost all the activities that were simultaneously on in the school.

1.3 Summary of collected data on the English context

1. Taped 7 English lessons, three with class 3F (non- or pre-GCSE form), four with class 4I (a GCSE form); and one drama lesson with 3F
2. Transcript of 3F English Literature lesson of 14th April (Poetry)
3. Transcript of 4I English Language of 11th April (Bias in Language)
4. Teacher description of aims for seven lessons
5. Teacher evaluation of seven lessons
6. Teacher log of work covered in English in class 3F 1988-89
7. Teacher log of work covered in English in class 4I 1988-89
8. Xerox copy of 9 critical appreciations on Beach of Stones (a poem by K.C. Holland) written by pupils of 3F

9. Xerox copy of four folders with different written works made during the 1988-89 school year by pupils of form 3F with an average size of 20 pages each
10. Taped interviews with pupils of the classes 3F and 4I
11. Syllabus for GCSE 1988 London and East Anglia Examination Board
12. Three examination sheets for (written) GCSE: one for English Literature 1988 Summer, and two for English Language January 1989 (London and East Anglia Group for GCSE Examination)
13. Xerox copy of a folder of written course work for GCSE made by a pupil of Hellesdon High School in 1986-88 (in two volumes 20 written pages each)
14. An information booklet about Hellesdon High School in 7 pages
15. A hand-out of subject choices at Hellesdon High School in 4 pages
16. Curriculum analysis, lay-out form and statistical return of 1988-89 Hellesdon High School

2 The main differences in the school systems of England and Hungary

Hungary: When the research was done there was a centralized both input and output regulated school system in Hungary. The centrally planned curriculum prescribed more than 2/3rd of the whole teaching material with compulsory authors and titles. There was only one series of schoolbooks in use authorized by the Ministry of Education. These were virtually the last days of the communist rule in Hungary. Now the situation is changing, Hungary has a new government, a free elected parliament and there are a lot of new private schools, church schools (catholic, evangelic, Calvinist, Jewish etc.) already with different curricula and schoolbooks, a pluralistic, open and output regulated school system has begun to develop.

England: The research took place at a time when the new National Curriculum had been introduced. The curriculum of the English subject was not ready yet. It was the third year of the new examination system GCSE. The whole secondary education was in move. The teachers were anxious about the growing involvement of the authorities in the work of the teachers, the centralization of education and the lessening of democracy.

The educational system was in move in both countries during the research, though the main trend of changes was different. While in England a centralization took place, in Hungary a decentralization was to come into operation. While in Hungary the democratization will take a long time, in England the centralization did not change the essentially and dominantly output regulated system.

3 Teaching English in Hellesdon High School The observed teaching process in form 3F and 4I

3.1 The pattern of the English lessons

English was taught on 3 double lessons a week in Hellesdon High School, that lasted 70 minutes each. A lesson generally included three or four different phases in Sheila Robinson's

practice:

1. Fifteen minutes: a topic that was begun some lessons ago. E.g. working with fiction
 - a. reading some pages
 - b. discussion on the figures, the situation of the newly read excerpt etc.
2. Working on a second topic. E.g. silent and individual writing of an essay, of a pastiche connected to another unit etc.
3. A new subject e.g. poetry
 - a. the pupils get a xerox copy of a poem
 - b. individual reading
 - c. the teacher reads the poem up for the class
 - d. class discussion: what the poem is about
 - e. working in groups - discussion, trying to come to a consensus, writing the results in 2-3 sentences
 - f. reading the short texts up for the whole class
 - g. preparations for an individual written interpretation that will be written partly at home, partly in the classroom.
4. Some information on the objectives of the following lesson.

So the main didactical patterns of an English lesson observed in Hellesdon High School were:

- a. individual silent reading, writing
- b. class teaching, class discussion
- c. working in groups - reading, talking, writing together
- d. reading up own or group made texts.

Dominating elements of communication were:

1. the teacher is speaking in the 2/3rd or 3/4th of the lesson
2. the pupils are writing or reading up their written works.

3.2 The main products of English lessons

The main products were the different written composition essays (discussion essay, argument essay etc.), critical appreciations, analyses of different works of literature, pastiches, own verses, journal entry etc.

The following written works were done by the pupils of class 3F during the school year 1988-89 till April, the time of the research. (The list of written works was made by Louise Drake, a pupil of 3F):

1. 16th September: "An extract from my imagined journal for my future grandchildren" (2 pages and a drawing)
2. 30th September: "Our School" - a poem in 30 lines
3. History of latin letters in a table and drawings
4. 14th October - (assessment): "Some thoughts about the development of our language and literature" (5 pages with a series of illustrations, e.g. a drawing of a bison with a title: "Early man's painting of a bison", hieroglyphs (a monkey and a grasshopper), three cuneiform shapes, four letters from the phoenician and latin alphabets)
5. Poetry of Geoffrey Chaucer - 8 lines by G.C. and 1 and 1/2 pages of information about him and the Anglo-Saxon literature, its language, codexes and the beginning of printing books in England
6. An illuminated letter (a capital "L" with a rose)

7. 27th January (Literature Assessment) with the title: "Imagine you are a literature reviewer you have to write a review of 'Summer of my German soldier' for your newspaper or journal" (4 pages. The novel is by Bette Greene)
8. 6th February - a copied Anglo-Saxon Riddle Poem with different notes written by the pupils around it: alliteration, caesura, 4 heavy beats per line - stresses, double barrelled words etc.
9. A pastiche of Anglo-Saxon Riddle poems with illuminated letters
10. During the research was written: A Critical Appreciation of 'A Beach of Stones' by Kevin Crossley Holland (3-4 pages as an average).

The following written works were done by the pupils of class 4I during the school year 1988-89 till April (by the folder of Michelle Briggs 4I):

1. September - GCSE English Unit
The task: creative writing
The titles for choice:
 - a. Write a short story in which one person is characterised vividly.
 - b. Write a chapter of an imagined novel, in which one character is revealed strongly.
 - c. Write a short story in which one character pervades the story for some reason.
 The second point is worked out in four pages with the title: 'Dilemma'
2. 12th October: Write a description of someone famous, or someone well-known to the class (without saying who they are). It was written in 50 words
3. A film Review: Far from The Maddening Crowd (150 words).
4. November - GCSE Unit
The task written and handed out by the teacher: Having read again to the end of Chapter 4, make some preparatory notes about how Gabriel Oak and Bathsheba Everdene are revealed as characters so far. Then write a two-part unit:
Gabriel, from Bathsheba's point of view
Bathsheba, from Gabriel's point of view
and think about: your point of view
Hardy's point of view
The two compositions written by the pupil come to 2-3 pages each
5. Poetry
 - a. A composition in 220 words on "Poetry. Ulysses by Tennyson"
 - b. A poem written by the pupil "I am part of all that I have met" (29 lines)
6. January GCSE Unit Drama
 - a. The task: "In 'The Crucible' Arthur Miller shows us a process by which people confess and accuse others making reference to particular scenes and characters in any way you find relevant"
Solving the task: A whole page diagram of the course of events
 - b. Romeo and Juliet - The Prologue. A 170 words review of this sonnet
 - c. Guide to Romeo and Juliet. A diagram of the Act I
7. Journal Entry: "Drama workshop" (250 words long).

3.3 The teaching material

The teacher does not use school books, she collates different hand outs or uses books, novels, drama etc. In her choice there are a lot of motives:

- her experiences - what do the pupils like to read and work with;
- her literary taste;

- lists of the examination boards;
- a wider professional consensus;
- an agreement in the English department of the school.

It is very difficult to decide which one is dominant, but I think that while all the motives are very important, the leading one is the success on the examination.

The teaching material chosen by the teacher is well revealed in the above description of written works done by pupils of 3F and 4I, however here are some titles that were not mentioned there (the sources are the teacher's diaries of the work done):

Poetry: Ulysses, Tithonus by Tennyson, There was a Child Went Forth by Whitman, Thunder and Lightnings by Jan Mark;

Prose: Nazareth Pitcher by Geoffrey Grigson; Chutzpah by Jan Mark, Witches' Leaves by O. Henry, The Egg Man by Janni Howker. They all served as examples to the discussion of the theme: "Characterization and/or one chapter pervading the story" in 4I form.

During the school year 4I class watched three films and a theatre performance on the English lessons: Zeffirelli's "Romeo and Juliet" and "Far from the Madding Crowd" (a film with Julie Christie, Alain Bates); David Leland's "Flying into the Wind" and a performance of Tie Theatre Group).

The teaching material is chosen for a longer time. The teacher works with the same novels, short stories, poems and drama in every class of a grade year and gives the same tasks as well. (Examination folders of 1986-88 and the folders of 4I class. See section 1.3, Summary of collected data on English context 9 and 13).

3.4 Teacher's aims mentioned during the observed lessons

3F (non- [pre-] GCSE class)

- "to enhance pupils' appreciation of the complexity of a well written novel, and therefore of literature generally;
- to encourage enjoyment in reading and 'ownership' of a text;
- to increase their confidence in dealing with appreciation and criticism concept;
- to increase pupils' enjoyment of poetry;
- to try to emphasize the idea that a poem can be a deep thought contained in carefully chosen, appropriate language;
- to increase their knowledge of devices which poets use in their discipline."

4I (a GCSE class)

- "to increase awareness of bias in language;
- to continue to develop appreciation of Shakespeare's writing;
- to increase appreciation and knowledge of English Literature, in particular at this moment, Shakespeare."

3.5 Authorities' aims

The aims declared by the London and East Anglian Examination Board conform to the National General Criteria and the National Subject Criteria for English:

"Aims

The syllabus aims to:

1. enable students to use English, in its spoken and written forms, to formulate thoughts in speech and writing with a care for content, appropriateness and accuracy;
2. encourage students to read a range of material for a variety of purpose, which include the understanding and enjoyment of works of literature, in whole or in part, and response to other media.

Objectives

Candidates will be expected to demonstrate their ability to:

1. understand and convey information;
2. understand, select, order and present facts, ideas and opinions;
3. evaluate information in reading material and in other media and select what is relevant to specific purposes;
4. articulate experience and express what is felt and what is imagined;
5. recognise implicit meaning and attitude;
6. show a sense of audience and an awareness of style in a variety of situations;
7. exercise control of appropriate structures and conventions, including punctuation and spelling.

The syllabus of Written English

Expression

Expression may be in a variety of written modes, such as narrative, discussion, description, report, and may include dialogue and verse:

- a. personal response to such stimuli as pictures, music, poetry, prose;
- b. description of and reflection upon, personal experience in narrative, anecdote or autobiography;
- c. fictional or imaginative accounts and description;
- d. writing which conveys an attitude or aims to evoke a mood;
- e. objective description or explanation of processes from knowledge and experience;
- f. accounts or explanations of how problems might be solved or tasks performed;
- g. discussion of issues, exploration and evaluation of arguments, presentation of opinions or conclusion, persuasion from differing points of view;
- h. communicating sensitive and informed response to a wide variety of reading materials."

3.6 Comparison

Comparison of teacher's aims and classroom practice and the aims and objectives of the syllabus for GCSE published by the London and East Anglia Examination Board.

- a. At the first glimpse there is a considerable difference between the teacher's aims and the aims declared by the examination board. First of all the latter seems to lay more emphasis upon communication, non-literary texts and different media as music, paintings, radio, tv, film, video etc. SR, the teacher never gave a non-literary text to the children neither in the observed period of time, nor in the whole school year according to the available and cited documents. She didn't mention other media than literature and films made after a book discussed in the classroom (I do not include here the drama lessons). Almost all written and oral tasks were connected with literary texts. The pupils had to write a paraphrase or critical, personal, creative response to literature, descriptions, journal entry, reviews, verses, pastiche etc. The main topic of analysis were the genre, plot, characters of a prose or drama, the form and images of a poem.

Consequently the difference seems to be considerable but it is apparent only. The teacher knows well what the actual demands are, she can make a distinction between words and reality. She knows from practice how much emphasis is really laid on the written and the oral part of the examination, what kind of written course work is to be handed in, what sort of tasks are given on the written examination under supervision. If we analyse the examination sheets of 1988, 1989 we can see that the teacher interpreted her tasks well. She prepared the pupils for the examination adequately, namely all the tasks were connected with literary texts both on Language and Literature written examinations. The tasks were: to paraphrase a text, to study the language and form of a poem, write characterization, personal response to a literary text, discussion connected to a novel or a short story etc. These tasks are identical with those the teacher gave the pupils in the two observed classes of the two grades.

- b. Another difference is in the role given to writing and speaking in the practice of the observed teacher and in the syllabus for the examination. Reading the syllabus one can think that the written and oral examinations take an equal part on GCSE while oracy is surpassed by literacy in the researched learning process. On the observed lessons pupils are almost never urged to speak loudly, spontaneously in well structured sentences, or express their response to literary works in words. If they are called for speaking, they do it in a very low voice and in few unconnected words only. The development of oral communication is present in group discussions only. Contrast between examination demands and the classroom practice seems considerable but it is the surface again. Getting more information about GCSE in practice one can see, that really a considerable emphasis is given to oral course work and less to the oral examination. The group discussions and pupils' performance on drama lessons are observed and marked by the examination boards, but spontaneous oral answers to the questions of the examination board about books or other topics is not obligatory. Pupils can choose one more written exam instead of it. Pupils I asked about this choice told me that they would be afraid of any spontaneous oral communication.

The observer can arrive at the conclusion again that the teacher works first of all for good results on the GCSE. Her teaching strategy, the texts she chooses, the tasks she gives to the pupils are very much influenced by the demands of the examination, but her interpretation of the teachers' role conforms to the expectations of the whole community: pupils, school authorities, parents etc. The interviews with pupils can confirm this finding, too. They expect the teacher to prepare them well to the examination and considered the main purpose of English lessons coming up to examination boards and employers' expectations (cf. the interview with pupils taped during the research). Another evidence of a consent in this respect is the information booklet edited by Hellesdon High School where one of the most important information on the school for the would-be clients are its GCSE results (Hellesdon High School 1988, November pp 6/7). It, naturally, does not contradict to the fact that the teacher works with a real ethos and she feels the honour of a work successfully done.

3.7 Analysis of a literature lesson

One step more towards an interpretation: Analysis of an English Literature lesson on poetry and the compositions written by pupils in connection with the teaching material of this lesson. For transcript see Appendix 1; for one of the compositions Appendix 4.

3.7.1 Information on the lesson

a. Basic data on the lesson:

- Date: 14th April 1989
- Class: 3F - non-GCSE or pre-GCSE class
- Unit: Poetry
- Theme: The Beach of Stones by Kevin Crossley Holland.

b. Didactical information:

The place of the lesson in a wider teaching-learning process: The lesson was planned in advance and it was placed into a chain of lessons on poetry that began with the analysis of Anglo-Saxon riddles and followed with the discussion on 'The Beach of Stones' by Kevin Crossley Holland, the poet, the Anglo-Saxon scholar and translator (Appendix 2). The unit was closed with a critical appreciation written by the pupils on the poem partly at school, partly at home.

3.7.2 The structure of the lesson

1. The teacher reads up the poem.
2. She tried to urge the pupils to give a spontaneous oral response to the poem.
3. The teacher wrote the poem on the blackboard.
4. Analysis of images, metaphores, simili, the form of the poem (e.g. caesura). Class-work.
5. The pupils were working in groups and wrote a personal response to the poem.
6. One after one each group reads its short compositions on the poem up to the whole class.
7. Some commentaries by the teacher after each composition.
8. Some remarks on the objectives of the following lesson.

3.7.3 Interpretation

A statement for proving: The key to this teaching process is the GCSE demands.

Evidences and arguments:

- a. The lack of GCSE demands of knowledge of data and concepts has an effect on the teaching process. The children are not motivated to remember different data and terms, so every year or almost on each lesson the teacher is obliged to give basic information. On this lesson of 14th April 1989 on the Beach of Stones the pupils could only recall and recognize very slowly the caesura, alliteration and influence that they learned in the near past in connection with the Anglo-Saxon poetry, and applied them already in their pastiche. They can perhaps use them in practice but they do not remember their names (cf. Transcriptions). The situation is worse in the case of the metaphor, the simile and the personification etc. They could not remember the term even though the teacher gave them a direct hint: "Now can anyone tell me, what you call metaphor if it makes something into a person what isn't a person really? Person. (...). Make up a word that you think you've heard before beginning with the word 'person', to do with person ... (Silence). (...It) is called personification. (Caugh, smiling)". The teacher's opinion was that the pupils had never heard about that type of metaphor before. I have some doubts about it because the pupils reaction seemed a kind of laugh at their uncleverness to guess the right word.

- b. The predominance of writing over speaking is well recognizable on the lesson. It can be considered an effect of the GCSE requirements, too. Since the main part of the exam are written tasks, as we already have tried to prove above, the children do not strive to express their thoughts in whole sentences, or well formed short speeches. The teacher accepts the pupils' unconnected words as answers (cf. everywhere in the transcription). The pupils have a lot of thoughts and ideas about the poem but they are not trained to express them spontaneously and orally. They can communicate about a poem only after having written about it (cf. point 2 and 6: The pupils' first reaction to the teacher's request for an oral response is silence at the beginning of the lesson. They can express their ideas in written form only. Cf. Appendix 1 and Appendix 4).
- c. The whole teaching process of the poem seems a consciously planned preparation for the written and oral course-work of the examination. One of the units of the written course work for GCSE is poetry that has to consist of an essay and/or a personal response to a literary work and/or a verse written by the pupils etc. The main points of analysis on the lesson harmonize well with the ones mentioned in the GCSE syllabus: "recognizing the effect on meaning of such aspects as form, structure and organisation, pace and contrast, phrasing and idiom, figurative language." (Syllabus 1988, p.4). This lesson is a preparation not only for the written but the oral course as well. Since the examination boards observe and mark group discussions, listening to the ideas of an interlocutor, response to other's opinion (and performances on drama lessons: cf. Syllabus 1988, p.13) these elements are exercised permanently on lessons. On page 11 of the transcript there is a direct hint on this marking process as a part of the (GCSE) examination.

3.7.4 A perplexity in concepts, aims and methods

A perplexity in concepts, aims and methods as reflexion of a lack of consensus in academic areas (in aesthetics, in philosophy, in pedagogy etc.).

The main questions are: Is there any authentic interpretation of a piece of art at all? What does it mean: a valid interpretation? Where is the dividing line between an interpretation, a reading of a text and a personal response? Are all readings equal? Does a reading need any legitimation? In what extent is a literature centered (egocentric) and a reader centered approach legitimate on mother tongue lessons? Is there any contradiction between the open-ended interpretations and the preparation for the exams? etc.

In this lesson we can grasp a lot of these perplexities:

1. At the beginning of the lesson the teacher gave an emphasis to the open-endedness of literary texts in contrast to the natural sciences and mathematics. She mentioned it as a starting point in her syllabus as well. She claimed that all responses are correct and there is nothing to do with arguing with them. The correct attitude is sharing our responses with other people and listen to theirs in order to get a deeper understanding. In one hand she really encouraged the pupils to express their thoughts in different ways, she did not claim any interpretation as an authentic one, moreover she withhold her own reading of the text, too, in order to avoid any interference. But on the other hand there was a contradiction between declared objectives and questions she put to the pupils: "(...) try to think, what it means, what it's about", "What the poet is watching then in generally (...) what the poet actually watching happen?", "Can anybody else (...)

tell me any other ideas or sights (...) the poet is having there?", "Can anybody suggest to me, perhaps the main thought the poet might have had when wrote this poem?" (see Appendix 1). The questions are not directed to personal response, more over to the reconstruction of the poet's intentions, however at the middle of the lesson the teacher wants the children to write a personal response in groups. The questions are more and more narrow, and in consequence of it the answers become shorter and shorter, more and more rare.

2. The interpretation of genre "critical appreciation" by the teacher was a mixture of personal response and a learned analysis, but it was not her mistake, it came from the GCSE requirements:
 "The candidates can be expected to have demonstrated competence in:
 - a. giving an account of the content of literary texts, with detailed reference, where appropriate, to narrative and situation;
 - b. understanding literary texts at a deeper level and showing some awareness of their themes, implications and attitudes;
 - c. recognising and appreciating specific ways in which writers have used language in the text studied;
 - d. recognising and appreciating the significance of other ways (e.g. structure, characterisation) in which the writers studied have achieved their effects;
 - e. communication an informed personal response to the text studied." (Final Approved Version for GCSE 1988, p9).
3. An other contradiction: the critical appreciation the pupils begin to write on the next lesson was not really an independent interpretation. Though the teacher did not reveal her own understanding of the text, she led the conversation on the poem up to the images, the metaphorical language of the text, the meaning of the different images, on the influence of Anglo-Saxon poetry etc. in the middle of the lesson during the class work (point 4). The pupils repeated these observations suggested by the teacher in their 'personal response' as well as in their 'critical appreciation'. We will cite the sentences about the first line of the poem only as a limited but clear proof of this statement first from the transcript of the lesson and than from pupils essays.

Excerpt from the lesson

"The first word is stadium. Would you speak about what the word means to you? What kind of picture it makes in your mind, why the poet should have viewed sand on this beach "That stadium of roaring stones, the suffering..."?"

Just say the word stadium is an image that makes image in your mind. Now, why, anybody, why do you think it's been employed there, what's the image it's particularly calls in mind?

P: It makes football-crowd.

T: It makes an image of football-crowed. I think it's the first that does come to mind.

P: Concert stadium.

T: A concert stadium where are big crowds like that. Mine's the same: It's a place where big crowds are, lots of people, stand as stones. In our words it's a large, noisy place like a concert-stadium or football-stadium and you think of the people (...). What we will talk about at the moment is the word 'stadium' and we've referred to that as it in fact do an image" (Cf. Appendix 1).

