A Grounded Theory Study of English as a Second Language (ESL) students' experiences with literary texts, with reference to the University of Zululand

by

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DEDICATION

My wife, Zamakhosi, and our children who sanctioned my constant absence from fatherly duties in pursuit of other ideals.

DECLARATION

I declare that the study is originally mine from inception, execution, to completion. Where other authors have been consulted, their contributions have been duly acknowledged.

K.A. Gazu

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ABSTRACT

The study of ESL students' experiences with literary texts generated a theoretical model accounting for the intricate relationships among some interwoven phenomena. The model was informed by the precepts of the systematic procedures of Strauss and Corbin (1990) and the attendant central phenomenon, causal conditions, contextual and intervening conditions, interactional strategies as well as the consequences.

The central phenomenon that emerged focused on how ESL students interact with textual features such as language difficulty, lexical difficulty, and length of the text by employing strategies to bring about better text comprehensibility. The causal condition for the phenomenon is that some ESL students face lexical and general language difficulty when studying literary texts because of their relative lexical impoverishment. When students consult dictionaries to mediate lexical difficulty, reading fluency is adversely affected; and the condition is exacerbated by the length of the text which brings about loss of plot navigation whereby some readers forget parts of the plot due prolonged engagement in the context of available reading time.

The context under which the phenomenon obtains is conspicuous in poetry in the form of authority of interpretation – a phenomenon which grapples with the quandary of orthodox interpretation as postulated either by the student or the assumed more knowledgeable other, the lecturer. The attendant property is that interpretation resonates as a positive higher level cognitive appeal to the more competent reader and a challenge or difficulty to the less competent reader. In the novel (as well as other genres) the manifestation of the phenomenon comes about during assessment where there is a lack shared outcomes or criterion referencing, which leads to unsatisfactory student performance.

Students have to adopt interactional strategies to mediate the situation by relying on internet summaries and analyses. Other interactional strategies include relying on the lecturer's decoding of the text, thereby expecting a banking pedagogy from the more knowledgeable other; relying on the peers' decoding of a literary text; and shared or collaborative reading which leads to a convergence of different viewpoints and interpretations. These strategies are facilitated by the intervening conditions like the relevance of themes; the ability of the reader to relate to the text; the novel's

being laden with exploratory ideas; and the drama's interactive nature. Conversely, they are constrained by such conditions as the effect of the heavy workload; drama's barren exposition; internet summaries only treating peripheral content; and the discrepancy between lecturing and assessment styles.

The interactional strategies have a positive and a negative bearing on the ESL readers' engagement with literary texts. The positive consequences of relying on the internet summaries and analysis include the provision of an entry point to the text; creation of expectation and activation of the schemata; it also results in active reading for some readers, and it facilitates the reading of the long texts. Conversely, the practice is also considered to result in passive reading as it is no longer necessary for some readers to make conjectures; the discovery element is taken away hence the aesthetic value of the text dwindles; and it adversely affects the student-lecturer didactic relationship for ethical reasons. The strategy of relying on the lecturer and peers leads to dependency when they do not read texts on their own.

ABBREVIATIONS AND DEFINITIONS

ESL – English as a Second Language

EFL – English as a Foreign Language

Definitions

English Second Language in this study refers to the English language learnt after the acquisition of the first language which is subsequently used as a medium of instruction, and learners have contact with it outside the classroom.

English Foreign Language teaching or second additional language is based on the assumption that learners have limited contact with the target language, usually restricted to the classroom.

Grounded theory is a method of research which seeks to discover theory from data systematically obtained from the ground or respondents who have experienced the phenomenon under study.

Saturation refers to the point in the process of data collection beyond which no further theoretical insight is gained.

Substantive theory, according to Charmaz (2006), is a theoretical interpretation or explanation of a delimited problem in a particular area.

INTRODUCTION

1.1 Background to the Problem

Hofstee (2006) as cited by Cassim (2011) suggests that the following sections should be included in the introductory chapter: background to the research problem; research problem; research aims; research objectives; significance of the research; scope or delimitations of the study; definition of key terms; assumptions and chapter overview. This study will not only include the above-mentioned sections, but will also incorporate pertinent ethical considerations.

