
Title	Literature teaching: Facts, attitudes or skills?
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Source	<i>Teaching and Learning</i> , 1(2)21-35
Published by	Institute of Education (Singapore)

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LITERATURE TEACHING: FACTS, ATTITUDES OR SKILLS?

Marcia P Liu

Those of us who are involved in Literature teaching in Singapore schools have been aware for some time that all is not well in Literature classes. Many voices including the Institute of Education survey, *A Measure of Reading*, have told us recently that pupils do not read enough. Some schools schedule only three or even two Literature periods a week and have reduced the importance of the Literature examination results in pupils' overall English mark. Although it is difficult to get exact figures, I have seen 'O' level pass results as low as twelve per cent in some schools. We are told that many children feel this subject is unimportant, one they can neglect for the more important Mathematics, Science and Languages. Clearly many children are not being given a love for books or the ability to read them well.

Teaching methods and the organization of schools' Literature programmes are also troubling to many of us. Writing of Singapore teaching methods generally, Morris and Thompson in their report *Curriculum Development in Singapore* state:

By all accounts, and by our very limited observations, the teaching is extremely didactic, permitting little by way of dialogue between the teacher and the taught, whether at the low level of questioning, which tests only factual recall, or at the higher level, which provokes thought and inference. The teachers, we understand, rely heavily upon the textbooks, to which they gear what they say and which they ask the children to memorise. (p 6)¹.

Our teachers-in-training are presumably reflecting their trained colleagues' approach when they tell their Institute of Education supervisors there isn't time to do pupil-centred activities like group work, writing assignments, pupil-led discussions, debates,

1 Sir Frederick Dainton, who came to Singapore recently to study tertiary education, is reported (K C Goh, *Straits Times*, March 14, 1980) to agree. "He emphasised his impression in Singapore of over-reliance on rote learning and grading by examination results and too much respect for authority, the teacher."

improvisations, dramatizations, drawings, bulletin board displays or independent reading beyond the set texts. This means that Literature lessons tend to be largely a form of lecture, with pupils called on to supply information on plot and character, usually in single word or short answer responses. School syllabuses allow teachers very little flexibility. Even where classes are streamed, pupils in the same year are asked to read the same novel, plays and poems in the same order. They then sit for the same examination, which is marked on the same scale for all pupils. Many of the secondary one and two examinations I have seen rely almost totally on factual recall: "Who spoke the above words? To whom?" "Who wrote the poem _____? Give a summary of it." Literature becomes comprehension at best, and history at worst.

All of these points seem to me to suggest that we have lost sight of what we should be trying to do in Literature classes. In this paper I will look at secondary one through three only, as the fourth year content is set forth quite clearly by the Cambridge Examinations Syndicate. While accepting these requirements for this paper, I would at the same time like to suggest that we should also consider how appropriate the Cambridge syllabus is to even the best of Singapore's school population. I will also be concentrating largely on prose fiction rather than on poetry or plays, as I believe that short stories and novels should be the most important elements in the Literature programme. Reading for most of us means reading prose. The best-seller list very rarely includes poetry or plays.

What should our aims be for the first three years of secondary Literature classes? A teacher can only teach three things: facts, attitudes and skills. Much of the Literature teaching I have seen treats these books like history texts, concentrating on facts of plot and character. But surely Literature is not just comprehension. It has to involve the reader by entertaining him or her, by saying something that has relevance for his or her own life. Referring to the conference of scholars from Great Britain and the United States held in 1966, Glazer and Williams said in *Introduction To Children's Literature*:

The Anglo-American Seminar on the Teaching of English – popularly known as the Dartmouth Seminar – concluded that the main goal of literature programs should be "to get the child actively 'involved' or 'engaged' in a work of literature" to develop such positive attitudes toward books that reading would become a lifetime habit. (p 622)

In their book *Fiction in the Middle School*, Field and Hamley state in no uncertain terms:

Enjoyment should be the teacher's first aim in the classroom. If he fails in this respect, he will probably have failed altogether. (p 20)

Years from now many of our children will go to their graves with the events of Ali's adventures with Ketam engraved indelibly on their brains. They have learned the facts. But are we satisfied with their attitudes to books? Have they learned to associate reading with pleasure?