Excerpts from pupils' 'critical appreciations'

- W: 'That stadium of roaring stones,' we think of a stadium a football stadium with roaring fans instead (sic!) of stones,
- S: I think the poet is trying to make us think that the stones are 'maybe people'. He says this in many different ways. In the first line he says 'that stadium of roaring stones' when really there is no stadium. He is just trying to make us think that there is a stadium. When I think of a stadium, I think of a big football crowded with lots of people...
- N: When I think of a stadium I see a big place with lots of people and big crowds and there is lots of noise. The poet relates to this by saying: "That stadium of roaring stones". This is called imagery.
- L: The very first line 'That stadium of roaring stones' could give the image of fans at a sports stadium roaring and cheering for their players.
- S: 'The (sic!) stadium of roaring stones'. What this brings to mind is an image of a concert hall or stadium, for a football ground. I also think of the cliffs around the beach as the stands. The stones being like people, cheering and shouting (...)
- A: He also used metaphorical language, in his poem. He gives us an image of something, in the poem, when really, that something isn't real. In the first line he says 'The (sic!) stadium of roaring stones' where he's trying to make us think that the seaside is a big arena.
- G: I think what the poet means or is saying in the poem is that the earth is like one big stadium filled with people who are suffering and making each other suffer (...)
The devices the poet uses are very good. For instance the first one is using the idea of the earth being a stadium with all the people inside.
- R: The words from images in one's mind especially in the first line: 'The (sic!) Stadium of roaring stones,' reminds me very much of a football stadium with a crowd cheering on their team.

Summary: The children wrote word by word what they heard on the lesson. It does not mean, that the pupils did not have any independent thought, but these ideas were subordinated always to the interpretation heard on the lesson.

3.8 Analysis of a language lesson

One more step forward: Analysis of an incident of an English language lesson on bias in language.

For excerpt from the transcript see Appendix 5; for the teacher's plan and evaluation see Appendix 6 and 7.

3.8.1 Information on the lesson

Date: 11th April 1989

Class: 4I - a first year class for GCSE.

Theme: Bias in language that was introduced on 19th October already and was treated several times in November, March and April. From the observed four lessons three was given to it. The incident is taken from the lesson of 11th April, the first day of research in 3F form.

3.8.2 The structure of the lesson

1. Bias in Language - a repetition of the learned teaching material. Legitimation: The importance of being aware of bias in language.
The teacher reads four short texts up for the class two about cats as pets (one pro, one anti) and two about school uniform (one pro, one anti).
2. The pupils have to write two short paragraphs in biased language - one pro and one anti. They were working about 30 minutes.
3. The pupils were reading their paragraphs up. The teacher tried to urge them to take part in a discussion of each text. 21 Little paragraphs were read up.
4. The further task with the two paragraphs: make a neat copy of them for the folder.

3.8.3 Choice of the incident

The incident is a three pages excerpt of the transcript of the lesson of 11th April in 4I (cf. Appendix 5). In the structure of the lesson it is a part of the point 3 (cf. 3.8.2 point 3). The pupils have just finished their paragraphs in biased language. The teacher invites them to read their texts up and take part in a discussion on each one. The incidents includes the first three texts and the pupils' and teacher's response to them.

The main reason the choice fell on this episode was the three variants it provides about the pupils' attitude to writing and speaking, the teacher's attitude to pupils' lack of ambition to oral response and the teacher's habit of speaking, interpreting pupils reactions, repeating everything uttered or read up by the pupils on the lesson.

3.8.4 Interpretation of the incident

1. The topic of the lesson and the GCSE demand. The lesson is connected very strongly to the examination. We can read on the 4th page of the Syllabus 1988 the following:
"Understanding and Response
Understanding includes
d. identifying the purposes and contexts of different kinds of written communications;
g. evaluating material for mood, attitude, and bias".
2. Oral interaction from the pupils aspect. The pupils take part in communication when they read their written texts up only. Spontaneous answers are rarely more than one word: "Pro", "Anti", "Pets", "School" etc. The longest and most coherent speech was this: "Sarah. (inaudible) ... saying he was messing up his car and that ..."
3. Oral interactions from the teacher's aspect. The teacher never gave a hint that she find too little the pupils' willingness to speak. She accepts their reluctance of taking part in a discussion. She patronizingly interprets their texts, and fragmentary statement. E.g. Lee's paragraph and Sarah's cited sentence inspired her for a long explanation and a real personal response (Appendix 6 from the sentence: "T. Yes, um what you're really saying is that you got the feeling ..." till the end of her speech). The same happened with James' very fragmentary remark: "'Sleek'. Um where are we? 'Art-forms', 'prime-spots', precious, 'elegant'". Her interpretation is about 25 words long and it is exact, composed in technical terms: "T. Yes. Precious, elegant, sleek. You used quite a lot of

deliberately chosen nouns and then you also used a tremendous number of very carefully chosen adjectives to make that pro." Sometimes she answers her own questions, and what is more, reads the text up again after a pupil had read it up before.

4. Pupils attitude to writing. Pupils ability to write is considerably well developed. It is the only medium they can communicate without any perplexity. Their folders show they write in different genres, moods and style self-confidently and concisely. Some of them is really creative at writing verses and pastiches (cf. Appendix 8: An Anglo-Saxon Riddle Poem with illuminated letters).
5. Summary. The incident proves that the teacher's main aims are to develop first of all writing in different ways and genres, ability of group discussion, listening to an interlocutor etc. in accordance with the GCSE demands. It is difficult to say how characteristic her attitude is to pupils lacking ambition to speak and her dominating position in oral communication of other English teachers. The fact is that she speaks in the 2/3 of the lessons, repeats almost everything uttered in the classroom, and interprets all the reflexions pupils done in the classroom.

4 Summary of the findings of the England-Hungary research from the Hungarian perspective

4.1 Legitimation of mother tongue and literature teaching in England and Hungary

The main difference between the Hungarian and English mother tongue education is the interpretation of language and literature teaching. In Hungary they are separated from each other as two different school subjects. The aims of language teaching are partly to develop pupils' communication ability, partly teaching grammar, spelling and parsing. Legitimations of teaching literature are: humanization, ethical development, hand down the cultural inheritance, give a human (mainly literary) erudition, develop aesthetical sensitivity etc. From 14 there is systematized teaching of history of the world and Hungarian literature from the Bible and the Greeks to the writers of the last 40 years.

In England the aims of mother tongue and literature teaching are the development of communication abilities, to encourage pupils to read and response to different media, though there is a bigger emphasis on literary texts in practice, than in rhetorics.

4.2 Output - input regulation of education in England and Hungary

In Hungary during the research a centrally planned curriculum determined the teaching material for almost all lessons in the majority of schools, though a restructuring of the whole school education begun.

In England: There was not introduced a centrally planned curriculum of English the time of the research yet, but a strong output regulation of the aims, objectives and partly the teaching material was in effect (The new GCSE-system).

4.3 Structure of lessons and main teaching patterns in England and in Hungary

In Hungary the lessons last 45 minutes only and there is a lot of obligatory teaching material, so the lessons are hectic, the teacher is always in a great hurry. There is little possibility to adopt different teaching systems. The main pattern is the following:

- Oral repetition of the teaching material of the last lesson; marked written or oral answers about the teaching material. The role of memory is considerable. The teacher is the protagonist, (s)he is the centre of communication, (s)he gives questions, marks. The dominant form of learning is individual and class work.
- New material. The teacher gives a lecture, writes diagrammes, outlines on the blackboard, and/or encourages a discussion on the given literary text etc. The main pattern is working with the whole class.
- The teacher summarizes alone or with the participation of pupils the main points of the teaching material covered on the lesson.
- (S)he gives oral and written homework.

At home pupils have to work individually to be prepared for the next lesson. It is possible because the schoolday is short in Hungary. The pupils go home between 12-3. It depends on the school grade. The week consists of 5 workdays.

In England the lessons lasted 70 minutes. A very slow and quiet work was on, nobody was in a hurry. There are no obligatory authors or titles prescribed. The teacher can work on a literary work for weeks or more, so there is a possibility to choose different didactical systems. The observed teacher used class teaching, group and individual work, too.

On the lesson there is not a regular control of learning, marked answers about the teaching material. Evaluation of pupils' progress is in bigger periods. The role of writing is bigger than oracy. In this choice the role of the examination demands is considerable. The aims, objectives and the teaching material are chosen by the teacher, but a dominant influence from outside are the prescriptions of the examination boards. Their effect on the teacher's preferences, and on the fact what (s)he considers important, and what (s)he thinks negligible is considerable. The missing attention on oracy is one effect of GCSE demands. Let me add that I found the same negligence of oracy and a preference of written response almost on all the lessons I visited: on history, chemistry and partly on French lesson, too.

4.4 Role of the teacher in the two different school systems

In England the teacher has a freedom to choose teaching material, to plan his/her work with pupils, to set aims and objectives, though he/she has to take the examination demands, the conception of the English department, the local rules, customs, traditions etc. into consideration.

In Hungary during the research the bigger part of the teachers' work was defined in advance. Teachers worked by the central curriculum, centrally edited schoolbooks and they had to take the demands of two examinations into consideration, too: matriculation and entrance examinations to the universities. Paradoxically the freedom of the teacher appears in his/her independence from local authorities, colleagues etc. since his/her legitimation comes from an unpersonal establishment that is situated in a great distance from him(her), from the given teaching-learning process. It means that a teacher with an independent personality and

courage can get advantage from disadvantages of a closed system. It was the main strategy of the observed teacher, too. She followed only the little of the unit prescribed in the curriculum: "Hungarian literature after the World War II". Since she did not bother too much neither with the obligatory teaching material nor the school book. She did not determine the teaching material herself, she left it to the pupils. They had a free choice to read home what they want, the amount of reading was prescribed alone. The pupils had to read a novel and a poem, or two short stories and two short verses. On the lesson there was not organized a traditional class teaching, instead the pupils and the teacher shared their experiences and knowledge about different pieces of art.

4.5 Limited data and experiences

Data and experiences were not enough for further generalization, but a paradox became apparent: there is sometimes a beneficial, sometimes an unbeneficial coincidence between the adequacy of a teacher and of an educational system, very similarly to the beneficial and unbeneficial discrepancy between them.

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Appendix 1

Transcript of a literature lesson

Taped in form 3F of Hellesdon High School Norwich on the 14th of April 1989

(T = teacher; P, P1 etc. = pupils)

- T: Listen carefully, please! What you've mainly to refer to in a moment is your own Anglo-Saxon riddle. Could you just have your best-books open. You've got to be bearing in mind, maybe just looking through the language in literature essay you wrote earlier this year, I'd also like you to be bearing in mind the Anglo-Saxon riddle itself, that I gave you about ice and then bearing in mind your own pastiche because later in the lesson it may have some bearing on what we're going to talk about. (...) I'd like you to be reading very carefully the poem which I've given to you the copy of this morning: A Beach of Stones. You'll be getting most things together and reading the poem carefully, trying to think, what you think it means, what it's about, because in a moment I want to start talking about it. But I'd like you to be doing that while I'm writing on the blackboard, so we've got the blackboard and the sheet to refer to (...) (5 minutes chatting)
- T: All right! Stop talking, please! I'm sorry about that I was delayed getting that on the blackboard. Now, let me just tell you a bit about it first because to know a little bit about it just set throw some light on it. And it's a poetry of someone who's been brought up in Norfolk: Kevin Crossley Holland. I'll ask you to write his name on your sheet because then you'll remember who the poem is by. And he was actually standing on a Norfolk beach when the idea of that poem came to him. I know that, because a few years ago he came to visit the school and gave a talk about his poetry and about his life generally. And some of you have in fact used his work to rewrite the old Anglo-Saxon legends. He is also a scholar in Anglo-Saxon, which we mentioned when we were doing the (...) thoughts about our language and literature essay and we looked at that example - see what called the style of the Anglo-Saxon poet was looked it again. when we looked the translation about riddle poem and again, when you attempted to do your pastiche of the riddle that you are going to do a brief analysis of, (...). I wanted to have advice (...) look at on the sheet while I read the poem, try to think about it and what it's actually saying.
(Reading of the poem)
- T: Now, is there anybody, before we look at it in a different way, who could tell me, what the poet is watching then in generally, in that scene, what's the poet actually watching happen?
- P: The stones in the sea where the waves are hitting against the cliff.
- T: If someone thinks it could be a storm on the sea, waves beating against the cliffs, could you tell me what makes you feel it could be a storm? What words in the poem make you feel it might possible be a storm?
- P: Well, when the sea's hitting the cliff in grinding and diminishing, it's a ...
- T: Grinding, diminishing, perhaps roaring ... Words like that ... It may not be a storm, but it meant you a moment feel that it could possible be. Anyone else tell me in general ..., yes:
- P: I think it's better waves come down on to the stones.
- T: You think it's rather waves come down on to the stones, and you're making this moment ... You feel the coming of the stones and their going back, going up the beach and going back ... Can you say why you thought about that?
- (Silence, pause, yawning).
- T: What gave you that sense? I think you're right.
- P: The first line.
- T: The first?
- P: Cause when it goes up, I mean.
- T: Yes. It's first line": "The stadium of roaring stones" - put together the rest of the poem, makes you think that the noise is the noise of country (?) of sands and when you used to watch shift

what comes later in the poem, it's shifting of the water against the beach.

Can anybody else before we look at it in different ways tell me any other ideas or sights I think the poet is having there? You need to look at the poem while we speak. You needn't looking around! Look either on the blackboard or on your paper (...). Yes, Amanda!

P: The different sorts of sounds and the pebbles on the sand. The last one is a bigger pebble so that probably with ...

T: Yes, it makes you think the word diminish. You saw it flat. What Amanda said he might have seen different kinds of or different sizes of stones. That he mentions stones and yet somehow we feel stones to be bigger than pebbles. Because pebbles is not word for the small stoned. But at the same time it took us back to diminish. So you think he's thinking about all kinds of different stones on the beach which I'll sure is a strong possibility, if you think of some of the beaches, that are very pebble.

Can anybody suggest to me, perhaps the main thought the poet might have had when wrote this poem?

P: Erosion?

T: Yes! Yes it may have something to do with erosion. And haven't we said before that poets are people who express their thoughts often a very economic way? They see something and next they think about something and make us see it in such a way, that they can express it in a poem making us the thing so we'll see it for the first time and we'll know something about the thing suddenly. They can have a deep thought and they find a way to express it, often they are choosing their words expressing it in quite a short poem like this one.

It does indeed have something to do with erosion.

P: But ... in the last two lines, that would be that while they're washed they make a lot of noise and when they'll come sand - they'll look soft.

T: Yes. There's the idea in the poem that years and years and years hence after all this washing of the water over them they eventually will ground down to sand. It doesn't say sand, but it says: "They shift through centuries/grinding their way towards silence."

And as you say the sand is quieter, softer and though after thousands and thousands of years those pebbles, those stones roaring now, are going to be silent. And I think it's got something to do with what I think the main thought of the poem.

Could anybody - if you try to see that - the line or couple of lines if you like, that you feel perhaps containing the main thought of the poem. Do you think you could do that? Do you think there is there are such ...

Amanda, sorry Amanda, what were you going to say? You weren't I thought you were raising your hand. (Pause).

Can anybody? It doesn't matter if you can't as we may come to the essential point of the poem by storing it. Well, as you I think you've already thrown a lot of lines (?) on this poem can we just make sure that you actually get the poet's name written on that piece of paper I've given you? Just underneath the poem. (...)

Keep the thoughts that have already been expressed in your minds!

What I want to do first is to ask you about the images, and I want to ask you why do you think they're employed? I'll talk before about imagery and images and to the same degrees pictures that the writer of the poem is trying to impinge on our minds in order to make us see the same things.

The first word is stadium. Would you speak about what the word means to you? What kind of picture it makes in your mind, why the poet should have viewed sand on this beach "That stadium of roaring stones, the suffering..."?

Just say the word stadium is an image that makes image in your mind. Now, why, anybody, why do you think it's been employed there, what's the image it's particularly calls in mind?

P: It makes football-crowd.

T: It makes an image of football-crowd. I think it's the first that does come to mind.

P: Concert stadium.

T: A concert stadium where are big crowds like that. Mine's the same: It's a place were big crowds are, lots of people. stand as stones. In our words it's a large, noisy place like a concert-

stadium or football-stadium and you think of the people, you think of the (?), and as Amanda said it could be, the poet could be thinking of the stones as people. Now that I suggest is that while we're talking you can write if you want to drop notes down on the actual paper that you've got the poem on. O.K.? So if you want any arrows or notes making, anything that you think you'll need later on, just write down as we're talking.

What we will talking about at the moment is the word stadium and we've referred to that as it in fact do an image. I'll focus on the word 'imagery'! Making pictures in the readers' mind. And also we started to wonder why. And we said the pictures it may first of all make in your mind. Another question I want to ask you about image - and that is: is the beach actually a stadium? In reality, in fact?

P: No.

T: No. So if the beach is not a stadium can anybody tell me why the poet has called it a stadium? And do we call the kind of language they used? Amanda, it's not a stadium, why do you think he's called it a stadium?

P: It's like a lot of ways.

T: It's like that in lots of ways and for some reason he wants us to think of it like that. What do you call the kind of language when we talked about it when you did the 'Summer of my German soldier'? If the writer says something is something. And we know perfectly well it isn't. And yet we know what the writer's trying to make or see it. What's that called? (Pause). In an other way - what if he, Kevin Crossley Holland've just said: The beach is like a stadium. What would you call that kind of figures of speech? When it says as or like something.

P: A simile?

T: A simile. Right. Now, that's not a simile. But I'm going to put the word on. (She writes on the blackboard). So that you remember we'd mentioned it, right? I put it in brackets if that's not. Yes, (...) simile: they make a comparison and they usually use the words as or like. Now, the other word that we also mentioned when he writes a compresses the simile so we could really feel beach is a stadium for a few minutes. (Short pause). Can you remember what that word was? (Pause). I think we used it. Pause (...). And how the people remember the word metaphor and word metaphorical (...). Do you Amanda think you've heard those terms before somewhere. I think we probably did mention it, yes. Right, as well as being an image the poet wants us to see, what used of stadium to say that beach is a stadium. Without, you know, employing the idea of similar to or as like as - is a metaphor or a use of metaphorical language. So actually a fact that particular image which is employing imagery is also metaphor (she writes on the blackboard the word metaphor ..) or if you would like to say the poet is using metaphorical language (she writes this term too on the blackboard). Right, and you told me that it seems silly in one sense we all know: a beach is not a stadium, and you understand why the poet wants us to think of it like that for a little while. The stones might be the people, the noise, the sounds (...). There's another reason the poet would use that word. All right, now, could anybody tell me, before we look back again at the beginning of the poem looking at your copy can you see anything else in the poem that the poet claims something is something, when it isn't, and you would feel that he is using metaphorical language.

P: Earth's bones?

T: Good, yes. In fact, he says they are earth bones. Now, why do you say that's metaphorical language, Karl? What would make you say that?

P: The sand like a ... bones ...

T: But in fact they are bones, like a skeleton are stones, pebbles. And in fact he doesn't even leave it unsaid that's they are earth bones, they are like earth bones which would be a simile. Yes (...)

T: (...) I'd like you to finish. I want to ask you round and just to hear what - even if it's only a very little what you're feeling about the poem so far. All right? Please. I ask everybody, please, to listen very carefully, when some in the class is speaking and jot down some notes on your own piece of paper. Now, then:

P1: The poet stands on a beach of stones actually. (...). The poet compares the stones to people...

T: Good. I'm going to comment, because I only want to hear. Right. Could you tell me what you talked about so far? Karl! Be quiet, please!

- P1: He's comparing stones to people ...
- T: Sorry, but there was traffic (An airplane made a big noise) - could you just repeat it once? I heard saying: he's compared stones to people.
- P1: (...) (It is in a very low voice).
- T: Oh, that's an interesting idea! What the poem is saying to her at the moment is: he's comparing stones to people and say that one day people will be the only things there because we were killed everything else off. That's a thought that's never struck me at all before the poem! So, that's an interesting thought! Right. You do realize that poetry, as mostly literature you can't argue in a way with somebody's personal responses. I mean if he says to you this poem makes me think or this poem makes me feel that - unlikely in maths - you can't say that's wrong if it makes one person think this or that. You must remember that! It's open-ended study. Right. Can you tell us something?
- P2: ...
- T: Can you just repeat it a little bit more slowly?
- P2: The poet tells us that at in their own world stones are like people.
- T: Good. That was a good thought about the poem. Next people?
- P3: Stones shown as people. And they can suffer in the world and can speak up for themselves.
- T: (She repeats it). That's a good and interesting thought as well.
- Next, somebody just tell us what you decided!
- P: Could be he says that stones are very hard and can go on living after we die, like our bones can remain.
- T: (She repeats it). That's an interesting thought also. Good. Right. Next 3 people?
- P5: (in a very low voice).
- T: Yes, good. That the stones are compared with people. The stones are as tiny grains of sand and when they're sand they are no more, and it also happens to people. Good. Can you tell us what you think?
- P6: We are like the stones of a beach, pushed around and influenced by the bigger waves.
- T: These people thinks the poet says we are like the stones on the beach, pushed around and altered or influenced by bigger waves. That's an interesting idea as well. Right. Next 2 people.
- P7: They last for a long time but eventually are worn away by the waves.
- T: Yes. So the stones last for a very long time, in fact, I think the poem suggests longer than anything else, and yet eventually are worn away themselves. Good. Right. Next people, four or two?
- P: Four.
- T: Right.
- P8: Stones are being put in place of people, like in a football-stadium, people getting crushed, as all the stones on the beach by waves.
- T: Good. (She repeats it). In fact, we can think about that in more than one way: as physically crushed in the stadium and also: crushed: suffering under the burdens of life. Good.
- P9: The stone is man and sea's the job, and beach is the family ... (in a very low voice).
- T: Now, that's an interesting idea, you've really personalized it to one person, haven't you? You say: the stone is a man. did you say, or people, the beach was the family and the sea was the job - the pressure of work. And gradually the worries and responsibilities could've people in work trying to look after and bring up people dependent upon, ... are being you take the life quite specifically, a specific burden crushing them down. That's an interesting idea! Good! Yes! Don't talk, please, unless it's your turn! Yes.
- P10: I think it makes the stones even stronger than the sea ... (in a very low voice).
- T: So, you think it makes the stones actually stronger than the sea, is that what you said? But the joined effort of the water, sand, the shore gradually wears things down. That's an interesting idea! In other words: when you say stronger - it makes a kind of argument, doesn't it? Good. Next one!
- P11: Beach of stones - world of people. They are ground away to sand.
- T: (She repeats it). Good. Now ... You had a lot of similar and a lot of different ideas, all of which are possible, and all of which we can not argue because thoughts that occur in a person's mind

when he breaks to the poem that's actually a very important thing to think about.