The study that is being undertaken is informed by the theories of second language acquisition. As a field, second language acquisition research has been an area of interest to many language researchers. In the education field second language research has been very instrumental in language curriculum design. The relevant theories that shape second language acquisition include Krashen's (1985) Monitor model (which encompasses Acquisition-Learning hypothesis, the Monitor hypothesis, the Natural Order hypothesis, the Input hypothesis and the Affective- Filter hypothesis), McLaughlin's Attention Processing Model as well as Chomskyan Universal Grammar or the Language Acquisition Device. In the context of this study these theories serve as very broad foundations in the understanding of second language acquisition, so they will not be discussed in any detail. Mentioning them in this part of the study only serves to acknowledge that the phenomenon under study does not exist in a vacuum.

In a study that sought to understand 'factors that [are] to be considered in designing a comprehensive syllabus for English as a second language learners (ESL)', Gazu (2006) made the following recommendations:

I. Educators must be involved in syllabus design;
2. Categorical learner needs must be established;
3. Standard learner support materials must be provided;
4. The Department of Education must improve the provision of reading materials;
5. Schools must build libraries or resource centres;

6. Colleges and universities must undertake a crucial and realistic review of teacher training programmes.

These recommendations do not only serve as a background, but they also shape the assumptions that the researcher will make in the study. They serve to highlight why the researcher views the problem the way he does. It is important to note that the study in question (whose recommendations appear above) was in response to the high failure rate in a sample of schools in the North Coast region of KwaZulu-Natal province, and the focal point was English second language. The first recommendation reflects the lack of educator involvement in the hierarchy of decision making when it comes to the teaching of English second language. The other recommendations (especially the second one) indicate the necessity for educators and syllabus designers to understand what the learners need as well as their backgrounds in order for them to transform what is taught into meaningful learning experiences. The study at hand, like Gazu's (ibid) one, seeks to understand English second language students better. Because Gazu's (ibid) study brings another dimension of students' experiences, it has been included in this background.

Furthermore, it is vital to understand that in an education setup, the study of English as a second language encompasses the teaching of grammar, language usage, creative and transactional writing as well as literature. Literature in education is viewed as an integral part of language skills development. In this regard literature can be used to provide the content and context required in the communicative approach that informs pedagogy in the English Second Language curricular.

The question that may not be entirely answered to a reading audience is how literature relates to linguistics. Literature is language in action. Language is, however, the anchor and, therefore, overarching. In his remarks about the relationship between poetics and linguistics, Lodge (1988:32) points out that poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. He concludes that 'since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics.'

1.2 RESEARCH PROBLEM

The researcher has observed over the years working with second language learners and students that their performance in literature assessment is not up to standard. In the Senior Certificate (Grade 12) examinations the researcher has served as a Deputy Chief Marker in the KwaZulu-Natal provincial marking sessions. This responsibility exposed the researcher to the marking process and the marks that are obtained by Senior Certificate candidates in general. The observation was consistently that the general performance of candidates in different genres, that is, short stories, poetry and drama (especially Shakespeare), was not satisfactory.

It must be noted that the state of curriculum in South is influenced by certain historical factors. There are two languages that enjoy historic hegemonic status of being official languages and media of instruction in schools. English has the greatest impact since the British colonising mission over the Natal Republic and the Cape Colony. Afrikaans was introduced when the Dutch settlers introduced a trade station in the Cape of Good Hope in 1652, and subsequently moved to Transvaal Republic and Orange Free State. The two languages have co-existed in relative harmony since the Union of South Africa in 1910 – with the government statutes being written in both languages to the exclusion of the South African indigenous languages. Although all indigenous languages are today regarded as official, they are still marginalised educationally as they are not used as the media of instruction. These languages include isiZulu, seSotho, seTswana, sePedi, tshiVenda, and others. This means that the majority of learners in South African schools are taught through the medium of a language that is not their mother tongue. In fact, the National Senior Certificate offers English as a Home Language as well as a First Additional Language. Where English is offered as a home or first language, especially in historically White (advantaged) schools, not all learners are native speakers. In the majority of the historically Black (disadvantaged) schools, English is offered as an additional language (or a second language), and yet it is a medium of instruction. This creates a divide between the learners whose parents can afford to enrol their children in linguistically advantaged schools where non-native speakers of English encounter it in a native-like environment, and the learners whose parents can only take them to the tuition fee-free schools where English is an additional language yet a medium of instruction. The present study focused on the latter group.

Unfortunately, when these students arrive at the university they are assumed to be competent readers and speakers on the basis of the English mark they obtained in their Senior Certificate, without due consideration of the level of sophistication or complexity at which an additional language is offered.