One of my favourite metaphors about reading comes from the old Hebrew custom of having children who are learning to read lick a drop of honey from the cover of their first book. From then on, the theory goes, books are linked with sweetness. Most primary one pupils, eager to learn what their older sisters and brothers know, come to school expecting pleasure, but for too many of them the honey goes sour. Some highly educated and highly placed Singaporeans have been heard on occasion doubting the use of literature. They agree that reading improves language ability, but why bother reading fiction if non-fiction does as well and has the added benefit of increasing the reader's store of factual knowledge? How can we show these people and our pupils that the main reason to read might be the enjoyment it provides? How can we show them that reading is more than comprehension, that it is thinking, feeling, reacting, laughing, crying? In her book *The Private Worlds of Dying Children*, Myra Bluebond-Langner tells how children who knew they were dying of leukemia asked her time after time to read them the chapter in *Charlotte's Web* where Charlotte dies. These children knew the power of literature. Its uses are many and complex, but they are very real. How can we convey these attitudes to our children through our Literature programme?

That programme has two elements: our methods of teaching and the materials we choose to teach. At lower secondary level, didactic or teacher-centred lecture methods are unlikely to make children enjoy what they are reading. Good reading (which is, of course, silent reading, as except for SBC announcers there is little future in reading aloud) means responding, thinking about what has been read, reacting to it on the basis on one's own experience. This requires pupils to be active, not passive. We cannot tell them that books are enjoyable. We must give them time to discover this for themselves.

But of course the best methods in the world have hard going when the materials to be taught are not appropriate for a particular class, either in language level or in content. Text selection will be discussed later in the panel discussion, but I would like to put in a plea that secondary teachers branch out

from the commonly taught texts and consider the vast number of excellent novels that have been written for children and young adults. I doubt the wisdom of giving pupils the classics. In *Books and the Teen-age Reader*, G Robert Carlsen says:

There is no doubt that the classics of literature represent man's finest use of language. No wonder we want our children to know them. But it is also true that classic literature is the most difficult, the most subtle, and the most mature expression of human beings. Therefore it is no surprise that an understanding and enjoyment of the classics comes, if at all, fairly late in the reader's growth. (p 120)

He adds that in his experience this rarely happens before the second or third year of university. The classics were never intended for children; once they are simplified, as almost all versions taught in secondary one through three are, most of the elements which made these books classics are no longer present. Rather than giving pupils watered down plot summaries of *Oliver Twist* or *Jane Eyre*, why not give them books like *The House of Sixty Fathers*, *Julie of the Wolves*, *Sing To the Dawn*, *Charlotte's Web*, *A Wrinkle in Time*, *Ash Road*? These books offer tremendous richness of plot, characterization and style, yet many of our pupils are never exposed to this type of "junior" or adolescent fiction at all.

When we turn to the problem of teaching reading skills, we all realize that text selection at lower secondary must be done with the total four year programme in mind. The 'O' level titles are given to us, so we know what level of reading is required in the fourth year. Books like *Silas Marner*, *Things Fall Apart*, *Far From the Maddening Crowd* and *Great Expectations* are adult fiction, and adult fiction on a difficult level. Most of us who read regularly read books like these sometimes, but we also read a good many other kinds of books like best sellers and detective-adventure books which are less taxing. If Singaporean sixteen year olds, the vast majority of whom are not English speaking at home, are going to be able to handle 'O' level texts, they clearly need a strong reading background. The traditional Literature syllabus in most schools has pupils in secondary one and two reading a limited number of short stories and a novel, or perhaps one novel each year, almost always in simplified form.¹ In

1 Although to my knowledge no recent survey has been done on texts currently in use, teachers in an in-service course at the Institute of Education in 1978 reported that simplified or adapted texts were in use through secondary two in a majority of the schools represented. The Ministry of Education's *List of Approved Textbooks* does not indicate the edition which is recommended, but it is unlikely that *Oliver Twist* or *Jane Eyre* are intended for secondary one in the original.

secondary three most pupils encounter their first adult novel, such as *Animal Farm*, *The Pearl* or *To Kill a Mockingbird*. (I was surprised and unhappy last year to discover that one school did not plan to cover more than two-thirds of *Mockingbird*, but I assume this is not a common procedure.) It is encouraging that the practice of repeating the same text in secondary three and four, a practice discouraged by the Ministry of Education¹, seems to be disappearing. Even so, it is quite clear that graded preparation for reading the secondary four text is very limited.