(... Homework: writing a short analysis of their own pastiche. How well they did manage to get some of the Anglo-Saxon style into it).

Appendix 2

The Beach of Stones

That stadium of roaring stones,
The suffering. O, they are not dumb things,
Though bleached and worn, when water
Strikes them. Stones will be the last ones;
They are earth's bones, no easy prey
For breakers. And they are not broken
But diminish only, under pestle,
Under protest. They shift through centuries,
Grinding their way towards silence.

Kevin Crossley Holland

Appendix 3

From the teacher's diary

The teacher's plan written before the lesson in 3F of 14th April

"Poetry

Aims: To increase pupils' enjoyment of poetry: to try to emphasise the idea that a poem can be a deep thought contained in carefully chosen, appropriate language; and to increase their knowledge of devices which poets use in their discipline.

Objectives:

- a. to study and come to know Kevin Crossley Holland's poem 'Beach of Stones'
- b. to allow the pupils to meet again devices such as alliteration; the caesura; metaphorical language, personification; imagery; and influence.
- c. to encourage the pupils to write their response to the poem and the way the poet has crafted it.
 1. Read the poem. Let the pupils follow it as read aloud.
 2. By questioning, draw out, partly by reference to recent experience of the 'Anglo-'Saxon' riddle poem, and their pastiches, their comments about the poem and the devices used by the poet.
 3. Tasks:
 - a. Complete brief analysis of own riddle poem - why people thought of 'wrong' answers (images in their minds)
 - b. Write a response to 'Beach of Stones'. Also spend time on this for homework."

The teacher's evaluation of the lesson

"I realised as we were going along that we were not going to get as far as in the plan. I was of course unperturbed by this as the reason was that there was much to reveal in the poem and response was helping to reveal it.

We revealed: the images, alliteration, caesura, stresses, personification (this was a new idea to them),

the idea of 'influence' (influenced by the Anglo-Saxon childhood on Norfolk beaches).
We begin to reveal: what we felt to be the meaning of the poem: what the poet was saying.
Each pair, or three, contributing to the latter and seemed to come near to the central point of the poem, or have an interesting response to a particular image.
This enabled me to make the point that the language could say different things to people: the images could make different pictures in different peoples minds - literature study can be open-ended.
I therefore set the riddle-poem evaluation for home-work, so we can go from there on Monday."

Appendix 4

A "critical appreciation" written by a pupil of 3F

A Beach of Stones

That stadium of roaring stones
The suffering. O they are not dumb
things.

Though bleached and worn, when water
strikes at them. Stones will be the
last ones;

They are earths bones, no easy prey
for breakers. And they are not broken
But diminish only, under the pestle,
Under protest. They shift through
centuries,

Grinding their way towards silence.

"The stadium of roaring stones",
what this brings to mind is an
image of a concert hall or Stadium,
for a football ground. I also think
of the cliffs around the beach as

the stands. The stones being like people, cheering and shouting, or instead it could mean stones

shuffling along the beach being brought back and forth by the waves. They are suffering and people are not dumb things as it says here. Although the stones have been worn and bleached by the sea, stones will be the last ones in existence after man has destroyed everything else. They are the earth's bones, they hold the earth together and they are hard to dispose of. And they can not be caught against the breakers as the sea moves too quickly for the stones to fall as prey. Men can not be held back or captured and he will move on without defeat. Under the mortar and pestle, gradually being ground down into sand or as in people growing older. They shift backwards and forward with the sea. As if it is a battle between earth and water.

The devices he uses put across a more vivid picture of

what he is trying to say. He uses metaphorical language, he doesn't say it is like a Stadium of Roaring stones he says it is a stadium of roaring stones. Also "They are the earth's bones, not," they are like the earth's bones".

He makes things seem like they are not using personification making about stones are people and the beach is the stadium etc. He has also written this poem with an influence of Anglo Saxon style with stresses to the lines and using caesura.

This poem gives you a very clear picture of how this poet sees a beach, and how he puts different words for other ones such as stadium ~~for~~ here he could have used beach. Using stadium makes it more realistic and more interesting to read.

Studying this poem you can find the true slightly hidden meanings of the words he has used. I find the poem interesting.

(A-) The first half is particularly well written.
Good work. One merit

Appendix 5

Transcript of a language lesson

Taped in form 4I of Hellesdon High School Norwich on the 11th of April 1989

(T = Teacher; J, S, L, E, M = pupils)

- T: (...) Oh, first of all have you finished the work or are you in the middle?
- J: In the middle.
- T: Right you 've done one piece. Right just tell us what it is about then read it to us.
- J: It's about game shoots.
- T: Game shoots. Allright.
- J: (Reads) "As the sleek dogs stalked the fields to the forest's edge gradually rounding up the hundreds of game birds into prime spots, the gathering farmers, countymen and general pleasure shooters load their precious, most elegant guns some of which are self-contained art forms. They talk with eagerness as the dogs like fully trained commandos crawl and decide, which for some of the dogs the ability to make such a decision at a crunch moment is truly remarkable and shows how intense their training must have been by their loving owners. The moment comes. The birds take to the air like thick dark setting clouds, the guns blast them with precision, the birds are killed and fall softly to the ground. The able dogs quickly reclaim the bodies and the hunt goes on."
- T: Good. Now game shoots. Hands up who feels they know which piece James was reading to us there. What James' bias about game shoots was in that piece ... I'm sure you do - right. Now let me just read a bit of that again James. Right. (reads).
"As the sleek dogs stalked the fields to the forest's edge gradually rounding up the hundreds of game birds into prime spots, the gathering farmers, countymen and general pleasure shooters load their precious, most elegant guns some of which are self-contained art forms. They talk with eagerness as the dogs like fully trained commandos crawl and decide, which for some of the dogs the ability to make such a decision at a crunch moment is truly remarkable and shows how intense their training must have been by their loving owners."
Right what do you think is the bias about shooting in that piece, Emma?
- E: Pro.
- T: Pro. Is that correct, James? What would you say um were the kinds of words that were the most useful to you in making that pro?
- J: Um
- T: Just pick out some words that you used which made it seem pro to you.
- J: "Sleek". U, where are we? "Art-forms", "prime spots", "precious", "elegant".
- T: Yes. Precious, elegant, sleek. You used quite a lot of deliberately chosen nouns and then you also used a tremendous number of very carefully chosen adjectives to make that pro. When you read if you could try to read it loudly because we're going to have you got to first of all?
- M: Half way through.
- T: You've done one piece, right? Tell us the subject.
- M: School.
- T: School, right, ok then.
- M: (reads) "I got up with the sun gleaming through the windows so I hurried up to eat my breakfast and get my bike out to go to school. When I got to school there were all my friends smiling away and I was very glad when the first bell went so I could get down to work with the sun still shining through the window."
- T: Right now would you say that piece is going to be pro or anti school. What do you think, Julie?
- J: Pro.
- T: Pro, yes. What sort of things did you do to make that seem pro. Mark?
- M: I had the sun gleaming through.
- T: You used the sun a lot and lightness and the friendly smiling faces. Er, he's writing a

deliberately sunny piece of writing in order to make school seem wonderful and that he's very pro school. Right, you've almost used sun and light there as a way of making that scene lively. Good. Lee?

L: I've done one piece.

T: You've done one piece and what's your topic?

L: Pets.

T: Pets, right. See if you can really speak above the ... (noise from classroom above).

L: (reads) "As we finished our wet and muddy winter's walk I realised that this large animal would now have to enter my clean car which the previous day I had spent so long cleaning out. As I drove away with my wet clothes sticking to my body I glanced into my interior mirror and saw him sitting on the back seat, mud everywhere. He had transformed my clean car into its usual muddy state."

T: Right. Shall I do the first bit again because of the furniture above? Right. This is about pets, and what Lee has written so far:

(reads)

"As we finished our wet and muddy winter's walk I realised that this large animal would now have to enter my clean car which the previous day I had spent so long cleaning out. As I drove away with my wet clothes sticking to my body I glanced into my interior mirror and saw him sitting on the back seat, mud everywhere. He had transformed my clean car into its usual muddy state."

Right. What do people feel? Which piece of writing do you think that was, Sarah?

S: Anti.

T: Anti. What made you think it was anti?

S: (inaudible) ... saying he was messing up his car and that ...

T: Yes, um what you're really saying is that you got the feeling the writer was pro having a clean car and anti the dog making it muddy. Was that right? And so in a sense the piece was meant to be anti pets as that was Lee's chosen subject. There's an interesting thing there which we'll come onto later in that he was pretending to be a person who very much liked having a clean car so what we actually try to do next after this exercise, that we also tried to do ourselves. We tried very hard to do a piece of writing that nobody could tell any bias in and first of all we wrote about a memory from when we were young children and then read it to each other and immediately everybody listening started scribbling down madly all the bias they felt they could tell. So then we put a box of tissues at the front of the room and tried to describe that and our companions in the research were picking out what they said was our bias. We did not even seem able to write not from a point of view and um however hard we tried our friends were then saying "Aha, I can tell you were biases towards this, this, this, and this and against this, this, this and this." But that's something we felt pro the clean car, con the dog. Right. (...).

Appendix 6

Teacher aims for the language lesson of 11th April

Aim: to increase awareness of bias in language.

Objective: to get pupils to write with deliberate bias 'pro' something and 'anti' something by using language as an instrument of bias rather than by stating the bias.

N.B.: I am not sure how much of this lesson will go as planned as some pupils may be out on a visit to London with their German Exchange partners.

1. Recap. on work done so far on this topic.
2. Remind pupils by reading own examples of this type of writing.
3. Ask pupils to write two short pieces, one 'pro' and one 'anti'. E.g. describe the classroom in such a way that one piece is pro school uniform and one piece is anti.

4. If any are waiting for others to finish before hearing these pieces, I may ask them to begin looking carefully at Lady Capulet's persuasive speech to Juliet about marriage to Count Paris (this is the play we are studying at the moment).

Appendix 7

Teacher evaluation of the language lesson of 11th April

I was pleased with the amount of work and quality of work the pupils produced in response to the task. I found concentrating on the methods they had used to bias their pieces, and making points to the rest of the class quite demanding.

They all seemed to have understood - some were obviously more skillful than others. It was a pity some were missing at short notice, but since the work had been introduced before it should be possible to arrange 'catching-up' with some class- and some home-work.

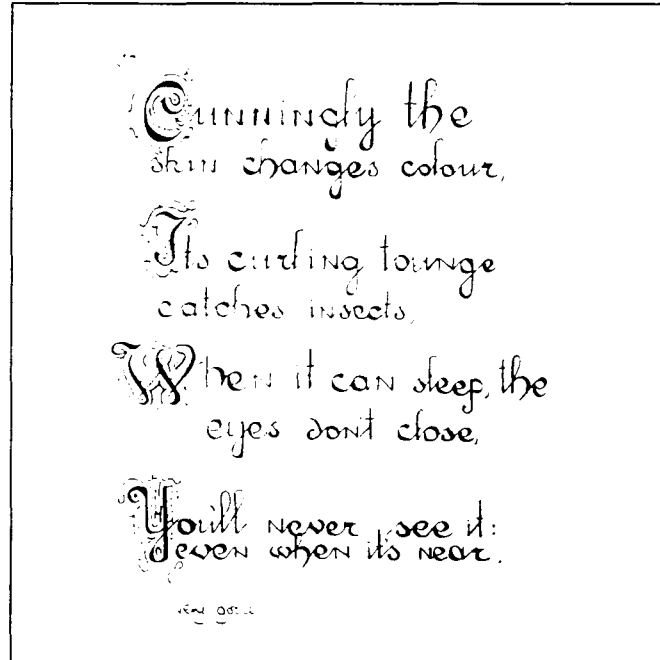
Two particularly interesting points which cropped up besides the one intended, were, I felt:

1. the misunderstanding of Ian's phrase of ironic humour for 'anti' in his 'pro' piece and the point we could make from this
2. the fact that sometimes we could detect other bias in the pieces as well as the one being demonstrated.

I am now encouraged by their response to ask them to record an analysis of their writings - saying *how* they did them, using 'language about language' to do this.

Appendix 8

Pastiche of Anglo-Saxon riddle poems with illuminated letters made by a pupil of 3F



Appendix 9

LONDON AND EAST ANGLIAN GROUP
EAST ANGLIAN EXAMINATIONS BOARD
LONDON REGIONAL EXAMINING BOARD
UNIVERSITY OF LONDON SCHOOL EXAMINATIONS BOARD
GCSE EXAMINATION

SUMMER 1988

Subject Title	English Literature
Paper No.	Paper 2 — Poetry and Prose
Time Allowed	2 hours (plus a further 15 minutes if needed)

There are two Sections in this paper: Section A (Poetry) and Section B (Prose).

You must answer the whole of Section A. Both Sections carry equal marks and you are advised to spend about an hour on each Section.

You may wish to make some notes while you are reading. Ensure that these notes are crossed out when you have finished with them.

You are encouraged to use copies of the books you have studied in answering Section B.

SECTION A – POETRY

In the poem which follows, Ted Hughes describes a stag hunt in Devonshire, and contrasts the behaviour of the human beings taking part with that of the animal.

THE STAG

While the rain fell on the November woodland shoulder of Exmoor
 While the traffic jam along the road honked and shouted
 Because the farmers were parking wherever they could
 And scrambling to the bank-top to stare through the tree-fringe
 Which was leafless. 5
 The stag ran through his private forest.

While the rain drummed on the roofs of the parked cars
 And the kids inside cried and daubed their chocolate and fought
 And mothers and aunts and grandmothers
 Were a tangle of undoing sandwiches and screwed-round gossiping
 heads 10
 Steaming up the windows.
 The stag loped through his favourite valley.

While the blue horsemen down in the boggy meadow
 Sodden nearly black, on sodden horses, 15
 Spaced as at a military parade.
 Moved a few paces to the right and a few to the left and felt rather
 foolish
 Looking at the brown impassable river, 20
 The stag came over the last hill of Exmoor.

While everybody high-kneed it to the bank-top all along the road
 Where steady men in oilskins were stationed at binoculars,
 And the horsemen by the river galloped anxiously this way and that
 And the cry of hounds came tumbling invisibly with their echoes down
 through the drabble of trees. 25
 Swinging across the wall of dark woodland.
 The stag dropped into a strange country.

And turned at the river
 Hearing the hound-pack smash the undergrowth, hearing the
 bell-note 30
 Of the voice that carried all the others.
 Then while his limbs all cried different directions to his lungs, which
 only wanted to rest.
 The blue horsemen on the bank opposite
 Pulled aside the camouflage of their terrible planet. 35

And the stag doubled back weeping and looking for home up a
 valley and down a valley
 While the strange trees struck at him and the brambles lashed him,
 And the strange earth came galloping after him carrying the loll-
 tongued hounds to fling all over him 40
 And his heart became just a club beating his ribs and his own hooves
 shouted with hounds' voices.
 And the crowd on the road got back into their cars
 Wet-through and disappointed.

Ted Hughes

Write as fully as you can about the poem, and about the feelings it arouses in you.
You may find it helpful to consider the following topics, together with any ideas of your own.

The stag:

the ways it behaves, and how it seems to feel
– in the first four verses
– in the last two verses.

The human beings:

the different kinds of spectators
what they do
how they feel about what they are watching.

The form of the poem:

any patterns which you notice in the way the poem is written.
(Try to suggest why you think the poet has used these patterns.)

The language used by the poet:

any words, phrases or lines which stand out particularly.
(Try to say why you find them effective.)

Your own feelings:

try to trace the ways in which your feelings change as you read through the poem.

SECTION B – PROSE

Answer two questions from this section, and write about at least two books. Before starting each question, name the book or books you are going to write about in that answer.

1. 'Novelists tell us stories, introduce us to interesting characters and, above all, make us think.'
Choose one of the books you have been reading and examine it in the light of this statement.

2. From one of the books you have been reading, select a significant episode.
Write about this episode, showing what makes it an important one in the novel as a whole.
(You will find it helpful to refer closely to your copy of the text when answering this question.)

3. Write about the relationships between parents and their children in one or more of the novels or stories you have read.

4. Write about the importance of the time when the action happens in a novel or short story you have read.

5. From one of the books you have been reading, choose a passage which makes you laugh (or at least smile!). By referring closely to the passage, explain why you react to it in this way.

6. Imagine you are able to interview one of the more interesting characters from a novel. Write an account of the interview, in which you discuss what he or she did in the book, and why.

England-Hungary

A Report from the English Perspective on the Comparative Research Study England - Hungary

Stephen J. Parker

1 Introduction

1.1 Summary of research procedure

In February 1988 a researcher from England visited a high school in Budapest for one week to make a pilot study of one Hungarian teacher's approach to mother-tongue teaching. In April 1989 this Hungarian teacher, acting now as the researcher, visited a high school in Norwich, England and observed all the mother-tongue lessons taught by one teacher in a two week period to two classes, one aged 13-14 the other aged 14-15. In May-June 1989 the English teacher and researcher returned to the Budapest school and observed all mother-tongue lessons taught by the Hungarian teacher in two weeks to two classes of the same age as those in England. All lessons were tape-recorded but only two from each country were transcribed. In Budapest and Norwich lessons in some other school subjects were observed but the research concerned only the one school in each country. Generalisations about mother tongue education in the country concerned can only be of the most tentative on the basis of this evidence.

1.2 Summary of the available data on the Hungarian context

1. Teacher log of work covered in Literature & Language in class 8B 1988-89 (not included).
2. Transcript of 8B Literature lesson (excerpt included as Appendix 1).
3. Teacher description of aims for 8B Literature lesson (included as Appendix 2).
4. Teacher evaluation of 8B Literature lesson (included as Appendix 3).
5. Transcript of 8B Language lesson (excerpt included as Appendix 4).
6. Teacher description of aims for transcribed 8B Language lesson (included as Appendix 5).
7. Teacher evaluation of transcribed 8B Language lesson (included as Appendix 6).
8. Notes on guided interview of teacher (not included).
9. Subjective impressions of two English observers, who observed all mother-tongue lessons of 8B and 1C over a two-week period, following a pilot observation by one observer of sample lessons for one week in the previous year (implicit in interpretative commentary which follows).

2 A review of contextual differences

2.1 Choice of schools

Budapest: the school is at the centre of the capital city and being attached to the university for the purposes of teacher- training, it is considered to be desirable by parents with educational aspirations for their children. There is therefore a large intake of children of professional parents with a high level of motivation.

Norwich: the English comprehensive school studied is located in a suburb on the outskirts of the provincial town of Norwich. It is considered to be an average state school with less problems than most of pupil indiscipline and to have a reasonable standard of academic achievement. Its intake is non-selective and represents the complete social band expected of comprehensive education. However in the region many professional parents with educational aspirations send their children to selective, private schools, which to some extent reduces the intake of the state comprehensive schools, particularly at the upper end of the ability range.

Because the English system is not centralised it is difficult to typify schools and teachers. There has been traditionally a marked difference in aims between the two sectors of education, private and state, private schools being generally considered closer in character to the gymnasium system. However the two major private schools in the Norwich area are single sex. It was therefore decided to pair the Budapest school with a Norwich school representing the comprehensive system, with an approach to English teaching closer to the traditional paradigm to make stronger grounds of comparison.

2.2 Intake of children

Budapest: the school studied takes children of all abilities for the second four year phase of elementary school (10 - 14) and then selected children for the gymnasium level of the final four year phase (14 - 18).

Norwich: the high school takes children of all abilities for the compulsory phase of secondary education (12 - 16) and all who opt for the final two year phase (16 - 18), taken either by those who have done well in the state examinations at age 16 and wish to proceed to the Advanced Level examinations, or those resitting the GCSE examination, or those opting for a vocationally oriented one-year course (CPVE).

2.3 Pattern of the day

Budapest: the day is divided into six periods, beginning at 8.00 a.m. Each lesson begins on the hour, and lasts for 45 minutes leaving 15 minutes interval between every lesson, with no longer break in the day.

Norwich: the pattern is more complicated. School begins at 9.00 a.m. followed on two days per week by an assembly of all pupils, reducing the time allowed for the first lesson on those days. Although the timetable allows for single lessons of 35 minutes, most lessons are taught as double units lasting 70 minutes. After one double lesson in the morning there is a fifteen

minute break followed by a second double lesson. There is a lunch break of 60 minutes followed in the afternoon by another two double (or four single lessons) with a break of 15 minutes halfway through.