The researcher grappled with the question: Why is ESL students' performance consistently poor when it comes to English literature at university? Granted, at university level there is no distinction between first and second language. However, what cannot be taken away is the fact that the students in question are not native speakers of English. The point of departure for this study is second language learning and acquisition and the researcher focuses on literary texts in so far as they facilitate competence for the students to whom English is not a mother tongue. As intimated at the beginning of the paragraph, it has been noted that their performance in the analysis and interpretation of literary texts is not satisfactory. It is out of this observation that it was decided to embark on this study with the view to understanding the students' experiences with literary texts. Understanding students' experiences should shed light on what hinders their learning progress or how meaningful the literary texts are to them.

1.3 RESEARCH AIMS

According to Terre Blanche *et al* (2006), research aims should specify and operationalise the focus of the research. The aim of the study is to come up with a theory or an explanation that will shed more light on the students' interaction with literary texts. Secondly, the aim is to understand, from students' responses, the process that is undergone by second language students starting from the reading of literary texts up to the after-effects.

1.4 RESEARCH OBJECTIVES

Creswell (2013:134) recommends that the purpose statement be included in a qualitative study. He goes on to explain that the statement 'provides the major objective or intent, or 'road map' to the study.' The purpose of the grounded theory study is to generate a theoretical explanation about the experiences of English second language students at a university with regard to literary texts. Below are the objectives of the study which speak to the research questions in section 1.5.

It was envisaged that the study would explore the following objectives:

i. the experiences that the students go through when they are engaged with literary texts;

ii. the reasons why students go through the experiences alluded to above and

iii. the formulation of a theoretical explanation to better understand students' experiences with literary texts.

1.5 RESEARCH QUESTIONS

Since the study is qualitative, it is guided by research questions and not (a) hypothesis statement(s). Creswell (2013) advises that research questions be 'open-ended, evolving, and non-directional.' He further recommends that there should be one central question and several sub-questions. In my understanding the open-endedness of the research question helps to elicit very natural responses that reflect the participants' perspective toward the phenomenon. They should evolve so that certain themes may emanate from the responses. They should be non-directional in the sense that respondents do not give guided responses to suit the unwarranted bias of the researcher. The following questions were at the centre of the study:

i. What are the (English as a second language) students' experiences with literary texts?

ii. How do students experience literary texts?

iii. Why do students experience literary texts the way they do?

1.6 SIGNIFICANCE OF THE STUDY

The study has far reaching aims in the education system, that is, the Department of Basic Education as well as Higher Education institutions. The study sought to:

i. inform panels responsible for the selection of literary texts about the students' challenges with literature section of their English studies;

ii. serve as a Learner Needs Analysis reference for Curriculum Designers as proposed by Munby (1978); and

iii. assist English Subject Advisors and Examiners of Senior Certificate candidates and university lecturers to better understand the dynamics involved in the students' reading of literary texts.

1.7 SCOPE / DELIMITATIONS OF THE STUDY

Purposive sampling was chosen over random sampling to ensure a fair and a theoretically informed representation of all groups within the category. As this study was meant to generate a substantive theory, it was not envisaged that results should be generalised to other groups.

The study was limited in that the researcher did not carry any competence analysis on the respondents. The fact that students are second language speakers of English may not always determine that they will inherently not have attained native-like competence.

1.8 DEFINITION OF KEY TERMS

i.   Grounded theory is a method which seeks to discover theory from data systematically obtained from the ground or respondents who have experienced the phenomenon under study.

ii.   Saturation refers to the point in the process of data collection beyond which no further theoretical insight is gained.

iii.   Substantive theory, according to Charmaz (2006), is a theoretical interpretation or explanation of a delimited problem in a particular area.

iv.   English as a Second Language in this study refers to the English language learnt after the acquisition of the first language which is subsequently used as a medium of instruction, and learners have contact with it outside the classroom.

v.   English as a Foreign Language teaching or second additional language is based on the assumption that learners have limited contact with the target language, usually restricted to the classroom.

1.9 ASSUMPTIONS

i.   It was assumed that respondents had all been exposed to more than one literary genre; so they were thought to have reasonable experience with literary texts.

ii.   The inclusion of the chapter on the philosophical orientation was meant to eliminate researcher bias. Beside a human error, no intentional deception was intended by the researcher.

1.10 ETHICAL CONSIDERATIONS

The researcher, in the study, strove to adhere to research ethical standards. The researcher was not only honest with the respondents, but also diligently maintained personal integrity when interpreting the results. The discussion below addresses different ethical issues that the researcher grappled with.