This is especially worrying when we consider that the level of reading difficulty increases sharply between secondary one and two simplified books and secondary three and four adult books. H L B Moody, author of *The Teaching of Literature With Special Reference to Developing Countries*, writes:

The essential educational principle we are approaching here is that *work must always be related to students' capability*, at any stage. Learning is a lengthy business, proceeding as all trained teachers will be aware from the known to the unknown, from the simple to the complex, and involves the necessity for *grading*. Just as students' capacities can be graded, so also all the works of literature in the world could be graded in terms of their simplicity or complexity, their remoteness or their accessibility: and no great success can be expected unless a due relationship between the two parties is observed. (p 15)

Carlsen says that readers need to pass through various stages of book experience: these go from what he calls subliterate (comic books, juvenile series, adult romance and adventure) to the adolescent novel to popular adult fiction to significant modern literature to the classics. (pp 120-121) Most Singapore pupils jump from studying books that are considerably less demanding than most of what Carlsen includes as sub-literature (Enid Blyton, The Nancy Drew series) to the very difficult end of the scale. As they miss out completely on unsimplified books of gradually increasing levels of difficulty, it is not surprising that many of our pupils never develop reading skills.

What can we do to try to develop these skills more thoroughly and systematically? It seems to me that we must get pupils to read far more extensively than they do now. Stephen

1 "As a rule, the three literature texts used at Secondary 3 should be different from those which are to be offered in the GCE 'O' level examinations, because there is much more in the study of literature than a mere preparation for examinations." Letter by Wong Kok Boon for Permanent Secretary (Education), Ministry of Education, in "Forum", *Straits Times*, December 18, 1979.

Dunning and Alan Howes, authors of *Literature For Adolescents: Teaching Poems, Stories, Novels, and Plays*, agree, adding:

To confine the sampling to a few long works is to cheat the students. Of what value is it to have pounded into their heads an isolated soon-to-be-forgotten acquaintance with an *Ivanhoe* or a *Julius Caesar* or a *Silas Marner*, unless the desire to read more literature, perhaps and hopefully a life-time habit of reading it, has been developed in at least some of them? (p 210)

Moody says that literature study should never be slow or laborious, and that

in any well-planned literature course materials should be provided for both extensive and intensive reading. Extensive reading of considerable quantities of written matter (such as stories, novels, etc) provides practice for sustained, rapid, self-directed activity, particularly suitable for carrying out as homework. (p 24)

Recognition of the importance of reading widely has come from various Singapore authorities recently, for which we are grateful. Some schools have reading programmes with required book reviews, reading competitions, etc. These efforts are generally commendable, although they can have negative as well as positive results if not handled carefully. But our Literature programmes ought to ensure that pupils are exposed to a wide range of reading on a systematic basis. Bright and McGregor, two English teachers with considerable experience in Africa, state in their book *Teaching English as a Second Language*,

The teacher's first duty is to ensure that vast quantities of reading are done. If he does this, and no more, all pupils will be constantly presented with learning situations and some will develop for themselves depth and delicacy of understanding. If he does not ensure that enough reading is done, no amount of toiling over 'comprehension' passages will produce competent readers. Quantity is king. (p 64)

There are many books written in simplified English if this is what secondary one pupils need, but they should very quickly pass on to the shorter and simpler books intended for native speaker children. As standards of English rise over the next few years, as I am sure they will, such reading will find its proper place in the primary schools. Our goals in secondary one through three, it seems to me, must be to develop positive attitudes and especially reading skills through more extensive reading both in class and out of it. One novel a year is not enough. Without a solid three year foundation in reading, the 'O' level syllabus is going to remain impossible for the vast majority of our pupils.

Bright and McGregor describe the Literature programme they followed in teaching their African pupils who also sat for the Cambridge examinations. While I am not totally happy about the range of titles they used, I am in full agreement with their approach. In secondary one, pupils read fourteen simplified novels (*Tom Sawyer, The Wooden Horse, The Prisoner of Zenda*, etc), a variety of poems (about 30 in the first half of the year alone), plus two books a week for outside reading. The second year they read fourteen more difficult but still simplified books (*The Hound of the Baskervilles, The Caine Mutiny, Cry, The Beloved Country*), poems, and about fifty books in addition to the fourteen class texts. By secondary three all books were unsimplified. Pupils read eight or nine class texts (*Animal Farm, The Old Man and the Sea, The Lord of the Flies*) and aimed at reading sixty books independently. In the fourth year they read several books related to the chosen examination texts including other books by the same author or books with related themes.