Comment: finishing later, the Norwich pattern seemed to fill a larger part of the day, partly because of the hour-long lunch break. Availability of a cooked lunch reflects the pastoral role which British schools have traditionally undertaken. Budapest children were not given a longer lunch break since the 15 minute break after each lesson served a variety of purposes, academic and social. Although the Budapest pattern used a smaller proportion of the day and was thereby more densely filled, the fifteen minute break between lessons seemed to have decided advantages; the changeover from one subject to another was not so sudden, there was no crowding of corridors between lessons, staff did not need to rush from room to room, and there was less reason for late arrival of children to classes.

2.4 Teacher-Class contact time

Budapest: the timetable at the Budapest school is of 6 lessons per day for five days i.e. 30 lessons of 45 minutes. The normal contact time for staff is 18 - 20 lessons of 45 minutes duration per week (12 - 15 hours contact time). Teachers are not required to be present in the school when they are not teaching. VS, being a designated teacher-trainer, teaches a reduced load of 11 lessons (8.25 hours contact time):

- 2 language & 2 literature with class 8B
- 2 language & 2 literature with class 2C
- 2 literature with optional class year 3
- 1 pastoral with class 8B.

In addition VS is responsible for training and supervising up to six student teachers per year. For this she is awarded the status of 'master teacher', awarded a higher salary and a reduced teaching load.

Norwich: the timetable is of 40 periods of 35 minutes per week of which teachers normally teach 35 periods. The other five periods are free for marking/preparation though only three of these are guaranteed; two may be used to cover for absent staff. SR teaches 33 of the 40 periods (19.25 hours contact time). It is possible that she will supervise two trainee teachers a year but for this there is no additional payment or enhanced status or remission of teaching time. Teachers are expected not only to be on the premises during the school teaching hours 9.00 a.m. - 3.30 p.m. but to arrive by 8.35 a.m. and to leave not before 4.00 p.m.

Comment: amount of time spent directly reaching classes is a major point of difference between the two schools. Teachers in Norwich appear to teach for significantly more time in the week, to encounter more classes/more pupils, and to be obliged to stay on school premises, available for other duties if required. One can anticipate that this will put pressure on related activity such as preparation and marking. (The Norwich school has since this research changed to a pattern of 48 minute lessons, with 4 minutes of movement time between each lesson).

2.5 Teaching rooms

Budapest: each class has its own room to which different subject teachers come to teach the lesson (with the exception of the sciences). There is therefore no special stock of books or resources in the room of the observed classes for L1. Materials displayed on the walls of the classes observed were decorative rather than to support subject teaching. Pupils sit in rows of desks in threes, looking forward to the blackboard and teacher's desk.

Norwich: SR has a room to which classes come for their L1 lesson. It therefore has cupboards to hold some stocks of books and resource materials, and the walls are covered with displays of children's work, teacher-produced information posters about aspects of language and literature and professionally produced pictures. Pupils sit in rows of desks in twos looking forward to the blackboard and teacher's desk. On one occasion observed children turned in their seats to hold a ten minute discussion of an issue with an adjacent pair (SR reports that at other times during the year it is possible that she might use one of several different kinds of seating pattern, for instance moving desks together to accommodate groups of four).

The drama element of L1 is taught in a specialist drama room - carpeted, with no desks and only a few chairs, and with boxes containing theatrical costumes. The teaching style is therefore completely different from the other aspects of the course, emphasising physical movement by the children, who collaborate in groups of between three and six in the planning and performance of drama exercises.

Comment: Norwich pupils had to change room each lesson, hence large groups of children moved around the corridors between lessons causing considerable crush. Late arrival at lessons is also a frequent occurrence, making the start of lessons difficult, an issue of no significance in Budapest.

2.6 Official syllabus

Budapest: the content of the lessons is directed by a national curriculum, with a highly specific textbook for language and set texts with explanatory notes for literature.

Norwich: the content of the lessons for the first two years (ages 12-14) covers language, literature and drama and is determined by the individual teacher within loose guidelines agreed within the English Department of the school and within available resources. For the next two years (ages 14-16) drama becomes a separate optional subject. The language and literature content for these years is to some extent nationally standardised, in that all pupils take a two year course (the GCSE - General Certificate of Secondary Education) leading to an examination designed according to nationally agreed criteria, administered by regional Examination Boards. Schools may choose which board's syllabus they adopt for each subject, and which form of assessment (coursework, examination or a mixture of both) they wish in that subject. At Hellesdon English is examined by the continuous assessment of coursework submitted over the two year period. There are no formal text books for either literature or language. For literature the set books are chosen from a list of novels, plays, poems recommended by the Board. The majority of these are complete original works, including both classics and modern texts.

2.7 Classes observed

Budapest

1. Class 8B: 12/13 year olds all-ability in the last year of elementary education. No. in class = 34.
2. Class 1C: 13/14 year olds, high ability, in the first year of the 4 year gymnasium programme. No. in class = 33.

Norwich

1. Class 3: 12/13 year olds, high ability in the second year of the high school (year 2 = first year). No. in class = 28.
2. Class 4: 14/15 year olds in third year of the high school and in the first year of the two-year course for the public examination at age 16 called GCSE (General certificate of secondary education). No. in class = 25.

Comment: the Budapest classes were large although the rooms were large enough to contain them adequately and the children were so well behaved and taught so formally as to make it seem a smaller number. The Norwich classes were smaller but as the classroom was also smaller the larger of the two classes seemed to fill it completely; more informal methods such as group discussion meant a very high level of noise. The classes observed in Hungary formed the major part of the total contact of VS, but SR in Hellesdon taught five other classes in addition to the two observed, a total of approximately 200 children per week (high but not exceptional in England) which made for a considerable marking and preparation load.

3 Analysis of the Hungarian data

3.1 The fields of mother-tongue education

3.1.1 Curriculum and time-table

Budapest: mother-tongue is classified as two components: Language and Literature. The timetable was formally divided so that the two were taught as equal halves of the available time, namely 3 hours per week (2 x 45 minutes language, 2 x 45 minutes literature). A class may have the same Hungarian teacher for four years in order to increase continuity. We encountered a teacher from a different school in Budapest who taught a combination of History and Literature, from which we assume that Language and Literature can be taught as completely discrete subjects in Hungary. Such demarcation within the subject and its staffing we think would be very unlikely in England.

Norwich: in the school studied the subject is classified as language, literature and drama for years 2 & 3 (ages 12-14). (In other schools it is possible for drama to be taught as a separate subject or to be an unspecified component within English). Total English time is 3.0 hours in year 3 and 3 hours 30 minutes in year 4. Since a specialist room is available in the school for drama, the subject is specifically timetabled as one 35 minute period a week for classes up to third year (12-14 year old pupils i.e. Hungarian classes 7 & 8). In the fourth year (14-15 year olds i.e. Hungarian class 1) drama becomes one of a number of optional subjects, though English teachers may use it as a medium for developing response to literature or language skills if they choose. Throughout years 2-5 (ages 12-16) other components of

English are allocated global time and teachers have complete flexibility in how they divide the time between them. The boundaries are not tight; language is frequently taught through reference to literature and this is widely considered to be a fruitful interrelationship. Each class has the same English teacher for all three components each academic year, but a change of teacher is likely every year.

Although the Hungarian syllabus is designed centrally, the teacher observed appeared to have some freedom to depart from it, though this was not so much a divergence as a building upon and an extension of its direction. The teacher in Norwich had no centrally directed syllabus, but she clearly had an established repertoire of resources, of issues in language and literature, and of pupil assignments which could in fact have been written down as a detailed syllabus. This would however have been a personally designed one, which could be anticipated to differ in material detail (e.g. choice of literature texts studied) from that of other staff. One distinctive difference between the two systems is that pupils in the Hungarian system could look ahead in far more detail at the programme for the year, as evidenced by the official textbooks, whereas for the Norwich pupils the future was less apparent. 4th year pupils had each been given at the beginning of the 2 year GCSE course an outline description of what their work was to cover. For literature this included the titles of plays and novels they would be encountering as 'set books' in class, though not the poetry. The material would be encountered in the form of individual, complete texts and not as extracts in anthologies. There is no set text for language.

3.1.2 Teaching materials

For Language there was a text-book of instruction and illustrative examples, together with a workbook containing exercises, which were required by the state to form the basis of the course. We observed some input by pupils of their own language examples, in parallel with the text book examples. Our inability to understand the language was a severe limitation in appreciating the characteristics of these teaching materials, and so it was outside the scope of our research to study these texts in detail. However the examples of language being analysed/parsed by the class seemed as out-of-context as such examples would be in similar English materials. The emphasis seemed to be upon analysis rather than synthesis.

For Literature there was a text containing instruction, exercises and illustrative materials. In addition there was an anthology of extracts from the classics of Hungarian literature. We observed considerable input by pupils of references to texts which they had read outside the prescribed material. It was outside the scope of our observation to say to what extent such extension of the prescribed curriculum is typical.

3.1.3 Exercise books

Pupils kept a separate exercise book for Language and for Literature. In it they kept their own notes on the content of instruction in lessons, as well as their own notes in preparation for presentation to the class and prescribed assignments such as answering set questions in the text book. During our observation only a sample of these books from one class was taken in for marking, and it seemed that it was not the expectation that these books would be regularly marked by the teacher for linguistic and informational accuracy or appraised for quality.

3.1.4 Assignments

In Budapest the characteristic pattern of assignments which we observed was common to both Language and Literature, and was strongly marked. In our opinion it was the most distinctive feature of the Hungarian system which we observed; it seemed to have a significant effect upon the structure and style of the lessons observed and was markedly different from what we would normally expect in England. In England the standard pattern would be for assignments to serve a summative purpose i.e. to demonstrate learning after a lesson series, and to be presented in written form (of which the essay would be only one of many possibilities). In Hungary the unvarying pattern we observed was for assignments to serve a preparatory purpose, and to be presented orally i.e. students were expected to study the content of each and every lesson beforehand at home. They would make written notes on the prescribed text-book section and also such supplementary material as was available to them at home. However such written work appeared to be subservient to the requirement of oral presentation. Although the teacher did collect in some work for scrutiny in the observed lessons, it was in such small quantity and so infrequently as to be a very minor feature of the teaching by contrast with England.

From our interviews with the teacher, and with present and past students, we understand that this emphasis on oral performance has been central to Hungarian education from classical times. Final gymnasium and university entrance examinations in mother tongue (in common with other subjects) require students to present their knowledge orally, as a body of fact, to a panel of examiners and to respond to rigorous questioning.

3.2 Symbolic interaction

3.2.1 Types of action

The assignment pattern described above was closely related, and perhaps the determiner of, a lesson pattern which was almost invariably repeated in both Language and Literature. Without exception every lesson in both subjects began with the teacher calling on one student by name to stand and report back orally on what s/he had learnt in preparation for the topic they had reached in the prescribed course book. In Literature such reports might be an account of the major incidents in the life of a writer, a listing of the writer's major works, a critique of one or more such works, a recital by heart of a poem or a reading of a short story. In Language reports included the reading of a paragraph of writing illustrating some grammatical feature, or the reading of examples and analysis of their features according to grammatical terminology.

This formal presentation would take several minutes, with the rest of the class listening attentively and taking notes. (During the pilot study one year 4 i.e. final year student was timed as speaking for twenty minutes; for years 8 and 1 we estimated the usual presentation to be between 3 and 6 minutes). Once the formal presentation was completed, perhaps with some prompting for additional information by the teacher, other members of the class would add further information and comment, the teacher would correct misapprehensions and add further information, finally awarding a mark out of five for the student's performance, and recording that award in the class record book kept permanently on the teacher's desk. This report-discussion-evaluation pattern would be repeated up to three times in a lesson and hence these reports took up the major part of all lessons observed. There was very little direct teaching by the teacher which was not related to such pupil-class-teacher interaction.

From an English perspective, equally as marked as the structure of this pattern was its unvarying frequency. According to the rhetorics of English teaching one would expect far greater variety of teaching method and range of pupil behaviour in an English classroom.

3.2.2 Subject content

In the Literature lessons observed the focus was upon poetry and prose of canonical literature, i.e. literature written originally for an adult audience and considered over time to be 'classic'. We understood that such texts are studied in the main as extracts in the prescribed anthology. Such literature was not exclusively Hungarian, since one class was studying Shakespeare's 'Romeo and Juliet' in modern Hungarian translation, whilst many references were made to links between Hungarian writers and European literary movements in general and particular French and German writers. Youth literature appeared to play no part in the curriculum, and there did not seem to be a significant emphasis upon popular writers of the present day, or upon writings from wider sources such as for instance journalism or the media.

In Language the general education course ending in year 8 included a history of Hungarian language. The focus of the Language lessons observed was the analysis of language examples according to a precise grammatical system. Students completed the analysis of examples in the prescribed course book at home and also composed 'essays', very brief by English standards, to illustrate specific grammatical principles in a coherent context. However, in contrast with the current priority given in England to authentic function, form and audience in students' written output, the Hungarian students' essays were of non-specific genre; priority was given to analysis not synthesis, to medium not message. Although students were free to choose their own topic for such compositions, grammatical accuracy was the prime focus rather than creativity or communicative competence.

3.2.3 Subject specificity

This area is outside the scope of the research undertaken, although our limited observation of other subject areas (Biology, Latin, English) did tentatively suggest similar expectations in other subjects, namely: prior preparation of prescribed content; considerable emphasis on formal oral presentation by students of factual material committed to memory; a predominant lesson style of oral interaction between teacher and students focused on comprehension of the prescribed course material.

Oral work observed in other subjects included students being called on to read a text aloud to the class, to take part in role play in foreign language learning and to make explicit connections between current and previous learning. Although the written word was clearly significant in that all students made notes almost continuously, the resulting written work did not seem to be the focus of teacher attention. The return of marked written work was not a significant feature in any lesson observed. We saw little evidence of 'creative response', no forms of expression other than academic (i.e. factual answers to specific questions and formal essays), no self-chosen project work, no significant use of the visual/graphic expression and interpretation, no sign of school-industry links - all of which are in significant contrast with current cross-curricular trends in England.

3.3 Underlying values

Answers to the question "What values underlie the field structure of Hungarian teaching" come partly from explicit information given in the teacher interview and partly from intuitive assumptions made by the observers during the observation period. Because of the element of assumption the following should be taken as tentative, and we cannot suggest that our opinion is typical in the wider context of schooling in Hungary.

Three main strands of ideology suggested themselves to us:

1. **Cultural identity.** The twelve children whom we interviewed came from professional families, lived in a city with a rich cultural heritage which they had learned to appreciate through their background and the prescribed syllabus. They were aware that in attending this selective school they were favoured as part of an academic elite. In both Language and Literature components there was an emphasis upon the cultural milieu of Hungary; not upon social interaction or functional/ transactional competence. The Literature syllabus which we observed was constructed upon the detailed study of Hungarian authors, and the teaching placed such authors in the context of European cultural heritage. The same focus could be said to be present in that aspect of the Language syllabus which traced the historical development of the Hungarian language.
2. **Cognitive domain.** Of the three domains suggested by Bloom (1956) namely cognitive, affective and psychomotor we saw overwhelming evidence of cognitive aims in the lessons we observed and very little of affective and psychomotor. The contrast with England is most simply made by reference to drama, with predominantly an affective/psychomotor emphasis, not included in Hungary but assigned a place in the Norwich school syllabus. The central emphasis in Budapest in both Language and Literature was on analysis of text according to logical principles. Translation was a significant barrier to our understanding but we formed the opinion that the teaching encouraged convergent thinking with emphasis upon the acquisition of demonstrable factual knowledge.
3. **Oral expression.** Central to the teaching method, and to a large extent determined by the examination system, was the high level of demand upon the ability to recall fact from memory and shape it into a logical argument in an oral presentation. This was in marked contrast with England, where although official curriculum description suggests a high priority for oral expression, (and it is separately examined in the GCSE examination, contrary to the impression given in the preliminary Hungarian report in IMEN Occasional Paper 2 p.42) such student facility as we observed generally would be exceptional in the Norwich context - though private education in England has a comparable reputation.

4 Subject matter content of mother tongue education

The detailed content of the syllabus was open to external inspection in that it was determined in advance and in detail by the official text-books. The teacher observed had also kept a log of subject headings taught in the academic year prior to the research (not included). The interesting question as to how such content is selected is beyond the resources of the present

researchers to answer since it requires a knowledge of (a) what the selected content is - and this would for instance require knowledge of the literary works of each author selected (b) what the relationship of the selected material is to the overall schema of the syllabus (c) what alternative material has been rejected but might have been selected if other schema had been in operation. Because of linguistic and cultural barriers it was impossible for us to determine whether the selection of literary and linguistic texts projected a particular socio-political or aesthetic-philosophical world picture; whether, and if so in what way, the values of children were being deliberately shaped by such a framing of the syllabus.

In general terms the underlying principles of the syllabus appeared to us to be that the history of the national literature and language was presented in overview and selected detail to pupils as a corpus of fact, considered necessary for the educated person to play a full part in a particular European culture. Such a corpus was taken, as far as we could judge, largely from writings intended originally for an educated adult readership. The material was considered to be intellectually and emotionally demanding because of its expression of the spectrum of human existence and so it was treated by the teacher as serious, complex and an inheritance passed on to the next generation. We speculate that the nature of this corpus and its encapsulation as a defined syllabus outside the control of the individual teacher to a large extent predetermines the teacher's role: as a mediator, translator and guide for a child readership. Although in lessons observed the children did show empathy with the human experience presented, expressing emotional response and reactions which, within a limited range, diverged one from another, we formed the impression that the ultimate aims of the syllabus were to stimulate analytical, logical thought, to present a fund of factual knowledge for memorisation and to inculcate a consensus of judgment of what constitutes literary quality within Hungarian culture.

The observed teacher in interview suggested that she found the exact prescriptions of the official syllabus to be limiting, and that she would prefer more freedom to study literary material of her own choice, but of a similar high culture type. That seemed to constitute her concept of 'reform' - the substitution of alternative authors/texts; it was not to change direction towards for instance children's literature or authentic transactional texts, or popular media.

One would anticipate advantages for both teacher and pupils in such a pre-determined syllabus to be firstly a very much reduced demand on teacher preparation; by contrast the English teacher was responsible for designing the whole syllabus for pre-examination classes in both outline and in detail, with a teaching load more than double that of the Hungarian counterpart. Even for examination classes in England the syllabus is in outline only, as is the new National Curriculum. Secondly such a syllabus gives pupils an overall map of their learning throughout their school career; additionally from the beginning of any school year the diligent would be able to prepare well ahead of time and review their learning whenever they chose. If a central aim of an education system is to teach mother tongue as a corpus of fact, then such positivism must offer distinct advantages, in spite of the limitations it imposes on more aspiring teachers.

4.1 Structure of symbolic action

In the one week's observation period of the 1988 pilot study no translator was available and the lessons observed gave the researcher only a sense of the overall shape of pupil-teacher

interaction. In the 1989 research study proper, two classes (year 8 elementary and year 1 gymnasium) were observed in all their mother tongue language and literature classes with the same teacher over a two-week period, a total of 16 lessons. For these lessons a Hungarian teacher-trainee student of English gave a running translation and commentary. The teacher and student teacher later provided a transcript of two of the lessons of the year 8 class (one language and one literature) from which the extracts (see Appendix 1 and 4) are taken. It must be said that later study of the transcripts caused us to make significant adjustments to impressions we had formed during our observations when only a running commentary was available. For this reason we wish to be cautious in making firm assumptions about the lessons not transcribed, and progressively more cautious about lessons by the teacher concerned which we did not observe, mother-tongue lessons in other schools in Hungary, and lessons in other subjects in relation to that culture's overall aspirations. Hence it would be presumptuous to claim that our data did any more than suggest patterns and trends which must be more tentatively expressed as they move away from the epicentre of the single teacher observed.

Excerpt from a Literature lesson

(For transcript see Appendix 1. This is a copy of the transcript-translation kindly provided by the Hungarian participants. To avoid inadvertent errors no changes have been made to the translation or the typing.)

Commentary

The beginning of the lesson. The two pupils named in the duty rota come to the front of the class to tell the teacher which pupils are absent. Balazs apologises for leaving at home the text-book necessary for the lesson. The teacher expresses regret which we interpret as implied disapproval.

The teacher announces the subject of the lesson. A girl volunteers additional information but we assume that she makes a mistake because the teacher reacts by implying that she may be asked to demonstrate her knowledge in detail later. The teacher then calls on a boy to relate "what should be known about" the poet Illyes. It is not clear to us how the children discriminate between what is or is not significant detail, though the teacher adds "Less details about him and more about the poems we have spoken about".

The boy stands up and slowly but steadily, without reference to notes, recalls outline details of the writer's life (approx 142 words in 90 seconds). The teacher stops him, but since she says that the biographical details will be completed later we assume that such biography is considered relevant by the teacher. She then asks him to 'analyse' one of the three poems the class has read previously.

The boy proposes the poem 'Bartok' and begins an explanation of its significance, which seems to be in the realm of ideology. The teacher adds detail - "His music was too modern". "The poet says it's one of the human rights ..." and directs the focus of the analysis by asking the prompting 'closed' questions "And who was it prohibited by?", "And when did it happen?", "You perhaps noticed something ...?". The boy gives brief but what we take to be acceptable answers to these prompts.

The next closed question we suspect requires an answer on a larger scale with perhaps deeper literary perception: "Do you remember any interesting, conspicuous thing in the poem?" In terms of Hungarian literary criticism the answer may be a matter of established fact, but in

terms of Bloom's taxonomy the question suggests judgment/ evaluation, a higher level of response than the earlier questions requiring recall of factual information, which is Bloom's first level. The boy hesitates to the extent that the teacher judges he does not know the answer; we assume that prior knowledge of his ability influences that judgment. No other prompts are given and the teacher changes the topic of questioning, reverting to the lower level of recall, asking for a list of titles of prose works. The boy successfully lists five works.