The first ethical issue that is pertinent to this study is voluntary participation. All respondents who participated in the study were informed of their freedom to participate or not. This was achieved by the researcher holding pre-interview sessions where the prospective interviewees were informed of their rights, including the right to participate voluntarily in the study.

Secondly, the prospective respondents were asked to sign letters of informed consent. In this study the respondents were university students, and none of them were under the age of eighteen so no consent letter was signed by a parent or a guardian.

Lastly, the respondents were informed that their identities were not going to be disclosed in the study; only their views were going to be published.

1.11 1 CHAPTER

OVERVIEW

PRELIMINARIES

- Title page, Acknowledgements, Abstract and Table of Contents.

CHAPTER 1: INTRODUCTION

This chapter covers aspects like background to the problem, the research problem, research aims and objectives, research questions, significance of the study, scope of the study, definition of key terms, assumptions and ethical considerations.

CHAPTER 2: PHILOSOPHICAL ORIENTATION OF THE STUDY

This chapter covers philosophical and theoretical assumptions that underpin this study. This is important as it informs methods of data collection and interpretation.

CHAPTER 3: LITERATURE REVIEW

This chapter introduces several journal articles that have been written on the topic of this research or related to this topic.

CHAPTER 4: DATA COLLECTION PROCEDURES

In this chapter methods of data collection are discussed in greater detail. Some of the aspects that are included and their brief highlights are provided below.

Research Approach

The research approach that was adopted as applicable in this study is the qualitative one. What necessitated the adoption of this approach is the fact that the study sought to understand the phenomenon of students' interaction with literary texts without trying to control it as would be the case with quantitative studies. The study employed inductive logic.

Type of Research

Basic or pure research type characterises this study. The reason why this type of research was selected is that the findings of the study were to be used to formulate a theory or to refine existing theory as other researchers had previously embarked on similar studies. The study was not aimed at solving immediate problems in the education system as would be applicable in applied research.

Research design

The research design that was used in this qualitative study was the Grounded theory design. Creswell (2007:63) points out that participants in this design must have experienced the process and the development of the theory helps explain practice or provide a framework for further research. In this study the researcher attempted to generate a general explanation or theory of the process involved in the students' engagement with literary texts.

Research Population

The population of this study are university students for whom English is a second language. The members of this population were studying literature as part of their

English course at undergraduate level at a university in the North Coast of KwaZulu-Natal.

Sample

In qualitative studies, according to Cohen *et al* (2011:161), emphasis is placed on the 'uniqueness, the idiographic and exclusive distinctiveness of the phenomenon, group or individuals in question', that is, they only represent themselves, and nothing or nobody else. However, it does not mean that the results of the study cannot be replicated in a similar environment. Nonetheless, the aim of the study is not to generalise but to understand the phenomenon in question. The reason why thirty-four respondents were sought for the study was to get a variety of responses so that the point of saturation of the phenomenon could be adequately addressed and this would result in more informed narratives.

Sampling techniques

Non-probability purposive sampling was used in the study. The respondents of the study were thirty-four students, predominantly those who were doing a third year. The reason for this sampling technique was that the researcher did not intend to compile a list of the members of the population for randomisation.

Data collection methods

Unstructured interviews were conducted on individual respondents. The interviews were conducted on individuals and the group at intervals until the saturation point was reached. A tape recorder was used during the interviews and then transcripts were generated from the tapes afterwards. Gibson and Brown (2009: 113) define transcription as 'writing down what someone or some people said or did; it involves making analytical judgements about what to represent and how to represent it, and choosing to display or focus on certain features of a piece of talk, action or interaction rather than others.'

Secondly human documents in the form of Elicited Material were used. Participants were asked to respond to the research questions in writing. This allowed participants to express themselves freely in the absence of the researcher. This also ensured validity and reliability of responses. The researcher did not rely solely on the

interviews which may inevitably carry certain levels of distortions emanating from an 'unnatural setting' in the presence of the stranger, and the expectation to 'speak' irrespective of the participants' inhibitions.

CHAPTER 5: DATA ANALYSIS AND INTERPRETATION

The transcripts and elicited material were prepared and afterwards the coding of data took place. Coded transcripts were used to establish the themes and sub-themes that emanated from the interviews. According to Gibson and Brown (2009: 127) thematic analysis is the process of analysing data according to commonalities, relationships and differences across a data set. A rigorous process of examining the transcripts and Elicited Material to establish categories of information took place. An attempt was made to saturate these categories by going back and forth through the transcripts and conducting further interviews where necessary. The data was then presented in the form of narratives and quotations.