It may be that African pupils are smarter than Singaporeans, or that their English is better (in fact the reading levels described seem quite similar to our pupils'). Or it may be that Bright and McGregor are lying, but I doubt all three. A programme like this requires adequate library supplies for outside reading. It requires schools or pupils to buy a number of sets of books which can be rotated among the classes. This is already being done in some local Singapore schools. (See Appendix I for a list of class sets available to teachers at the United World College). Obviously we would also have to change school examination formats. If we modify Bright and McGregor's plan drastically and say that we ask pupils to study (in addition to free reading) five books a year, plus a wide variety of poems and a few plays read aloud in class, they might be given free choice to answer examination questions on the book they liked best, or read last. The Literature examination could just be set on poetry, because children can read a new poem and demonstrate their understanding of new material within a short time limit. Better still, the novels could be marked by continuous teacher assessment, with these marks added in to the examination mark. The most important modification which the kind of programme I am suggesting requires is a change in teaching methods. But I am confident that once we can agree on what our aims in secondary one through three Literature are, changing to more pupil-centred methods which encourage a different kind of reading and responding will follow naturally. A hypothetical four year syllabus for prose fiction is given in Appendix II.

After over six years' involvement in the Singapore teaching world, I do not for a minute doubt the abilities of the pupils or the

devotion of the teachers. It seems to me that the time is right for good things to start happening. I am suggesting a revision of the secondary one through three Literature programme which would enable us to stop teaching facts and start teaching attitudes and skills. I would like to see this programme far better integrated with the English Language programme, and I would like to see far more co-ordination between secondary one and two and secondary three and four teachers. Co-ordinating the two levels will probably come about as schools begin to move to single sessions, but much can be done right now to begin to give pupils the coherent and systematic Language *and* Literature experience which seems to me to be lacking in many schools.

You may well disagree with some of the things I have said but I hope you agree that we have a very real problem in Literature classes. The Ministry allows schools a great deal of flexibility in their Literature programme. If we can get the teachers in each school to work on their own four year syllabus, if we can continue to involve all the various people and institutions concerned – schools, junior colleges, the University, language teacher and research institutions, the libraries, the publishers and book shops, the Ministry, the Institute – then we will get the kinds of programmes the students are entitled to. Someone once said that the road to learning is always under construction. This is certainly true in Singapore. Let's all pick up our shovels and make it a "gotong royong".

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UNITED WORLD COLLEGE OF SOUTH EAST ASIA

– Sets of readers

The following titles are available in class sets for individual teachers to select from. There is considerable flexibility, but pupils generally read a minimum of two prose works a term, six a year. (Poetry and plays are also read.)

Titles are unabridged except as indicated.

Pupils enter U.W.C. at about eleven years old, and follow a five year programme. English classes are not divided into Language and Literature components.

FIRST YEAR READERS

Birdy Jones
 The Brumby
 Carrie's War
 Danny the Champion of the World
 A Dog Called Nelson
 The Dragon in the Garden
 Dragon Slayer
 The Family from One End Street
 Further Adventures of the Family from One End Street
 The Goalkeeper's Revenge
 Good Company 2
 Good Company 4
 Good Company 5
 Greeks and Trojans
 Hill's End
 The Hobbit
 The House of Sixty Fathers
 I am David
 The Insect Man
 Jim Davis
 King Arthur
 Louie's Lot
 Men and Gods
 Mrs Frisby and the Rats of NIMH

My Pal Spadger
 Night Cargoes
 The Otterbury Incident
 The Railway Children
 The Red Pony
 The Road to Miklagard
 The Seas of Morning
 The Secret Garden
 The Silver Sword
 Smith
 Stig of the Dump
 Storytellers 1
 Tales of the Greek Heroes
 Vikings Dawn
 Vikings Sunset
 Walkabout
 The Wheel on the School
 Wind in the Willows
 A Wizard of Earthsea

SECOND YEAR READERS

Black Jack
 Blow the Man Down
 The Boy Who was Afraid
 The Call of the Wild
 A Cold Wind Blowing
 David Copperfield
 The Drunken Forest
 Earthfasts