The teacher then gives an appraisal of his performance; that the biography was acceptable, but adding the qualification that his book had been open, which emphasises that such performance is expected to be from memory. However the boy asserts that he did not look at his book and this assertion is supported by classmates around him. The teacher accepts this but judges the analysis of the poem to be unacceptable, saying that the boy will be given a chance to improve the performance later.

(Both observers at this point independently noted that the boy was awarded 5 marks (i.e. the maximum) for the biography and 0 for the analysis. This is not recorded in the transcript, and we can only assume that it was a comment added by the Hungarian translator at the time, either as a deduction from the tone of what was said, or from an overheard aside by the teacher or from seeing the mark as it was written down in the official mark-book).

The next phase of the lesson continues with the teacher announcing the next topic: the biography of the poet from the early thirties and the analysis of a second poem. She calls on a pupil by name to perform, and the pupil is the same Balazs who at the beginning of the transcript had apologised for leaving the book at home.

Interpretation

The beginning of the lesson demonstrates a monitor system which requires of the class a corporate responsibility for the orderly running of their own classroom and for keeping an attendance record. All mother-tongue lessons are in the room of the class concerned, so it is the teacher who moves from room to room, and the class 'owns' the room. During one break between lessons we saw quite a vigorous game of football going on in a room and two teachers who happened to be present ignored it completely. In the Norwich school children are locked out of classrooms in the breaks.

Balazs apologises for leaving a book at home because the predominant lesson pattern is for children to be chosen by the teacher without prior notice to lead the lesson, reporting back on the study they have made of the official text at home. No formal sanction is applied to Balazs, though disapproval is implicit. Throughout all our observations we saw no formal punishment given to a pupil, though always the teacher firmly asserted academic values and personal responsibility when confronting ignorance, idleness or misbehaviour.

The pattern of interaction which follows was repeated three times in this lesson, and was the predominant pattern in all lessons observed. We believe the pattern can be typified thus; at home prior to the lesson, pupils study the prescribed section of the official text books, perhaps supplemented by material (particularly literary) of their own or from a library. At the next lesson between one and three pupils are chosen by the teacher to formally rehearse their learning (elsewhere in the teacher's comments this procedure is translated as 'repetition'). The procedure involves heavy emphasis on memorisation, although analytical/critical commentary (in accordance with 'correct' interpretation) is also encouraged, together with references to earlier learning. The class is expected to listen with complete

attention, then to question or comment on the information given at the end of the formal delivery. Individuals who do not seem to pay attention or who whisper to others are called on by name or gesture. However class control was a very low key feature of the lessons observed; behaviour was generally very attentive. We were surprised on receiving the detailed transcripts how much spontaneous reaction was recorded from the class generally; our immediate impression had been of completely focused attention.

Assessment of the oral performance is made immediately by the teacher, on a mark scale of 0 - 5, which we understood was used in all subjects in the school. We never in our observations saw the assessment by the teacher challenged in any way by the child assessed or by the class listening. However the top mark of five was regularly awarded, suggesting that a policy of positive encouragement was applied, since it was clear even to the observers that those given lower marks had given a sub-standard performance by contrast in terms of noticeable hesitations, a briefer answer, failure to complete an answer, or translation revealing that a wrong answer had been given.

The assertion by the boy that he had not been looking at his book, an assertion supported by classmates, is an extremely rare example of the teacher's judgment being challenged by the class. In our observations we saw only minor and infrequent queries by children, generally to ascertain a fact, rather than to suggest a contrary opinion. Although children would contradict each other when after an oral performance there was more open discussion, we saw no dispute of the teacher's statements, opinions or attitudes concerning the course material at any time during our observations.

As for the content of the lesson, the teacher's aims and evaluation (see Appendix 2 and 3) indicate that there was an element of free choice by pupils in the writers they studied. We are unclear as to the nature of this freedom, since many of the children chose the same writer whose work appears elsewhere in the syllabus. Unless they had access to a wide range of suitable books outside the classroom we assume it is more likely that they will play safe by exploring in more detail writers mentioned in their anthologies than take risks by introducing completely new writers. Although in England free choice of reading text would be commonplace from the outset of independent reading, such free choice in a study of a literary figure would not be expected until age 14, as part of the GCSE 'independent study' though then it would be a much larger scale undertaking than that observed here.

It would be unusual in England for the biography of a writer to rate learning by heart. The comments made by Kiss-Spira in IMEN Occasional Paper 2 p. 42 are accurate, in indicating that the level of memorisation demand in English is very low, even in the examination syllabus. In that respect the Hungarian approach which we observed is much closer to the Advanced Level English Literature syllabus, studied for two years by high ability pupils aged 16-18. Though one could think of such diverse exceptions as Shakespeare, Wilfred Owen and George Orwell whose lives might be considered a significant part of the study of their writing by the younger pupils in GCSE examination classes, it would be more usual for such information to be considered as background and less than essential.

The excerpt was chosen because it seemed to us typical of both the interaction pattern and the approach to content in the lessons we observed.

Excerpt from a Language lesson

(For transcript see Appendix 4. This is a copy of the transcript-translation made by the Hungarian participants. To avoid inadvertent errors no changes have been made to the translation or the typing.)

Commentary

The extract begins approximately eight minutes after the start of the lesson. Before this point a boy has reported back on the subject of the formation of 'derived' nouns and adjectives, memorised for homework. The lesson comes almost at the end of the school year, and its content of this extract is based on the penultimate chapter of the official text book.

The teacher calls on a boy, Botond, to read out the composition he wrote for homework, illustrating derived nouns and adjectives. There is still conversation in the class about the preceding material so the teacher calls for silence. The teacher adds another dimension to the normal 'repetition' procedure by asking the class to write down in their exercise books the derived words that they hear in Botond's composition as he reads it. This more unusual task causes some consternation.

Botond reads his composition, approximately 100 words long, on the subject of wild boars. The teacher expresses keen approval and asks why that choice of topic, adding, presumably to the class to focus their attention, that she will in a moment ask what they have written down. Botond replies that the topic was the one he liked best and on being further encouraged with praise, adds that he has recently read an article on it in a magazine.

The teacher calls on Katalin to read the list of derived words noted, and Katalin apologetically lists six. The class chorus adds another. The teacher repeats one word, asking if that is all. The class chorus suggests another but the teacher rejects the chorus and calls on Dora by name to answer. Dora suggests two more words but the chorus rejects those as having been suggested already and adds one more.

The teacher then returns to Botond asking for an explanation of the derivation of the words listed. Botond begins a hesitant explanation with which the teacher interacts to prompt and to suggest information. The teacher calls on Bea to pay attention and when members of the class interject with a suggestion it is ignored by the teacher, who keeps the focus on Botond. She asks him one final question, and perhaps because of the pressure of this sequence of precise answers, he drops his voice to the extent that she asks him to speak up. A member of the class suggests part of the answer and Botond provides the other half. The teacher expresses approval, implies that his performance has improved from last lesson and evaluates his performance as worth 4 out of 5. This ends an episode in the lesson.

The start of a new episode is signalled as the teacher asks for volunteers to read their compositions. No one volunteers so Dora is chosen. Before she can begin Mate attracts the teacher's attention for some reason, and is asked if his (her) composition is ready. Mate replies that he does not have his things with him. The teacher replies cryptically and returns to Dora who reads out her composition, on football.

Interpretation

Botond's composition was on a self-chosen topic, and as evidenced later in the lesson, the class's writing represented a wide range of interests. The teacher seemed to be intrigued and pleased by such diversity, though that in itself would not have been remarkable in an English

context where individual choice of topic is commonplace.

Botond mentions that his interest arose from reading an article in 'Life and Science', which we take to be a serious adult magazine. In the context of the transcript this seems to be a slight point, but it seems to us to be worth further comment. Since the school had a well stocked library with many current serious magazines, he might have read it there. He might though have read it at home, and in interview with six children from the class it emerged that they were all the children of professional parents and all considered themselves to be from advantaged homes. Many were very well travelled, certainly by Norwich standards. From what we could judge of the cultural milieu of Budapest we would estimate that the impact on children of serious reading through the family context, complementing the values of the school, would be much greater than less demanding cultural influences, such as American-style television, which would more generally predominate in the lives of their English counterparts.

According to current English theory one would expect the writing to have had a specific structure and/or communicative purpose. All of the compositions read out in the lesson were similarly brief and we assume this was largely because the primary purpose of the writing was to provide material for analysis, and not to communicate information. Brevity would be an advantage in focusing analysis, whilst the requirement of using certain kinds of words to be subsequently analysed would increase the complexity of the task, making it akin to composing poetry. On the other hand where communication is the primary purpose, children of this age group in England would be expected to write at significantly greater length and within a specific genre. Some English teachers might subsequently use such writing for grammatical analysis, though nowhere would one find such a refined analytical system as we saw in operation in Hungary. Such analysis in England would be a consequence and not a formative influence on the process of text construction.

Throughout the episode the teacher's focus is upon the single pupil chosen to perform, and it is significant that during this interchange the teacher takes no notice of answers offered by other children. This emphasis upon solo oral performance was typical of all the lessons we observed. Discussions between the teacher and the whole class were more sparingly used and invariably came in the later phases of the lesson, after the 'repetition' phases. Concerning other possible patterns of oral interaction, at no time did we see pairs or groups of children working collaboratively; nor did we see any significant amount of solo or pair preparatory work in class. Most of the learning appeared to have already taken place outside the classroom, and therefore homework must play a very significant, but difficult to quantify, part in the description of the observed teaching.

Botond is prompted into responding and continuing a response beyond his level of certainty even though from the number of prompts and the dropping volume of his voice we can assume he is drying up. This high level of demand, dispassionately but insistently applied, appeared to us to be a typical teacher behaviour.

Although the demand on solo performance appears to be merciless, Botond is given 4 out of 5 for a relatively stilted series of answers. The teacher implies that he had not studied hard enough in the past and that he had been selected to perform on this occasion to give him the opportunity of lifting his previous mark. From this we assume that the psychology behind the marking is to give pupils an incentive by stick and carrot to improve their performance to the top grade - which is attainable. This is in contrast with the more common English

practice of avoiding the top and bottom score in any scale, no matter which of a great variety of scales is used. In the Norwich school written assignments are marked out of 25, and official examinations in percentages.

The teacher's statement concerning Botond's answer in the previous lesson is difficult to understand and appears to be contradictory, which may be an effect of translation. One would expect 'occur' to be positive not negative i.e. to read "Fortunately it occurred to you after your answer last lesson that you had not studied," the implication being that Botond had mended his ways as he had just demonstrated with this improved performance.

"Now" is a boundary marker indicating the start of a new episode. It is to be a more relaxed one since the 'on-the-spot evaluation' ground-rule is relaxed, together with the 'teacher-selects the performer' rule. However perhaps because volunteers must be able to affirm that their composition is 'a good one' no volunteer comes forward, so the teacher selects.

Mate attracts the teacher's attention. As we observed generally there is no direct admonition of undesirable behaviour though we assume there is implied criticism in the teacher's response, suggesting a pattern of repeated irresponsible behaviour. We would expect Mate to be selected by the teacher for a performance in the near future - and presumably Mate would have the same expectation.

As for the content of the episode, the analysis is necessarily specific to Hungarian and so it is difficult to comment on its appropriacy. The episode was chosen because all the language lessons we saw were similarly focused on the detail of very small texts, written for an analytical purpose.

It is worth noting though that a large part of the remainder of this lesson following the extract contained very much more teacher-whole class interaction than usual (see the teacher's aims and evaluation Appendix 5 and 6). The final chapter of the official text concerned variants in mother tongue dialect and included an account by the writer Illyes Gyula (referred to also in the literature extract) of his own personal, formative experience. This involved deep emotion and is an open-ended, value-based subject which stirred pupils to respond in similar vein. Such material was probably inserted by the curriculum planners to make a contrast with the finite scientific content which constitutes the larger part of the language syllabus. It raises an interesting issue for that concept of research which seeks 'characteristic' patterns, for in terms of quantity, the latter part of the lesson was not typical of what we observed. However because of the children's evident involvement in open-ended debate it could be argued that this end-of-course treat had a qualitative impact upon their attitudes towards the language course as a whole out of proportion to its quantitative significance. Because it was well beyond the scope of our investigation to even explore that issue we selected this more mainstream excerpt from an observed lesson.

Appendix 1

Excerpt of 8b LITERATURE lesson

Transcription and translation of a LITERATURE lesson

Date: 22/5/1989

School: Teacher Training Secondary School of the University of Budapest 9ELTE Sagvari Endre Gyakorloiskola)

Adress: Budapest, Trefort u. 8. 10S8. Hungary

Class: 8b, age: 14 number of pupils: 35

Teacher: Dr. Veronika Kiss-Spira

Translated by Krisztina Gecov and Veronika Kiss-Spira

T = teacher; Ch: = children; B = boy; G = girl

T: I liked to see two people on duty here!

Ch: Who's on duty today?

T: Sulan and Szasz are in the mark-book. Silence, please!

Ch: It's 22/5/1989. Forgach is here? Or isn't?

T: Now, children. Yes, Balazs!

B: I'm sorry but I left the book at home.

T: From which you're supposed to read something out for today.

B: Yes.

T: Well, that's a pity! First I'd like some to speak about Illyes what should be known about him. Less details about him and more about the poems we've spoken about, all right?

G: we've read two poems.

T: 3! Aniko you'd better remember them all! Let see Haraszti Sanyi!

HS: He was born in 1902 ...

T: We're waiting for everyone to be silent.

HS: He was born in 1902 in Racegrespuszta. He went to school here. Later they moved in Simontornya, that to Dombóvár where he attended the secondary grammar school for 2 years. His parents divorced, he and his mother went to Budapest and there they lived in Angyalföld (a working class area). First he attended a grammar school but later he changed it for a school of trade where he had the final exam at the age of 18. It was at this time that his first poems appeared in Nepszava. He went to Vienna and Berlin; and then to Paris where he attended the Sorbonne. He joined the avantgarde movement and he published some poems written in French. In 1926 he returned to Hungary, left the avantgarde movement and was writing in a Hungarian populist manner. He got the Baumgarten prize in 1931.

T: That's enough, thank you, someone'll continue it later. What are the poems we've read, chose one of them to analyze. Tell me the titles first!

HS: One sentence on the tyranny; Bartok; Because you are sitting opposite to me...

T: Which one do you choose?

HS: Bartok

T: Good

HS: So, he wrote this poem because Bartok's music wasn't allowed to be listened, so...

T: His music was too modern according to the contemporary 'cultural policy'.

HS: His music couldn't be played, and he...

T: The poet says that it's one of the human rights to be desperate, or to have a bad opinion about the world. And who was it prohibited by?

HS: By the political administration.

T: And when did it happen?

HS: In the 50's.

- T: Yes, it's about the 50's. You perhaps noticed something concerning the form, the tone and the words of the poem, didn't you?
- HS: It's a rapsody.
- T: Do you remember any interesting, conspicuous thing in the poem? Not really? Then would you mention some of his prose-works?
- HS: The People of the Pusta, Huns in Paris, Lunch at the Manor House, The page of Beatrice, In the boat of Kharon.
- T: Well, his life was all right, although sometimes you looked into your exercise-book,
- HS: It wasn't open!
- T: Sorry? Are you sure?
- Ch: It was not open!
- T: Then we can agree that the facts were all right, but you'll be asked about the poem once more because that was a bit of stuttering, wasn't it?
- Now, somebody'll continue the biography from the early 30's, and analyze another poem. It'll be Balazs.

Appendix 2

Teacher aims for LITERATURE lesson

Lesson for 8b Monday 22th May

Aims:

1. to encourage pupils to share their own findings on Hungarian literature of the last 40 years with each other
2. to widen and deepen their understanding of modern literature
3. to help them to acquire self-reliance in choosing books to read
4. to deepen their experiences step by step into a conviction that "high literature" isn't necessarily boring, a lot of them would be very interesting for them.

Objectives of this lesson:

1. to check that each pupil has completed the gathering of data on the chosen writer or poet, whether they wrote an appreciation on a chosen work by him.
2. Continuation of exploring of the modern Hungarian literature on the basis of pupil's choice.

Lesson:

1. 5-10 minutes: repetition. A pupil speaks about Illyes Gyula, a modern Hungarian poet.
2. 35 minutes: about 3 pupils present one poet or one writer each, read out some abstracts from his work chosen by the pupil himself/herself for that purpose. The other pupils have to make notes, the teacher helps them to choose the most important data to write down. to point out what they have to know.
3. Homework:
 - a to consider whether all homeworks will be done with enough care. To correct them if it is necessary.
 - b oral: to check over their own notes made on the lesson and memorise what was marked out for learning.

Appendix 3

Teacher evaluation of LITERATURE lesson

Evaluation of 8b lesson on Monday 22th May

1. In the first part of the lesson I asked more than one pupil (three) to speak about the poet who we learned about last week. The main reason was that they were prepared to the lesson comparatively better than I foresaw, so it did not take too much time to listen to three of them. One pupil could not express his thoughts about a poem consistently, so I gave him a chance to correct it on the following lesson.
2. I asked only one pupil about her choice instead of 3 I planned. The main reason was the vivid response of the class to the writer (Istvan Örkény) presented by this pupil. About 15 from the class read already something by this writer and 3 other pupils prepared their own presentation about him too. So there was a lot of interest in the theme, e.g. two pupils read out long citations spontaneously from different texts by this writer to explain some idiosyncratic features of his works: a text on grotesque, and one that was a comic "direction of use" of his own short stories. The writing chosen by this girl was interesting for the rest of the class. They listened to it very carefully and they have a lot of responses afterwards. Almost all pupils had important and authentic ideas on the presented text. It was very interesting, that they took the emphasis on motif of isolation of Hungarian people from the rest of the world in consequence of the language strange to other people.
3. I was pleased with the ambition of them to share their findings about modern Hungarian literature with others. At the end of the lesson ten pupils gave in their works for evaluation voluntarily. They think their work was very well done.
4. This lesson confirmed my earlier experiences with this class: they are better motivated to learn about a theme, a writer or a poet if they have a choice on a wide range than to absorb the obligatory material prescribed by the curriculum.

Appendix 4

Excerpt of 8b LANGUAGE session

Transcription of a Hungarian LANGUAGE lesson of 2/6/1989

Place: Form 8b; Teacher Training School of University of Budapest (ELTE), Sagvari Endre Gyakorló Iskola

Teacher: Veronika Kiss-Spira

The transcription was made from a tape and translated into English by Krisztina Gecov and Veronika Kiss-Spira.

(The Excerpt begins 8 minutes after the start of the lesson)

T: Now I'd like to hear the composition of Botond!

B: The Hungarian...

T: Silence, please! So that we all could hear what Botond wrote about.

He wrote about the Hungarian wild boars (Laugh). The task'll be the following: this time it won't be Botond who has to find the derived words, but you! Open your exercise-books, put down the title: Practising, and try to write down as many of the derived words Botond's going to read in his composition, as you can.

Ch: Then read it slowly, O.K.?

T: Just in the normal tempo. Take your exercise-book in your hand, and read it loud!

Ch: Turn to us a little bit, that's all right!

T: Go ahead, Botond!

B: "the tourists wandering about in woods and meadows, and the inexperienced people who go on outings occasionally, often examine the wilderness trying to avoid an encounter with a wild boar foaming at the mouth ready to tear the poor tourist into pieces. The false legends about the dangerous wild boards are spread by exaggerating lay-hunters. That's true that the wild boar is the most dangerous among the big games of our county. But we should take care of the fauna of Hungary! Don't hunt for the wild boar because we have only a few of this breed in our woods!"

T: This is great Botond! And what made you choose these animals to write about?
I'm going to ask what you wrote down immediately!

B: It was the topic I liked the most.

T: Good

B: Recently I've read an article about them in the Life and Science.

T: Good. Now I'd like you to read what you were able to put down. Katalin!

K: I haven't got too many: alkalmi, sürüseg, habzo, veres, veszedelmes, vadasz (occasional, foaming, bloody, dangerous, hunter).

Ch: tapasztalatlan (inexperienced)

T: Stop shouting, please! Did your "vadasz" (hunter)? Than that's all?

Ch: rövidszőrű (short-haired)

T: Stop shouting! Dora!

D: rövidszőrű, haxoszűju (short-haired, foaming-mouthed)

Ch: We've already had those ones!

T: Anything else?

Ch: sürüseg (wilderness)

T: Then we can go back to Botond who should tell us which type of derivation these words belong to!

B: Well, the word "inexperienced" means the lack of something.

T: Yes, and what is it derived from?

B: It's an adjective from a noun. Than "közeli" (nearby) means the origin of ...

T: Where the thing belongs to, where it is, yes:

B: where it is,

T: Bea, pay attention, please!

B: Well, this is a noun from noun, but I don't know if it's an abstract word or it's only a frequentative - the "sürüseg" (wilderness) is rather abstract.

Ch: It's a feature!

T: This can can be ...

G: It's an adjective

T: ... abstract, that was a very good idea! But I don't know why you mentioned frequentativeness. What is it that can be frequentative?

B: well, ő...

T: a verb, allright?

B: Yes, a verb.

Y: O.K. what else is there then?

B: Well, the foaming-mouthed, that's a feature.

F: And what class of words?

B: Well ő...adjective. Then lay-hunters, that's a job.

T: Job, yes.

B: It's derived from a verb.

T: Good, one more question: What nouns and adjectives can you derive from verbs? Nouns of what meaning?

B: Well, for example the

T: Botond, please speak up!

Somebody: -as, -es

- B: Yes
 T: -as, -es, and ...
 B: a good result of action
 T: Good. Fortunately, it didn't occur to you that you hadn't studied after your answer last lesson. It was better than last time, I was satisfied with your composition as well, you get 4. Now I'd like to hear two or three compositions, I won't mark them. Is there anybody who thinks his/her is a good one and would like to read it to us? If there's no volunteer I'm asking Dora to read what she wrote. Maté, what are you doing? Is your composition ready?
 M: I don't have my things here.
 T: You don't have anything here, I thought so.
 Yes, Dora!

Appendix 5

Teacher aims for LANGUAGE lesson

Lessons for 8b Friday 2nd June

Language

Aims:

It is the last chapter of grammar in this school-year that is very short, a closing unit with the aim to make the pupils conscious of the variants of their mother tongue, the layers of it by territories, by social groups and profession. They know about it a lot, so it is a last suggestion before they finish their "elementary" school (general school in Hungarian) and they begin their secondary school career.

Objectives of the lesson:

1. to discuss the phenomenon of language variants, and the problem of biases against dialects. In Hungary the poets, musicians, educators etc. value very high folk art and dialects, but the people living in big towns seldom laugh at the pronunciation of people of some rural areas. I would like to know their opinion about it.
2. to collect some words and expressions from different layers of language and make some observations about them.

Lesson:

1. 5-10 minutes: repetition. Compound words in Hungarian language. Reading out their compositions.
2. 30 minutes: discussion on language variants.
 - a. Introduction of the problem by means of a short excerpt of an autobiographical essay by Illyes Gyula (who we learned about on literature lessons). The excerpt can be found in their work-book.
 - b. the first part of discussion. What do they think about bias against dialects?
 - c. The different layers of language by profession, territory and social groups: the second part of exploring the problem. A short excerpt from an old cronicle given in the work-book. A task for individual work: collection of different words, expressions by their own knowledge. Some data from special dictionaries.
3. Homework:

Oral: to find texts written in dialects or in technical language etc. To prepare an oral analysis for a short statement.

A voluntary task: to find and bring in cassettes (or records, videotapes) for demonstration of special language variants.

Appendix 6

Teacher evaluation of LANGUAGE lesson

Evaluation of lesson for 8b Friday 2nd June

Language

The repetition was a little bit longer than I planned, because I chose two pupils who were less able and ambitious from Hungarian language and literature. Fortunately, they both were well prepared to the lesson, but I wanted to be sure, that they studied thoroughly. The second reason was that the pupil wrote very interesting short compositions at home, and they liked very much to listen to each other's compositions (and I myself was very much interested in them, too).

I think that the discussion on the language variants was very vivid and interesting. The pupils were open. The ambiguity of their evaluation of dialects was the very core of the problem. They think, the dialects have a value of their own, but they are a little bit ridiculous and strange. They think, that it is not nice to force a person to speak the standard Hungarian, but living in a bigger town it is better to change one's pronunciation. (My opinion is different, I do not think necessary to change one's pronunciation in any circumstances). They expressed their opinion that speaking in dialect does not mean to be uncultured, it has got nothing to do with intelligence.

We discussed one text, only, the excerpt of the autobiographical essay by Illyes Gyula. The other one we will explore on the next lesson.

I gave them different homework of the planned: They can choose to collect words and idioms of dialects or sciences and professions.

England - Hungary

Field structure: the reports on England and Hungary

Hugo de Jonghe

1 Introduction

Under the pressure of time I limited my analysis to field structure aspects in some of the documents, especially those about the English and Hungarian standard language lessons in 'the Ludwigsburg documents' (S. Parker and V. Kiss-Spira). It is my impression that both reports give a good description of what is (was?) going on in two rather different educational systems. It also gave me the opportunity to compare the findings in both reports with the experiences I have in my own country (Flanders).

2 The importance of field structure

I agree with the organising committee that the structure of the mother tongue teaching field is important. In Flanders e.g. you could say that mother tongue teaching moved from a two component structure (traditionally called 'language theory and authors') to a three component structure with 'language skills' as a third component, which only developed definitely after World War II. At that time there was a strong need for schools to help children from other than high and middle social classes master these skills. Necessary though it was, it also led to an inevitable loss of content in the literature component as the training of language skills claimed a substantial part of the mother tongue teaching time. At the same time there was (and still is!) the problem of redefining the role of the 'language theory' component, which traditionally included grammar, vocabulary and 'style'.

As I shall try to point out further, I do not really believe in the existence of a two component structure (language, literature), unless you divide the language component into two subcomponents (language skills, knowledge about language and language use). Even in the former Flemish structure with its 'language theory and authors' (i.e. knowledge about language and language use and secondary literature) there was a strong 'hidden' language skills component. E.g.: pupils had to write essays in which they had to put into practice what they had learnt about essay characteristics. I believe that you could say the same about the Hungarian field structure, described by S. Parker. The Hungarian language component does not only include grammar; it includes the training of language skills as

well (essay writing, reading aloud, presenting one's own findings about a book to peers etc.).

3 A single school subject?

Perhaps one could even say that mother tongue is not a single school subject. Literature e.g. shows a definite tendency to turn into an independent school subject. It certainly tries to recover the lost provinces. On the other hand grammar e.g. seems to go on as some sort of an independent subject, unaware of the severe criticism from the side of those educationalists who want mother tongue teaching to be communicative in the first place.

Maybe it is preferable to call mother tongue a conglomerate of interdependent semi-subjects, each of which could easily develop into a separate subject. It simply depends on circumstances and on educational policy whether you let them or not. In secondary education you might choose either a three component single subject model or a model with a two component language subject and literature as a separate one.

4 Report restrictions

A focus on field structure leads rather quickly to the question whether a series of ten or twelve lessons is enough to make reliable statements about such structures.

On the other hand there are certainly a lot of data which can enable us to construct a hypothesis about the general field structure in the educational systems described. I hope that such a hypothesis has some practical value, not in the first place perhaps for the teachers themselves but for educational authorities, curriculum developers, teacher training institutions etc.

Of course the material could also be analysed on another, meso- or micro-didactic level. Then you could give an answer to questions as: what are literature lessons about? which books do pupils read? what is the role of essay writing? what is the role of reading texts aloud? why does the teacher in the report on English lessons repeat her pupils' answers? etc.

5 A (universal?) diagram?

In my opinion it is practical to distinguish between three main fields in the teaching of standard language: (a) language skills, (b) knowledge about language, (c) literature. Often both the training of language skills (i.e. listening, speaking, reading and writing) and knowledge about language and language use are considered to be subcomponents of one single language component; sometimes one of them may be a 'hidden' one in the way I have just been describing (for instance Flanders some forty years ago, Hungary). In other cases such as France (as presented in Delnoy 1988) there are seemingly a larger number of semi-independent components (spelling, texts, grammar, writing and reading), which can be reduced to three main components:

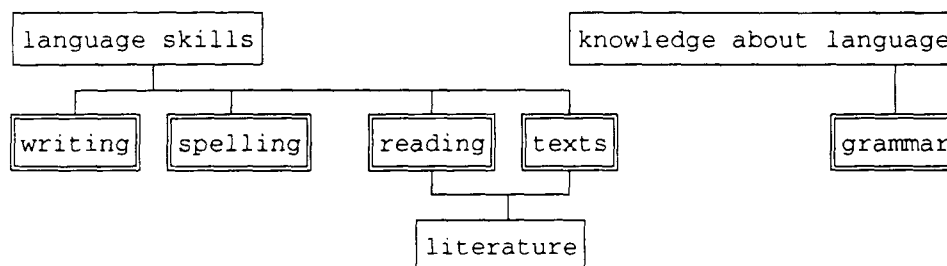


Figure 1: Components in French standard language teaching

In the French example I miss such subcomponents as listening and speaking. It is possible that in French schools no explicit attention is given to them, though I would rather doubt that. It might perhaps be interesting to develop a general diagram containing all possible components and subcomponents, some of which might then be marked as zero-components.

6 Interrelated components

A question that arises immediately is what sorts of relations there are between the different components. In the French example (1) 'writing' and 'spelling' seem to be treated as two different components. This may be due to the fact that traditionally a lot of time is spent on spelling, as in French the distance between spelling and pronunciation is rather great. In Flanders there is no need for such an independent teaching of spelling (though many teachers spend a lot of time giving spelling lessons!), so we can consider it to be a subcomponent of writing in secondary education or of writing/reading in primary schools. Thus relations between single components may depend on certain linguistic or even cultural factors.

A very important relation is the one between language skills and knowledge about language. In S. Parker's description of lessons in Hungary we see that the focus of the language lessons was "the analysis of language examples according to a precise grammatical system" (p. 9). This seems to mean that the language component predominantly consists of cognition about language. A closer look at the types of action shows that pupils have to do a lot of oral and written work (oral presentation, essay writing, reading aloud, answering to questions, reciting poems by heart etc.). Thus the language component ought to be divided into its two main subcomponents of knowledge and skills.

It is interesting though that in Hungary the training of language skills is subordinate to knowledge, whereas in most countries in Western Europe knowledge about language (use) is subordinate to the development of language skills. It may even be justified to speak about a tendency for 'knowledge about language' (history of language, grammar etc.) to turn into 'knowledge about language use' (text linguistics, pragmatics), leading to a reduction of the weight of grammar. In western rhetoric at least and to a certain extent in the teaching practice also grammar is primarily accepted as far as it is of some use to the

training of language skills. Of course, this is due to the introduction of another type of mother tongue education which is principally based on communication.

7 Reading and literature

In figure 1 there is also a relation between reading (and texts) as a subcomponent of language skills training and literature. This brings me to the diagram of the model behind the Dutch portrait (in Delnoy et al. 1988):

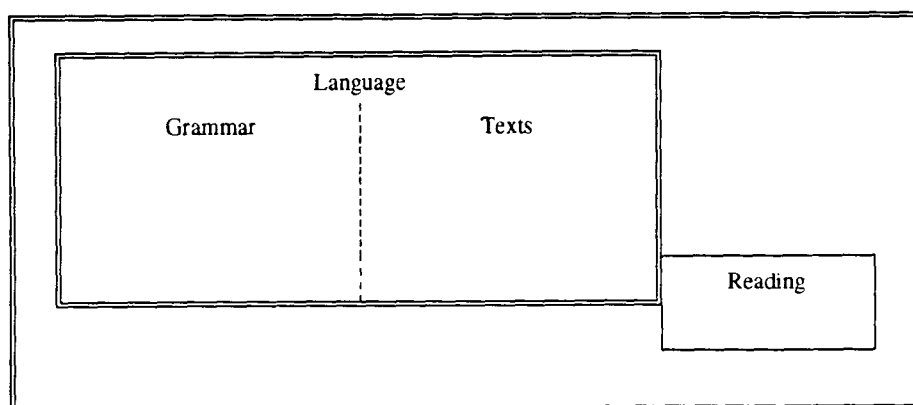


Figure 2: Mother tongue education in the Netherlands

In this diagram one can see a 'reading' component as a smaller appendix to the 'texts' side of language. I take it that the language component itself in that model is also of the same cognitive type: that it is about cognition in the language domains of grammar and texts. As reading is attached to it, it seems probable that it is a component in which cognitive elements of the main language component are brought to function in reading activities. If reading extends equally to literature, then we could come to the conclusion that in the presented model literature is considered to be a subcomponent to reading. With the same general structure as in figure 1 we could then present the model in figure 2 as follows:

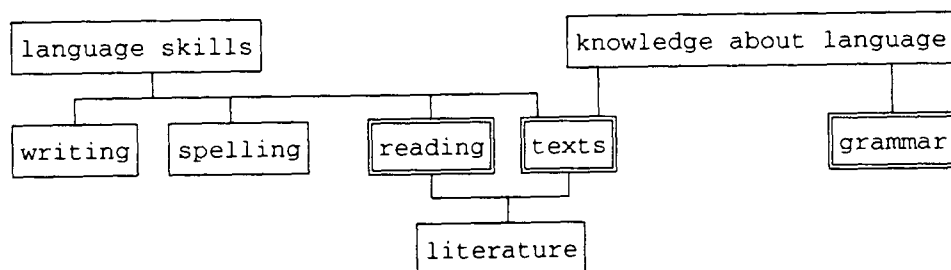


Figure 3: The Dutch field structure

It seems acceptable that components as 'writing' or 'spelling' etc. have not been filled in as they were missing in the lessons observed.

8 The field structure of Flemish mother tongue curricula

Let us consider the Flemish curricula for secondary schools for a moment. In their presentation of the standard language teaching components there are rather striking differences. First, the curriculum edited by the Ministry of Education (1983-84), which is still in use in ('official') schools depending on the Flemish Community, shows no less than six components: listening, speaking, reading, writing, language use and language observation, spelling. Literature is not present as an independent component; it is integrated in the reading component. On the other hand there is the rather puzzling denomination of 'language use and language observation'. Of course 'language use' cannot mean anything else than the four preceding components (listening etc.) Possibly the fifth component has simply been given a wrong name: maybe the authors only wanted to make it clear that this component is about cognition about language in its literary and non-literary use. Thus we can adapt the diagram to figure 4, with grammar as another subcomponent of knowledge about language use:

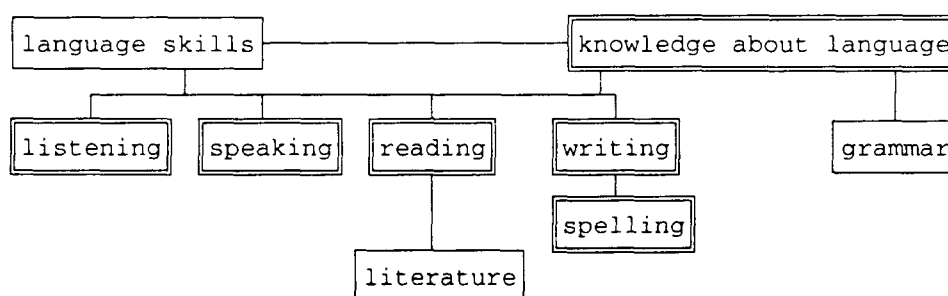


Figure 4: Flemish Community schools curriculum

Schools using this community curriculum represent about 25% of Flemish secondary schools; the large Catholic majority of schools have their own 'free' curriculum, in which a slightly different 'field structure' is shown: there are three main components (language skills, knowledge about language, literature), the first two having some subcomponents. When we use the same diagram again, the picture is now as follows:

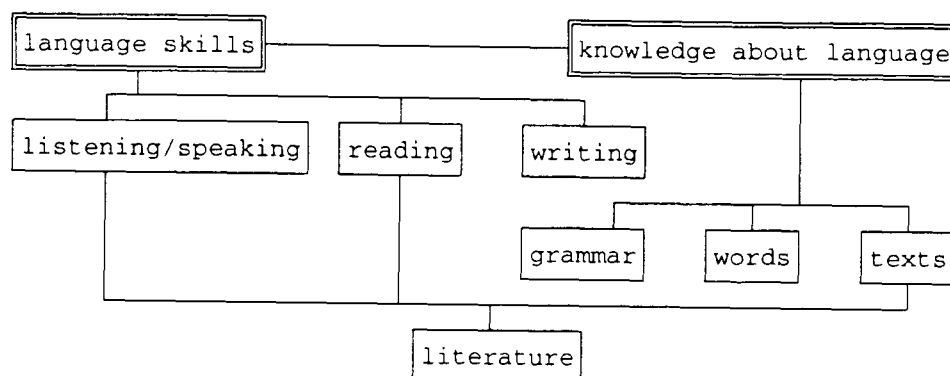


Figure 5: Flemish Catholic schools curriculum

Of course diagrams 4 and 5 do not tell us anything about the way the standard language is being taught in Flemish schools. I have simply tried to point out the differences between official and free secondary school curricula in Flanders. I am quite aware of the fact that a portrait of real teaching practice would probably reveal another factual field structure. Maybe you would see something like this:

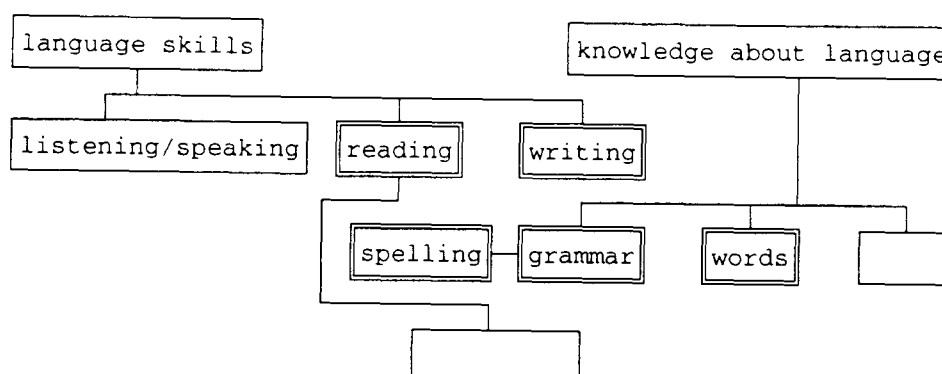


Figure 6: Supposed Flemish portrait field structure (age: 12-14)

Two of the boxes are empty: for 12-14 year olds you would probably find no contact with (adult) 'literature' and there would be almost no influence by text linguistics. Grammar and vocabulary ('words') would play an important role. Reading would focus on the explanation of youth novels and non-fiction. Spelling might reappear in a close relation to grammar, as a subcomponent of knowledge about language. It would be difficult to detect an explicit relation between the two main language components. Oral skills would not be given much direct attention. The strong emphasis on knowledge (grammar, vocabulary, spelling rules, accepted text interpretations) might be due to the use of school books and to the fact that evaluation is much easier with cognition than with abilities.

9 England: the fields in the report of Veronika Kiss-Spira

Using the same diagram again you could present the field structure as observed by V. Kiss-Spira as follows:

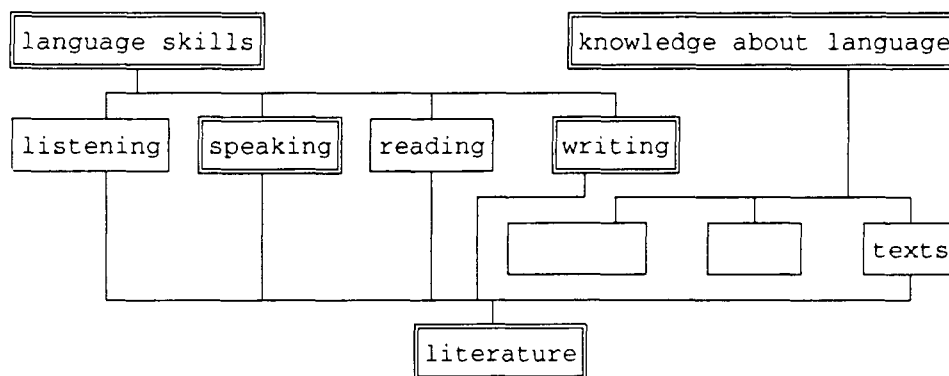


Figure 7: The field structure of mother tongue education in England

The main accent being on literature, all language activities stand in a close relation to it now. Knowledge about language is reduced to knowledge about the characteristics of literary texts, even in the appendix data about a language lesson. There are no signs of great importance being attached to fields as grammar or vocabulary, at least not systematically. Of course, this may be due to restrictions caused by the limited number of observed lessons. On the other hand, the author of the report points out the pressure of the GCSE, which is quite acceptable, though the teacher herself may also show a distinct bias towards literature.

There is of course some de facto training of language skills. It is rather difficult to judge the quality of the pupils' abilities: on the whole they seem to be fairly sufficient. I would not dare to imply shortcomings in speaking as the report seems to suggest. The transcription of the literature lesson e.g. shows in an interesting way how in their minds the pupils are working through the interpretation of the poem. An uttering as 'Cause when it goes up, I mean' (and so many others) should possibly not be considered as a defective answer to the teacher's question, but as a string of words coming from an inner flow of ideas, a process of groping for the meaning of the poem, urged on by the teacher's reasoning and questioning. There is quite a step from this process of inner verbalisation to a completely well-structured answer. After they have had the opportunity to work things out in groups and to write ideas down, they manage a lot better.

10 England and Hungary: similarities and differences

If we go back to the Hungarian field structure now, we can see that in a certain way it matches the English one: in both teaching systems there is a very close functional relation

between the training of language skills and literature. The main difference is that in Hungary literature seems to be the prevailing component, whereas in England communicative abilities are much more important, even though they are very closely linked to literature.

A characteristic of the Hungarian field structure is the 'looseness' of the knowledge about the language component and its reduction to grammar/parsing and spelling. I would venture to represent it in the following diagram:

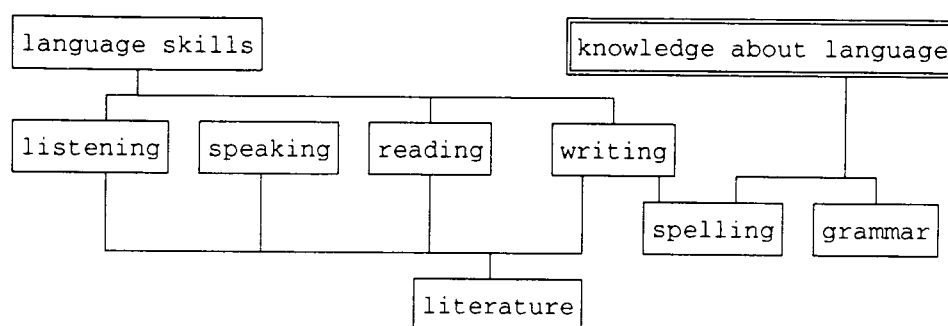


Figure 8: The Hungarian field structure

The advantage of diagram 8 is that it shows both the intended and the real, underlying field structure at the same time. Boxes in a double outline are those intended by the educational system, giving the impression that there are two mother tongue teaching fields. Of course there is one more, 'language skills' with its four subcomponents, shown in the boxes with a single outline just like the subcomponents of the 'knowledge about language' field.