The Endless Steppe
The Far Country
First Season
The Ghost of Thomas Kempe
Ghosts 3
The Giant under the Snow
Good Company 6
Good Company 7
The Happy Return
Hornblower and the Crisis
Hornblower Goes to Sea
The Hound of Ulster
Island of the Blue Dolphins
The Jersey Shore
The Jungle Book
A Kid for Two Farthings
Legions of the Eagle
Lieutenant Hornblower
Louie's S.O.S.
The Microbe Man
Moonfleet
Mr Midshipman Hornblower
No Boats on Bannermere
Offbeat Short Stories
Oliver Twist
A Pattern of Islands
The Pied Piper
The Pit
Robin Hood
Robinson Crusoe
Sherlock Holmes Investigates
The Splendid Journey
Storytellers 2
The Sword in the Stone
There's No Escape
Tom Sawyer
Tom Sawyer and Huckleberry
Finn
Under Black Banner

THIRD YEAR READERS

Aspects of the Short Story
The Black Cloud
A Christmas Carol/Cricket on
the Hearth
Dark River, Dark Mountain
The Day of the Triffids

The Edge of the Cloud
Elidor
The Flight of the Phoenix
Flood Warning
Great Escape Stories
Great Expectations
The Guardians
Gulliver's Travels
The House of the Nightmare
Jack Holborn
Kes
The King of the Barbareens
King Solomon's Mines
The Lark and the Laurel
Lord of the Flies
Modern Short Stories
Mr Standfast
My Family and Other Animals
Nightfrights
No Picnic on Mt Kenya
The Old Man and the Sea
The Pearl
People and Diamonds 1
Return to the Islands
Ring of Bright Water
Shane
Sinister Spies
Slave of the Huns
The Snow Goose/The Small
Miracle
Sons of the Steppe
The Thirty-Nine Steps
The Tiger in the Smoke
Tom Brown's Schooldays
To Sir With Love
A Town like Alice
The War of the Worlds
The Whaling Story from
"Moby Dick"
White Fang
The Yearling

FOURTH YEAR READERS

Allan Quartermain
All Quiet on the Western Front
As I Walked out One
Midsummer Morning

The Brassbounder
 Brazilian Adventure
 Cakes and Ale
 The Chrysalids
 Cider with Rosie
 The Cruel Sea (abridged)
 Cry the Beloved Country
 The Darling Buds of May
 D.H. Lawrence: Selected Tales
 The Eustace Diamonds
 Fifteen
 First Blood
 The First Men on the Moon
 The Flight of the Heron
 Four Tales: Conrad
 The Franchise Affair
 The Go-Between
 The Goshawk
 The Gun
 The History of Mr Polly
 The Hound of the Baskervilles
 I am 15 and I Don't Want to
 Die
 Jamaica Inn
 Jane Eyre
 Jennie
 Joby
 Kipps
 The Kon-Tiki Expedition
 The Kraken Wakes (abridged)
 Living
 The Long Walk
 The Mayor of Casterbridge
 The Millstone
 The Moon and Sixpence
 The Moon is Down
 Nicholas Nickleby
 Nightfall
 Over the Bridge
 People and Diamonds 2
 Recent Short Stories
 The Rover
 A Separate Peace
 The Shetland Bus
 Short Stories of Our Time
 The Silent World
 Survive the Savage Sea
 A Tale of Two Cities

Tarka the Otter
 Tess of the D'Urbervilles
 Three Men in a Boat
 The Time Machine
 To Kill a Mocking Bird
 Two Years Before the Mast
 The Vendor of Sweets
 Watership Down
 White Eagles over Serbia
 Woman in White
 Zoo Quest to Guiana

FIFTH YEAR READERS & EXAMINATION TEXTS

Animal Farm
 Aristophanes: The Frogs
 Aspects of Science Fiction
 Auden: Poetry and Prose
 Billy Liar
 Brighton Rock
 Byron: Selected Poems
 Cannery Row
 Chapters from the Modern
 Novel
 Chaucer: Selections
 Coleridge: Selected Poems
 A Day in the Life of
 Ivan Denisovich
 Donne: Selected Poems
 Down and Out in Paris and
 London
 Dubliners
 The Duchess of Malfi
 Eight Metaphysical Poets
 Eliot: Selected Poems
 Emma
 The End of the Affair
 A Farewell to Arms
 For Whom the Bell Tolls
 Golden Apples of the Sun
 Goodbye to All That
 Gorky: My Childhood
 The Government Inspector
 The Grapes of Wrath
 The Great Gatsby
 Gunn & Hughes: Selected
 Poems
 The Heart of the Matter

A House for Mr. Biswas
 Howards End
 The Inheritors
 The Jacaranda Tree (abridged)
 Joseph Andrews
 Keats: Letters and Poems
 Keep the Aspidistra Flying
 A Kind of Loving
 The Kite and Other Stories
 Last Chronicle of Barset
 Lawrence: Stories, Essays,
 Poems
 The Loneliness of the Long-
 Distance Runner
 Lord of the Flies
 The Loved One
 Lucky Jim (abridged)
 Mansfield Park
 Marlowe: Works
 Marlowe: Plays
 Maugham's Malaysian Stories
 Metamorphosis
 Metaphysical Poets
 The Millstone
 Modern English Prose
 More Modern Essays
 Mr Britling
 My Early Life: Churchill
 The Narrow Road to the Deep
 North
 1984
 Noah: Andre Obey
 Northanger Abbey
 Of Mice and Men
 Of Mice and Men/Cannery Row
 The Organisation Man
 Orwell: Selected Writings
 A Passage to India
 People and Diamonds 3
 Persuasion
 Pope: Poems & Selected
 Poems
 Pope: Epistle and Satires
 A Portrait of the Artist as a
 Young Man
 The Power and the Glory
 Pride and Prejudice
 Prisoners of War
 A Prose Anthology: Shaw
 The Quiet American
 The Rainbow
 Rasselas
 Readings from the Scientists
 The Return of the Native
 The Road to Wigan Pier
 Robert Graves: Poetry and
 Prose
 Scoop
 The Secret Agent
 The Seven Pillars of Wisdom
 Shakespeare: Poems
 Shakespeare: Sonnets
 Silas Marner
 Sinister Twilight
 Sons and Lovers
 Sophocles: The Theban Plays
 Swift: Poems and Prose
 Tess of the d'Urbervilles
 Things Fall Apart
 Thomas More: Selected Works
 Three Gothic Novels
 Three Jacobean Tragedies
 Tom Jones
 Tortilla Flat
 To the Lighthouse
 Travels with Charley
 The Trumpet Major
 Twentieth Century Short
 Stories
 22 Malaysian Stories
 Typhoon/Youth
 Venture to the Interior
 The Virgin and the Gypsy
 Volpone
 The Warden
 The War of the Running Dogs
 When the Green Woods Laugh
 The White Devil
 Wilfred Owen: War Poems &
 Others
 Women in Love
 Yeats: Selected Poetry

Also sets of 70+ poetry books, 80+ plays and 22 Shakespeare plays.

A HYPOTHETICAL SYLLABUS FOR SECONDARY LITERATURE CLASSES, I TO IV

In addition to a selection of books like the following, pupils would also read many poems, a variety of books both fiction and non-fiction for extensive reading, and a few plays read aloud in class.

SECONDARY ONE – SIMPLIFIED TEXTS

- 1 *Tales of Si Kabayan*, Murphy, Oxford Progressive English Readers Grade I (1900 headwords)
- 2 *The House of Sixty Fathers*, Dejong, OPER I
- 3 *The Crocodile Dies Twice*, Fraser, OPER II (2600 headwords)
- 4 *Tales of Mystery and Imagination*, Poe, OPER III (3500 headwords)
- 5 *Frankenstein*, Shelley, OPER IV (5000 headwords)

SECONDARY TWO – UNSIMPLIFIED CHILDREN'S/ ADOLESCENTS' NOVELS

- 1 *Charlotte's Web*, White, Puffin
- 2 *Julie of the Wolves*, George, Puffin
- 3 *Sing To the Dawn*, Ho, Lotus Book House
- 4 *Lord of the Flies*, Golding
- 5 *The Vendor of Sweets*, Narayan

SECONDARY THREE – ADULT READING

- 1 *The Pearl*, Steinbeck
- 2 *Animal Farm*, Orwell

- 3 *Shane*, Schaeffer
- 4 *The Millstone*, Drabble
- 5 *Lord of the Flies*, Golding

SECONDARY FOUR – EXAMINATION TEXTS

Three set texts, plus three or four related titles.