11 The impact of regulations

Both the English and the Hungarian system make it clear that standard language teaching (of course teaching in general also) depends to a very large extent on regulations from outside: the input regulation so far by means of a centrally planned curriculum and school books in Hungary and the output regulation by means of examination requirements in England.

In Flanders the teaching system lies somewhere between the two. The centrally developed mother tongue curricula leave quite a lot of operational freedom to teachers and there are no centrally organised examinations. On the other hand most teachers are used to working with commercially developed mother tongue course books presenting the full scope of materials necessary to achieve the aims described in the centrally planned curricula. This means that the efficiency of teachers depends to a large extent of the quality of these methods and even more on the quality of their training (a) as reliable future users of methods or (b) as creative and innovative developers of their own teaching materials. This means that you could see lessons being given both ways: older teachers still working in some sort of a Hungarian way as they have been trained to work with methods which at a

time were set up along the lines of stricter curricula; younger and middle-aged teachers working with modern methods of a communicative style or developing their own communicative materials.

12 Field boundaries and underlying values

I find it necessary to distinguish between the field structure as it presents itself by means of curricula, text books, assignments etc. and the real field structure behind those phenomena. In the Hungarian example there seem to be only two components (language, literature) and certainly Hungarian teachers may be conscious of that fact. Nevertheless, a closer look at what is really going on reveals the existence of a language skills component as well.

The language skills component is always present, whatever the school subject may be. Thus the Hungarian structure as it is described in the S. Parker's report shows a striking similarity to the real structure of history, geography, maths etc.: there is always a substratum of language activities (listening, answering, reading, writing answers, taking notes, essay writing etc.). Western educational systems took quite some time to discover the importance of this substratum for 'socially disabled' children, who do not belong to middle and higher classes. Once discovered (see for instance Bernstein 1972, a.o.) it soon became a major concern of mother tongue teaching to foster communicative abilities. This also means that the 'hidden' language skills component was brought to light.

Finally, I would like to compare the English, Hungarian and Flemish systems on the basis of a certain number of boundary markers. Of course, one should take into account the fact that the three educational systems are developing at this moment. Since the introduction of the national curriculum in England, it would be necessary to change the first minus into a plus.

Boundary markers	England	Hungary	Flanders
curriculum	-	+	+
time-table	-	+	+
subject rhetorics	+	+	+
traditions	+	+	+
central examination	+	+	-
feasibility of evaluation	+	+	+
assignments	+	+	+
text books	-	+	+

Figure 9: Comparison of the educational systems in England, Hungary and Flanders

In the whole of the field structure hypothesis presented in this paper, it seems clear that these markers set the boundaries of the fields as they are described in the portraits (the double-lined boxes of the diagrams). It needs a closer look at what is really happening in

class-rooms to discover the underlying more general structure, which usually is hidden to a certain extent by the boundaries teachers and educational authorities are aware of.

As to the underlying values it might be interesting to put educational systems on bi-polar scales, as in the following:

cultural heritage scale	+ H E _____ FI _____ -
communi- cation scale	+ E _____ FI _____ H -

Figure 10: Bi-polar scales of educational systems in England, Hungary and Flanders

As described in the portraits the Hungarian and the English mother tongue educational systems are much more on the plus side of the cultural heritage scale than the Flemish one. On the communication scale there is the striking fact that Hungary moves far to the minus side, leaving Flanders somewhere in the middle. Nevertheless, it seems quite clear that western influences will make Hungary shift more to the other side in the years to come.

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England - Hungary Analysis of Two Fragments

Sheila Robinson

1 Introduction

Veronika Kiss-Spira, in her report included in the Tisvildeleje Papers and Stephen Parker, in his report included in the 3rd IMEN Conference Papers, have explained the stage which the England - Hungary research has reached (Kiss-Spira 1990; Parker 1990, also this volume).

Because of the time factor, each side has so far had to present a subjective view, which both researchers have made clear in the above mentioned papers. Kiss-Spira has had to present the uncorrected transcription of a literature lesson at Helleston from which she has been able to make tentative observations, and Parker has emphasized that our comments about Hungarian mother-tongue education can only be tentative also.

I have therefore decided to select fragments from the literature lessons already under discussion, as the perspective of the third party involved in this research may perhaps advance it a little further.

I have chosen the Hungarian literature lesson fragment used by Parker (see Appendix 1 of A Report from the English Perspective on the Comparative Research Study England - Hungary, this volume), and a fragment from the English literature lesson quoted by Kiss-Spira (see Kiss-Spira 1990, 29-39). In each case, the fragment is taken from the beginning of the lesson.

I must emphasise that my comments about the Hungarian lesson are those of a teacher-observer assisted by an interpreter, while my comments about the English lesson are those of the teacher-researcher teaching the lesson.

As Parker has already clearly stated our tentative observations under the headings required in the Guidelines provided, there seems little point in my restating them. This analysis may serve as additional material germane to the discussion.

It seems to me to be very helpful to be able, as far as possible, to study material in the order and context in which it happened. I therefore propose to arrange the analysis in the following way:

1. the diary into which the Hungarian fragment fits
2. the teacher's preparatory comments
3. the fragment of the Hungarian literature lesson
4. the fragment split up, with commentary
5. the teacher's evaluation
6. the diary into which the English literature lesson fits

7. the teacher's preparatory comments
8. the fragment of the English literature lesson
9. the fragment split up, with commentary
10. the teacher's evaluation
11. some comments and observations.

2 Teacher log: 8b Literature Programme

Diary of the work done wit 8b

Literature

1. Mond 5th Sept. Some information on the syllabus.
2. Thur 8th Sept. On Moricz Zsigmond, the Hungarian novelist.
3. Mond 12th Sept. Reading out and talking about a short story by him (Seven pennies).
4. Thur 15th Sept. Introducing and starting to talk about his novel for children: "Be warm-harted to the very last" read by children at home. Setting up the "Be warm-harted" essay to be written at home. There were different titels for choise. Due in on 29th Sept.
5. Mond 19th Sept. Talking about his novel above.
6. Thur 22nd Sept. Further explorations into his novel above.
7. Mond 26th Sept. Continuing discussion of his novel above.
8. Thur 29th Sept. Reading out and checking on pupils' essays prepared at home and a discussion on them.
9. Mond 3rd Oct. Some information on Tamasi Aron, the Hungarian writer.
10. Thur 6th Oct. Introducing and starting the discussion on an exerpt read by children at home from his novel-trilogy "Abel".
11. Mond 10th Oct. Further discussion II on the exerpt.
12. Thur 13th Oct. Some information on Nagy Lajos a Hungarian writer between the two world wars.
13. Mond 17th Oct. Discussion I on one of his short stories read by the children at home.
14. Thur 20th Oct. Discussion II on his short story.
15. Mond 24th Oct. Some information on life and works of Gelleri Andor Endre, a Hungarian short story writer between the two world wars.
16. Thur 27th Oct. Talking about a short story by Gelleri ("A bread and drippings and an apple").
17. Mond 31st Oct. Further discussion on the short story above.
18. Thur 3rd. Nov. Reading out an other short story by Gelleri and talking about it (One penny).
19. Mond 14th Nov. Further explorations into the short story above.
20. Thur 17th Nov. Summary of the learned material about Hungarian novelists and short story writers.
21. Mond 21st Nov. Setting up an essay to be written at school on the short stories they read. The pupils may choose among different titles.
22. Thur 24th Nov. Checking on and marking the essays, reading out the best ones.
23. Mond 28th Nov. Some information on life and works of the Hungarian poet Jozsef Attila.
24. Thur 1st Dec. Reading some verses by Jozsef Attila and talking about them by children chose. The task was to choose two verses by Jozsef Attila, to prepare reading them out nicely and write essays on them. We worked on the base of pupils' prepared material

- during the next 5 lessons.
25. Mond 5th Dec. On the poetry of Jozsef Attila as above described.
 27. Mond 12th Dec. On the poetry of Jozsef Attila as above described.
 28. Thur 15th Dec. On the poetry of Jozsef Attila as above described.
 29. Mond 19th Dec. On the poetry of Jozsef Attila as above described.
 31. Thur 5th Jan. Some information on life and works of the Hungarian poet Radnoti Miklos.
 32. Mond 9th Jan. Reading some verses by Radnoti and talking about them by children chose. The task was to choose two verses by Radnoti, to prepare reading them out nicely and write essays on them. (The same system as above). We worked on the base of pupils' prepared material during the next 4 lessons.
 33. Thur 12th Jan. On the poetry of Radnoti as above described.
 34. Thur 16th Jan. On the poetry of Radnoti as above described.
 35. Thur 19th Jan. On the poetry of Radnoti as above described.
 36. Mond 23th Jan. Summary of everything they learned about Jozsef Attila and Radnoti.
 37. Thur 26th Jan. Information on drama and different dramatic genres.
 38. Mond 30th Jan. The comedy as a literary genre.
 39. Thur 2nd Febr. Famous comedy writers of world literature (Aristophanes, Plautus, Shakespeare, Goldoni, Moliere, Gogol were mentioned).
 40. Mond 6th Febr. On Shakespeare and his comedies.
 41. Thur 9th Febr. Discussing As you like it.
 42. Mond 13th Febr. Discussing further As you like it.
 43. Thur 16th Febr. Some further explorations into As you like it.
 44. Mond 20th Febr. Some information on Moliere and talking about Scapin read by children at home.
 45. Mond 27th Febr. Talking further about Scapin.
 46. Thur 2nd March. Some information on Gogol.
 47. Mond 6th March. Talking about the Inspector by Gogol read by children at home.
 48. Thur 9th. March. More commentaries on the Inspector by Gogol.
 49. Mond 13th March. Setting up an essay on drama to be written at school. There were given some titles and the children might choose among them.
 50. Thur 16th March. Checking on and marking the essays. Reading out the best ones.
 51. Mond 20th March. Some information on modern world literature.
 52. Thur 23rd March. An introduction to Hemingway's world.
 53. Thur 30th March. Talking about the old man and the sea I.
 54. Mond 10th Apr. Talking further about The old man and the sea I.
 55. Thur 13th April. Golding: Lord of the Flies. A short introduction about Golding's life and works.
 56. Mond. 17th Apr. Golding: Lord of the Flies. Discussing the novel. Setting up an essay written at home. Due on in 27th Apr. Title: "On the nature of man. Exerpts from a scientific description of man written by an inhabitant of a distant planet".
 57. Thur 20th Apr. Golding: Lord of the Flies. Making further explorations into the novel.
 58. Mond 24th Apr. Golding: Lord of the Flies. Continuing discussion of the novel.
 59. Thur 27th Apr. Reading out and discussing pupils' essays prepared at home: "On the nature of man. Exerpts from a scientific description of man written by an inhabitant of a distant planet". Setting up the following task due on by 25th May: Choosing a monderen Hungarian writer of a poet, gathering information on him/her, preparing an essay on a novel or two short stories or 3 poems by him/her, preparing some exerps to reading up nicely for the class.
 60. Thur 4th May. A summary of the teaching material about modern world literature.

61. Mond 8th May. On the literature of Hungary after the second world war. A short information and introduction.
62. Thur 11th May. Life and works of Illyes Gyula, the poet, prose-writer and essayist.
63. Mond 15th May. Reading out and discussing a poem by Illyes (Bartok).
64. Thur 18th May. Reading out and discussing another poem by Illyes (A period about despotism).
65. Mond 22nd May. Reading out and talking about a third poem (a love-poem) by Illyes.

3 Teacher aims for literature lesson

Lesson for 8b Monday 22th May

Aims

1. to encourage pupils to share their own findings on Hungarian literature of the last 40 years with each other;
2. to widen and deepen their understanding of modern literature;
3. to help them to acquire self-reliance in choosing books to read;
4. to deepen their experiences step by step into a conviction that "high literature" isn't necessarily boring, a lot of them would be very interesting for them.

Objectives of this lesson

1. to check that each pupil has completed the gathering of data on the chosen writer or poet, whether they wrote an appreciation on a chosen work by him;
2. continuation of exploring of the modern Hungarian literature on the basis of pupils' choice.

Lesson

1. 5-10 minutes: repetition. A pupil speaks about Illyes Gyula, a modern Hungarian poet;
2. 35 minutes: about 3 pupils present one poet or one writer each, read out some abstracts from his work chosen by the pupil himself/herself for that purpose. The other pupils have to make notes, the teacher helps them to choose the most important data to write down. To point out what they have to know about the presented writers;
3. Homework:
 - a. to consider whether all homeworks will be done with enough care. To correct them if it is necessary;
 - b. oral: to check over their own notes made on the lesson and memorise what was marked out for learning.

4 Excerpt of 8b literature lesson

Transcripton and translation of a literature lesson

(Length of whole lesson: 45 minutes)

Date: 22-5-1989;
 School: Teacher Training Secondary School of the University of Budapest (Elte Sagvari Endre Gyakorloiskola);
 Address: Budapest, Trefort u. 8. 10S8. Hungary;

Class: 8b age: 14, number of pupils: 35;
Length: 45 minutes (of whole lesson)
Teacher: Dr. Veronika Kiss-Spira;
Translation: Krisztina Gecov and Veronika Kiss-Spira.
(T = teacher; Ch, B, Girl, HS = pupils)

T: I liked to see two people on duty here!
Ch: Who's on duty today?
T: Sulan and Szasz are in the mark-book. Silence, please!
Children on duty: It's 22-5-1989. Forgach is here? Or isn't?
T: Now, children. Yes, Balazs!
B: I'm sorry but I left the book at home.
T: From which you're supposed to read something out for today.
B: Yes.
T: Well, that's a pity! First I'd like some to speak about Illyes what should be known about him. Less details about him and more what about the poems we've spoken about, all right?
Girl: We've read two poems.
T: Three! Aniko you'd better remember them all! Let see Haraszti Sanyi!
HS: He was born in 1902...
T: We're waiting for everyone to be silent.
HS: He was born in 1902 in Racegrespuszta. He went to school here. Later they moved in Simontornya, then to Dombovar where he attended the secondary grammar school for two years. His parents divorced, he and his mother went to Budapest and there they lived in Angyalföld (a working class area). First he attended a grammar school but later he changed it for a school of trade where he had the final exam at the age of 18. It was at this time that his first poems appeared in Nepszava. He went to Vienna and Berlin; and then to Paris where he attended the Sorbonne. He joined the avantgarde movement and he published some poems written in French. In 1926 he returned to Hungary, left the avantgarde movement and was writing in a Hungarian populist manner. He got the Baumgarten prize in 1931.
T: That's enough, thank you, someone'll continue it later. What are the poems we've read, chose one of them to analyse. Tell me the titles first!
HS: One sentence on the tyranny; Bartok; Because you are sitting opposite to me...
T: Which one do you choose?
HS: Bartok.
T: Good.
HS: So, he wrote this poem because Bartok's music wasn't allowed to be listenend, so...
T: His music was too modern according to the contemporary 'cultural policy'.
HS: His music couldn't be played, and he...
T: The poet says that it's one of the human rights to be desperate, or to have a bad opinion about the world. And who was it prohibited by?
HS: By the political administration.
T: And when did it happen?
HS: In the 50's.
T: Yes, it's about the 50's. You perhaps noticed something concerning the form, the tone and the words of the poem, didn't you?
HS: It's a rapsody.
T: Do you remember any interesting, conspicuous thing in the poem?

Not really? Then would you mention some of his prose-works?

HS: The People of the Pusta, Huns in Paris, Lunch at the Manor House. The page of Beatrice. In the boat of Kharon.

T: Well, his life was all right, although sometimes you looked into your exercise-book.

HS: It wasn't open!

T: Sorry? Are you sure?

Ch: It was not open!

T: Then we can agree that the facts were all right, but you'll be asked about the poem once more because that was a bit of stuttering, wasn't it?

Now somebody'll continue the biography from the early 30's, and analyze another poem. It'll be Balazs.

Briefly, the remainder of the lesson:

Balazs continues the poet's biography; he then speaks about the poem "One Sentence on the Tyranny"; pupils are asked to speak about an author of their own choice. A pupil chooses Orkney and talks about his life and gives titles of some of his works. The teacher adds some information. The lesson turns to his one-minute short stories and a pupil reads and analyses one from her preparation for the lesson. They are asked to note key words about these stories, in particular the idea of grotesque comedy.

5 Commentary on the Hungarian literature lesson fragment

T: I'd like to see two people on duty here!

The teacher opens the proceedings, but it is to remind pupils of their responsibility to open proceedings. Two pupils have a duty to make announcements, giving the teacher necessary information, e.g. who is absent. This, in my observations, was done very formally.

Ch: Who's on duty today?

Pupils are now taking over the initiative. Do they ask this question of the teacher or the other pupils?

T: Sulan and Szasz are in the mark book. Silence please!

The teacher answers, giving the names. Evidently there is a rota organisation in the mark book. The mark book stays in the classroom for teachers to enter marks for this class. Until I came to Hungary I did not fully understand what V. Kiss-Spira meant when she asked me for the "Classbook". When I showed her my mark book with all my classes for the year entered, it did not seem to be what she meant.

The teacher calls for silence so that the monitors may speak.

Ch: It's the 22nd May 1989, Forgach is here. Or isn't?

Thus it seems the onus is on the pupils to be ready for the teacher, to give information, to have the situation prepared.

T: Now children. Yes Balazs!

The marker is given - but Balasz is allowed to say something he wants to say before proceedings really begin:

B: I'm sorry but I left the book at home.

T: From which you're supposed to read something out for today.

B: Yes.

T: Well, that's a pity!

From this exchange I think Balazs wants the teacher to know he has left the book at home

before he is called upon to deliver his work. I think the teacher admonishes him, but does not make a big issue out of it. I gain the impression that he does not feel too badly about having to confess. I wonder - did he know it was to be his turn or was he trying to speak out in case he should be asked?

T: ... First I'd like someone to speak about Illyes what should be known about him. Less details about him and more about the poems we've spoken about - all right?

It seems that the works may be more important than the biography. Nonetheless it seems that there are compulsory facts which must be known about him.

G: We've read two poems.

T: Three! Aniko - you'd better remember them all!

I wonder whether the pupil wishes she had not spoken. I gather that they have studied three poems together and must remember them all in some way.

T: Let's see... Harazsti Sanyi.

The boundary marker indicates a choice is going to be made - now Harazsti Sanyi must speak.

HS: He was born in 1902 in Racegrespuszta. He went to school here. Later they moved in Simontorna, then to Dombóvár where he attended the secondary grammar school for two years. His parents divorced, he and his mother went to Budapest and there they lived in Angyalföld (a working class area). First he attended a grammar school but later he changed it for a school of trade where he had the final exam at the age of 18. It was at this time that his first poems appeared in Nepszava. He went to Vienna and Berlin; and then to Paris where he attended the Sorbonne. He joined the avantgarde movement and he published some poems written in French. In 1926 he returned to Hungary, left the avantgarde movement and was writing in a Hungarian populist manner. He got the Baumgarten prize in 1931.

T: That's enough, thank you, someone'll continue it later. What are the poems we have read? Choose one of them to analyse. Tell me the titles first.

I think that although biography is stated to be less required than the works themselves, it is nonetheless regarded as important to know by heart - for someone must continue it later. I see that this pupil must choose one of the poems to talk about. I wonder what will happen if another pupil relates well to this poem but cannot now be tested on it as s/he will have heard HS.

HS: One Sentence on the Tyranny, Bartok, Because you are sitting opposite to me.

T: Which one do you choose?

HS: Bartok.

T: Good.

I think "Good" must be the marker, signalling that HS should begin.

HS: So, he wrote this poem because Bartok's music wasn't allowed to be listened, so...

T: His music was too modern according to the contemporary 'cultural policy'.

My notes taken at the time indicate that HS is floundering and the other pupils are laughing, so I think the teacher is having to prompt him now.

HS: His music couldn't be played and he...

T: The poet says that it is one of the human rights to be desperate or to have a bad opinion about the world. And who was it prohibited by?

HS: By the political administration.

T: And when did it happen?

HS: In the fifties.

I think that the teacher's prompting here is veering back towards social/historical circumstances - that the pupil is expected to know these things.

T: Yes it's about the Fifties. You perhaps noticed something about the form, the tone, the words of the poem didn't you?

HS: It's a rhapsody.

I notice that the pupil is also expected to comment about the form; about the poetry itself. He can say it is a rhapsody.

T: Do you remember any interesting, conspicuous thing in the poem? Not really? Then would you mention some of his prose works?

HS: The People of the Pusta; Huns in Paris; Lunch at the Manor House; The Page of Beatrice; In the Boat of Kharon.

I think that the teacher seems to find it necessary to emphasise factual points and wonder why this is so. I note that the pupil has learned titles of prose works by this writer.

T: Well, his life was all right, although sometimes you looked into your exercise book.

HS: It was not open!

T: Sorry? Are you sure?

Ch: It was not open!

I realise that the pupil has made or been given notes in his exercise from which to learn his spoken contribution. He is not supposed to speak from notes, but is required to memorise. I also note that the pupil feels able, in his relationship with the teacher, to defend the honesty of his effort even though he is at a disadvantage in having done the second part badly. The other pupils also feel comfortable enough to challenge the teacher's idea that he may have glanced at notes.

T: Then we can agree that the facts were all right, but you'll be asked about the poem once more because that was a bit of stuttering wasn't it?

I observe that the teacher requires him to talk well about the poem as well as about the poet, and now wonder whether she deliberately neglected the art form because he was expected to do the work again. I note that the teacher is approachable and receptive in the dispute. I puzzle about being asked to analyse a poem without looking at it at the same time.

T: Now somebody 'll continue the biography from the Thirties and analyse another poem. It'll be Balazs.

I notice that the biography must be continued - it is of importance to be able to recite facts about the writer's life from memory.

I note that Balazs must nonetheless perform.

I wonder how it is possible to grade a pupil's appreciation of a poem on a 0 - 5 grading, so quickly, on a fairly brief speech. I can see how it would be possible on a memorised list of facts about the writer's life.

6 Teacher evaluation of literature lesson

Evaluation of 8b lesson on Monday 22th May

1. In the first part of the lesson I asked more than one pupil (three) to speak about the poet who we learned about last week. The main reason was that they were prepared to the lesson comparatively better than I foresaw, so it did not take too much time to listen to three of them. One pupil could not express his thoughts about a poem consistently, so I gave him a chance to correct it on the following lesson.

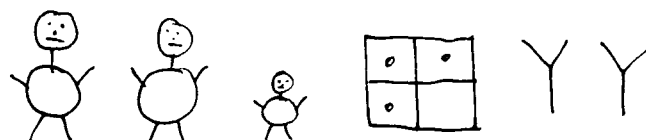
2. I asked only one pupil about her choice instead of three I planned. The main reason was the vivid response of the class to the writer (Istvan Orkeny) presented by this pupil. About 15 from the class read already something by this writer and 3 other pupils prepared their own presentation about him too. So there was a lot of interest in the theme, e.g. two pupils read out long citations spontaneously from different texts by this writer to explain some idiosyncratic features of his works: a text on grotesque, and one that was a comic 'direction of use' of his own short stories. The writing chosen by this girl was interesting for the rest of the class. They listened to it very carefully and they had a lot of responses afterwards. Almost all pupils had important and authentic ideas on the presented text. It was very interesting, that they took the emphasis on motif of isolation of Hungarian people from the rest of the world in consequence of the language strange to other people.
3. I was pleased with the ambition of them to share their findings about modern Hungarian literature with others. At the end of the lesson ten pupils gave in their works for evaluation voluntarily. They think their work was very well done.
4. This lesson confirmed my earlier experiences with this class: they are better motivated to learn about a theme, a writer or a poet if they have a choice on a wide range than to absolve the obligatory material prescribed by the curriculum.

7 Diary of work done with 3F before the lesson in question¹

Set 3F Hellesdon High School, Norwich, 1988/1989: English and Drama
Age of pupils 13-14 years (Year 9)

- 8-9-1988. Drama in Room A3: Revised Drama Room rules. Began some revision work of Drama skills, i.e. walking about Norwich on busy Saturday in role. Freezing on signal. Walking in slow; normal; fast motion. Acting famous person for others to guess. Imagining this person is a waxwork - slowly coming to life on twelfth chime (tambourine).
- 9-9-1988. (Double lesson). Distributed Preparation Books and 'Best' exercise books for 'finished' work. Started learning their names. Checked previous reading experience and decided my choice of 'Summer of My German Soldier' - Greene - to be an appropriate one as a shared novel study. (Previous experience includes: Watership Down - Adams; - The House in Norham Gardens - Lively; To Kill a Mocking Bird - Lee; Flambards - Peyton.
- 12-9-1988. Continued reading/discussing 'Summer of My German Soldier'. Prepared for first piece of writing - designed to be short but quality writing. Used Jean Metcalfe's 'Life at Sunnylea' to demonstrate economic but dense writing to give a vivid picture to the reader.
- 15-9-1989. Drama. Continued work from previous lesson.
- 16-9-1989. Preparing and beginning to write their extract from 12-9-1988 'Journal For My Future Grandchildren'.
- 19-9-1989. (Double lesson). Collected homework in. Demonstrated author's ability to say a lot economically/make vivid pictures in readers' minds with extract from 'Handles' by Jan Mark. Emphasised 'Let the text speak to you' (imagery). Continued to read 'Summer Of My German Soldier' with this in mind as well as the story.

- 22-9-1989. Drama: 'Being' different ages.
- 23-9-1988. Handing back and discussing first piece of writing ('Journal'). Introducing them to 'Our School' - poem by Gareth Owen. Suggested pastiche, or own poem on similar lines (I go to Hellesdon High School...). Thus caused to mention again: rhyme; rhythm; metre; form; appropriateness; pattern; stanza; pastiche.
- 26-9-1988. (Double). Further reading and discussion of novel (S.S.M.G.S.). Working on their poems in draft form.
- 29-9-1988. Drama. Working in groups on plays with theme of different ages/stages in life.
- 30-9-1988. Starting to make list of books they are reading of their own choice at present. Further study of novel. Continuing poem/pastiche.
- (Drama this week missed - History Field Trip).
- 3-10-1988. Beginning work on 'Development of English Language and Literature' essay.
- 6-10-1988. Drama. Watching plays prepared last time.
- 7-10-1988. 1. 'Next instalment' of language/literature essay. Beginning to make essay plan. Paragraphing linking discussed. 2. Completing poem in exercise books. Copy requested for homework.
- 10-10-1988. 1. Received Homework poems. 2. Continuing 'story of our language and literature'. Looking at examples of literature from the past; translating an extract from Chaucer, etc. Preparing to write the essay.
- 13-10-1988. Drama. Beginning some work on mime. Beginning by miming famous fairy stories, legends, etc. for recognition by rest of class.
- 14-10-1988. Beginning to write essay before-mentioned in exercise books - in silence, assessment conditions but with reference material available.
- 31-10-1988. Continuing Assessment Essay: 'Thoughts about the Development of Our Language and Literature'.
- 4-11-1988. 1. Continue/complete illustrated assessment essay. 2. Design a 'modern' illuminated letter. 3. In preparation books, make notes about what kind of community Patti Bergen, the heroine of 'Summer of my German Soldier' lived in.
- 7-11-1988. 1. Some to complete essay. 2. Design illuminated letter. 3. Read account of manuscript writing at Lindisfarne. 4. Continue 'Summer of My German Soldier' work.
- 11-11-1988. Start delayed while I started 5th Year Literature Mock Exam. Asked class to be working while I returned. Then: a few to complete the long essay; the design; and notes. Then, copy and study the following, think of three possible meanings (A message left by an Illiterate workman in the 1830's).



- 14-11-1988. Miss G. Halfpenny, UEA P.G.C.E. student takes over the class under supervision at this point. She will attach an account of her work.
(She continued work on their novel, did various language and literature work, some based around extracts from Swift and Defoe).

Just before the Christmas holiday we watched and discussed the film of 'Summer of my German Soldier'.

- 16-1-1989. During the lessons so far this term, we have been preparing by group and paired discussion to write the following: Imagine you are a literature reviewer. You have to write a review of 'Summer of My German Soldier' for your newspaper or journal. Possible plan:
Introduction - identify book - briefly describe story
Plot/plotting
Characters (2?) and characterisation
Setting (Time(s) and Place(s) Important?
Style of the writer ('way in which')
Themes
Conclusion (opinion).
- 27-1-1989. Homework set until after half-term: Prepare a talk on a work of fiction to give to the class after half-term.
During this lesson - writing the assessment review of 'Summer of my German Soldier'.
- 3-2-1989. Continue above.
- 6-2-1989. Reminding class of earlier work (when they did the long essay) on style in Anglo-Saxon poetry. Demonstrating:
The wave, over the wave: a weird thing I saw
Through-wrought, and wonderfully ornate
A wonder on the wave: water became bone.
(Caesura; 'double-barrelled' words; alliteration; stresses).
Class continued/completed assessment. If finished, started writing above into exercise books, then beginning to invent 'Anglo-Saxon' riddle of their own.
- 10-2-1989. Finishing essay; preparing book talk; copying sample of riddle; writing pastiche.
- 20-2-1989. Above work continued. Some now ready to put own riddle on to paper, as though it were an old manuscript.
- 24-2-1989. (Double). 1. Began hearing book talks: Title; Author; first published; briefly explain kind of story and plot; read an extract; give opinion - for whom recommended. 2. Returned to work on Anglo-Saxon riddle poem.

During the remaining lessons of this term:

Making book information sheet of book recommended in the talks; hearing rest of the talks; making manuscript page of the riddle ready for the rest of the class to guess; starting to read together 'The Scarecrows' by Robert Westall.

- 6-4-1989. 1. Hearing and guessing riddles. Keeping statistics of guesses, ready to analyse. 2. Re-reading Chapter One of 'The Scarecrows' - in twos and threes, finding out about each character and giving evidence to the class.
- 10-4-1989. Continuing above after re-capping. Sharing points and evidence. Comparing the cruelty observed in that Chapter with that in 'I'm The King of the Castle' by Susan Hill.
Beginning to talk about what is interwoven into that chapter, as the opening chapter of a novel.
- 14-4-1989. The lesson in question from which the fragment is taken.

8 Teacher's preparatory notes

Aims

To increase the pupils' enjoyment of poetry; to try to emphasise the idea that a poem can be a deep thought contained in carefully chosen appropriate language; and to increase their knowledge of devices which poets use in their discipline.

Objectives

- a. to study and come to know Kevin Crossley Holland's poem 'Beach of Stones';
 - b. to allow the pupils to meet again devices such as alliteration; the caesura; metaphorical language; personification; imagery and influence;
 - c. to encourage the pupils to write their response to the poem and the way the poet has crafted it.
1. Read the poem. Let pupils follow it as read aloud;
 2. By questioning, draw, partly by reference to recent experience of the 'Anglo-saxon' riddle, and their pastiches, their comments about the poem and the way the poet has crafted it; the devices used by the poet;
 3. Tasks: 1. complete brief of own riddle poem - why people thought of 'Wrong' answers (images in their minds); 2. write a response to 'Beach of Stones', Also spend time on this for homework?

9 The fragment of the English literature lesson

Date: 14-4-1989

School: Hellesdon High School

Class: 3F; age 13/14

Length: 70 minutes

(T = teacher; P = pupils)

The transcription of the lesson

- T: Listen carefully, please! What you've mainly to refer to in a moment is your own Anglo-Saxon riddle. Could you just have your best-books open. You've got to be bearing in mind, maybe just looking through the language in literature essay you wrote earlier this year, I'd also like you to be bearing in mind the Anglo-Saxon riddle itself, that I gave you about ice and then bearing in mind your own pastiche because later in the lesson it may have some bearing on what we're going to talk about. (...) I'd like you to be reading very carefully the poem which I've given to you the copy of this morning: A Beach of Stones. You'll be getting most things together and reading the poem carefully, trying to think, what you think it means, what it's about because in a moment I want to start talking about it. But I'd like you to be doing that while I'm writing on the blackboard, so we've got the blackboard and the sheet to refer to (...).
- T: All right! Stop talking, please I'm sorry about that I was delayed getting that on the blackboard. Now, let me just tell you a bit about it first because to know a little bit about it just set throw some light on it. And it's a poetry of someone who's been brought up in Norfolk: Kevin Crossley Holland. I'll ask you to write his name on your sheet because then you'll remember who the poem is by. And he was actually standing on a Norfolk beach when the idea of that poem came to him.

I know that, because a few years ago he came to visit the school and gave a talk about his poetry and about his life generally. And some of you have in fact used his work to rewrite the old Anglo-Saxon legends. He is also a scholar in Anglo-Saxon, which we mentioned when we were doing the (...) thoughts about our language and literature essay and we looked at that example - see what called the style of the Anglo-Saxon poet was looked it again, when we looked the translation about riddle poem and again, when you attempted to do your pastiche of the riddle that you are going to do a brief analysis of, (...).

I wanted to have advice (...) look at on the sheet while I read the poem, try to think about it and what it's actually saying.

Now, is there anybody, before we look at it in a different way, who could tell me, what the poet is watching then in generally, in that scene, what's the poet actually watching happen?

P: The stones in the sea where the waves are hitting against the cliff.

T: If someone thinks it could be a storm on the sea, waves beating against the cliffs, could you tell me that makes you feel it could be a storm? What words in the poem make you feel it might possible be a storm?

P: Well, when the sea's hitting the cliff in grinding and diminishing, it's a...

T: Grinding, diminishing, perhaps roaring ...Words like that... It may not be a storm, but it meant you a moment feel that it could possible be. Anyone else tell me in general... yes:

P: I think it's better waves come down on to the stones.

T: You think it's rather waves come down on to the stones, and you're making this moment... You feel the coming of the stones and their going back, going up the beach and going back... Can you say why you thought about that?
(Silence, pause, yawning).

P: The first line.

T: The first?

P: 'Cause when it goes up I mean.

T: Yes. It's first line: 'The stadium of roaring stones' - put together the rest of the poem, makes you think that the noise is the noise of country (?) of sands and when you used to watch-shift comes later in the poem, it's shifting of the water against the beach. Can anybody else before we look at it in different ways tell me any other ideas of sights I think the poet is having there? You need to look at the poem while we speak. You needn't looking around! Look either on the blackboard on your paper (...). Yes, Amanda!

Briefly, the rest of the lesson:

Continued exploration of the poem in this way.

Discussion of the images in the poem - asking pupils to say what pictures these images make in their minds.

Using this as an opportunity to teach about some figures of speech.

Giving the pupils some time to discuss and work on the poem in pairs or groups of three.

Drawing the class together again and asking a representative from each pair or group to say what they now think about the poem.

10 Commentary on the English literature lesson fragment

T: Listen carefully, please! What you have mainly to refer to in a moment is your own 'Anglo-Saxon riddle. Could you just have your best books open? You have to be bearing in mind; maybe just also looking through the 'Language and Literature' essay you wrote earlier this year; and the Anglo-Saxon riddle itself, that I gave you about 'Ice'; and then bear in mind your own pastiche; because later in the lesson it may have some bearing on what we are going to talk about...

"Listen carefully please!" calls for the attention of the pupils who have entered the teacher's room from another. The teacher opens proceedings. She asks the pupils to have available on their desks items they may need in the lesson. She warns them that these items may be relevant to what is going to be discussed today. She refers to 'best' books - indicating use of books for 'polished' work and separate books for preparation. She says "please" and "Could you just..." indicating use of polite language within what is really an order to do something.

T: I'd like you to be reading very carefully the poem which I have given you a copy of this morning; 'A Beach of Stones'. You'll be getting the things together; and reading the poem carefully; trying to think; think what you think it means - what it's about - because in a moment I want to start talking about it. But I'd like you to be doing that while I write on the blackboard, so that we've got the blackboard and the sheet to refer to.

The teacher asks the pupils to survey their materials; to read the poem; and to begin to work out what they think it means while she writes the same poem on the board. She explains that she wants to put a copy on the blackboard so that it can be referred to as well as their sheet copies.

T: All right! Stop talking please! I'm sorry I was delayed in getting that on to the blackboard.

The teacher says "All right" as a marker, indicating that their perusal of the materials without her is over. She asks them to stop talking, not as disapproval - they may discuss the poem while she writes. She apologises for a delay caused by an interruption.

T: Now, let me just tell you a little about it first, because to know a little about it just may throw some light on it. It is a poem by someone who has been brought up in Norfolk: Kevin Crossley-Holland. I'll ask you to write his name on your sheet because then you'll remember who the poem is by. And he was actually standing on a Norfolk beach when the idea of that poem came to him. I know that, because a few years ago he came to visit the school and gave a talk about his poetry, and about his life generally. And some of you have in fact used his work to rewrite old Anglo-Saxon legends. He is also a scholar of Anglo-Saxon, which we mentioned when we did our 'Thoughts about our English Language and Literature' essay and looked at that example of what we called the style of the Anglo-Saxon poet. We looked at it again when we did the translation, and in the riddle-poem, and again when we attempted to do the pastiche of the riddle that you are going to do a brief analysis of...

"Now" marks the beginning of some teaching which is a mixture of new information and reminder. The teacher says that to know a little background may illuminate this poem. She informs the pupils of the poet's name, local connections, circumstances of inspiration, her firsthand knowledge of this, and his scholarship. She reminds them of the Anglo-Saxon style

of writing poetry of which they have some experience from earlier work. She refers to a piece of ongoing work which has connection with this - their pastiches of Anglo-Saxon riddles which they have yet to analyse.

T: I want to have your eyes on the poem - look at it on the sheet while I read the poem - try to think about it and what it's actually saying.

The stadium of roaring stones,
The suffering. O they are not dumb things,
Though bleached and worn, when water
Strikes them. Stones will be the last ones;
They are earth's bones, no easy prey
For breakers. And they are not broken
But diminish only, under the pestle,
Under protest. They shift through centuries,
Grinding their way towards silence.

The teacher emphasises that the pupils should try to concentrate on the poem while she reads it and think about what it is saying.

T: Now, is there anybody, before we look at it in a different way, who could tell me what the poet is watching generally in that scene? What is the poet actually watching happen?

P: he storm in the sea where the waves are hitting against the cliff.

T: If someone thinks it could be a storm on the sea - waves beating against the cliff, could you tell me what makes you feel it could be a storm? What words in the poem make you feel it could possibly be a storm?

P: Well, when the sea's hitting against the cliff, grinding and diminishing, it's a...

T: "Grinding", "diminishing", perhaps "roaring" - words like that - it may not be a storm, but it made you for a moment feel that it could possibly be...

"Now" marks the next stage after the reading by the teacher of the poem. The teacher asks if anyone will volunteer what s/he thinks the poet is actually watching. She intimates that there will be other ways of exploring the poem.

A pupil suggests a storm in the sea where waves are hitting a cliff.

The teacher asks what it is about the poem - what words - could make them feel it was a storm.

A pupil suggests "grinding" and "diminishing". The teacher repeats this idea and adds "roaring" as a possibility. She says it may not be a storm, but could possibly be and has made the pupil feel that it is at least for a moment. She tries to indicate that the interpretation is acceptable and that further study of the poem may bear out the idea or dispense with it.

T: Anyone else tell me in general? Yes?

P: I think it's where the waves come down on to the stones and...

T: You think it's where the waves come down on to the stones and you're saying this moment... You feel the coming of the stones and their going back, going up the beach and going back. Can you say why you thought about that?

(Silence, pause, yawning).

P: The first line.

T: The first?

P: 'Cause when it goes up I mean.

T: Yes. It's first line "That stadium of roaring stones" put together with the rest of the poem, makes you think that the noise is the noise of crunching sounds, and when you used to watch - "shift" comes later in the poem - it's the shifting of the water

against the beach.

The teacher asks if anyone else can try to say in general terms what the poet is watching. She responds to a pupil indicating a desire to speak. The pupil says it is where waves come down on to stones...

The teacher repeats for the benefit of the class what the pupil is trying to express and suggests the pupil can feel the movement of the stones in the poem. She asks why this may be.

There is a pause while they try to think of an answer (and someone yawns!).

A pupil says it is the first line. The teacher prompts - "The first?" and the pupil tries to explain "Cause when it goes up I mean..."

The teacher tries to incorporate the pupil's struggle to express an idea into the suggestion that the rhythms and sounds of the poem echo the movement and sounds of the waves on the beach.

T: Can anybody else before we look at it in different ways tell me any other ideas or insights the poet is having there? You need to look at the poem while we speak. You needn't be looking around! Look either on the blackboard or on your paper. Yes, Amanda?

The teacher invites anyone else to comment about this poem. She indicates that shortly they are going to take a different stance.

She then has to emphasise the need to keep their minds on the poem. She makes a disciplinary point and instructs them to keep their eyes on the poem, either on their papers or on the blackboard. She responds to a pupil's desire to speak.

11 The teacher's evaluation of the lesson

I realised as we were going along that we were not going to get as far as in the plan. I was of course unperturbed by this as the reason was that there was much to reveal in the poem, and response was helping to reveal it. We revealed the images, the metaphorical language/metaphors; alliteration; caesura; stresses; (and here were able to connect with the idea of influence); personification. (This was a new idea to them.)

We began to reveal what we felt to be the meaning of the poem; what the poet was saying. Each pair or three contributed to the latter and seemed to come near to the central point of the poem or have something interesting in response to a particular image.

This enabled me to make the point that the language could say different things to people: the images could make different pictures in different people's minds - literature study can be open-ended.

I therefore set the riddle-poem evaluation for homework, so we can go from there on Monday.

12 Comment

As stated in the introduction, the tentative comments we have felt able to make so far from the English perspective have been clearly outlined in the England - Hungary Report in 3rd IMEN conference Papers (Ludwigsburg) by Dr. Stephen Parker, under the Guidelines headings requested (Parker 1990, also this volume).

Many things suggest themselves from these two commentaries as worthy of further exploration, e.g. do the two sides actually have the same idea of what they mean by oracy?

Is there a difference in the concept of 'teaching'? Do the pupils have a different sense of how much it is up to them to assert themselves in the lessons? What is the difference in the way each side tries to give a sense of its literary past?

It is hoped that the data available here and the commentaries on the two fragments will serve as additional material in the discussion of similarities and differences in mother-tongue education in these two countries.

Note

1. Implicit in this preceding 'Diary' is teaching of the technicalities of correct English language usage, which is done by correction and discussion of pupils' written work. When it is felt necessary, the class as a whole has its attention drawn to such points.

References

- Kiss-Spira, V. 1990, Form 3 of Hellesdon High School Ipswich, April 14th 1989: An Attempt of Interpretation. In: R. Delnoy & S. Kroon (eds), *Tisvildeleje Papers. A Report of the IMEN Workshop, Tisvildeleje, Denmark, 26-29 May 1989*. Occasional Papers in Mother Tongue Education 2, Enschede, VALO-M 1990, 29-46.
- Parker S.J., England-Hungary. A report from the English perspective on the comparative research study England-Hungary, April 1989. In: 3rd IMEN-Conference Ludwigsburg October 8th-12th 1990 (mimeo) (also this volume)