CHAPTER SIX: Discussion, Conclusions and Recommendations

In this chapter the grounded theory on the English second language students' experiences with literary texts was discussed. These are theoretical explanations around the phenomenon articulated in a narrative of interrelated categories. Recommendations for further research were also made.

LIST OF REFERENCES AND APPENDICES

This section includes the list of works cited as well as all the transcripts that have been developed from the interviews.

CHAPTER 2: PHILOSOPHICAL ORIENTATION OF THE STUDY

Introduction and justification

Two pertinent questions in this chapter are: what is philosophy and why is it relevant to (qualitative) research? In response, Creswell (2013: 16) states that philosophy is 'the use of abstract ideas and beliefs that inform our research'. What a researcher believes to be reality is likely to be reflected in the way he or she goes about collecting data and interpreting it. The second question is the relevance of philosophy to qualitative research. It is generally believed that qualitative studies are subjective as the researcher does not only allow participants to interpret their own experiences but he or she also interprets their experiences. Owing to the researcher's involvement, it is imperative that the researcher subscribes to a particular philosophical viewpoint to justify data collection methods and interpretation. Creswell (2013) points out that as the researcher engages in a study, he or she brings his or her personal history, ethical and political issues. In some instances a researcher may be dealing with a sensitive or emotional subject and may have been a victim of the same situation. In such cases, the researcher needs to be informed by the philosophical orientation of the study in maintaining the necessary distance.

The author cited above further states that the philosophy helps to shape the formulation of the research problem and research questions, and how information should be sought to answer these questions. Additionally, philosophy is also important as it establishes a common understanding between the researcher and the reviewer(s). In other words, when reviewers share the same understanding as the researcher when it comes to epistemology, a number of issues are resolved before they manifest themselves.

Discussion

According to De Vos *et al* (2011: 309), a researcher needs to ask himself or herself a few questions on the view of knowledge in relation to the study at hand. These questions help a qualitative researcher identify the most effective way to answer the research question(s). One of the pertinent questions is: 'How should social reality be viewed?'

This chapter deals with the philosophical orientation of the study. Different researchers view reality and/or knowledge from different perspectives. Their perspectives will lead them to interpret the same reality in different ways and, therefore, arrive at different conclusions. In other words, reality is determined by the researcher's background. For example, Terre Blanche *et al* (2006) cite three accounts by reporters on a photograph of four White beauty contestants. The photograph is set against a background of an audience which is predominantly Black. The accounts include the words:

Reporter 1: 'Charmaine said she was thrilled that the judges chose her out of so many deserving competitors and would try her utmost to live up to everything expected of her during her reign.' (Staff Reporter, *Boksburg Times*).

Reporter 2: '[W]omen are turned into objects in a male-dominated world. Such practices are the manifestations of an all-pervasive patriarchal culture.' (Patsy Smith-Collins, *International Journal of Feminist Studies*).

Reporter 3: 'The careful juxtaposition of the foregrounded white participants and the predominantly Black audience plays with the irony of the white culture as the object of black consumption.' (Mandla Nkosi, *Art World*).

The first reporter comments in a matter of fact tone as he or she has secured an interview with one of the participants. This reporter comments on the photo on the basis of his or her journalistic perspective. The aim is to inform the public and thus the reporter does not pay attention to details that are not of immediate concern. The second reporter differs from Reporter 1 in that she focuses on gender relations. Her concern is not the competition, but the manipulation of women in a male-dominated society. The perspective of the second reporter is probably informed by women rights activism. Thirdly, Reporter 3 pays attention to details like the foreground and the background in the photograph. Because he is an artist, he considers the portrayal of White people in relation to Black people as a reflection of racial reality in society. The differences between these accounts arise out the reporters' backgrounds. In relation to the above accounts, Terre Blanche *et al* (2006:7) conclude that the background knowledge tells us the following:

1) What exists;
2) How to understand it, and
3) How to study it.

The above discussion accentuates the significance of including the researcher's view of knowledge as an integral part of the study. Understanding the researcher's perspective helps explain why he or she makes certain choices and not others. Terre Blanche *et al* (2006: 6) make a distinction between ontology, epistemology and methodology which they refer to as dimensions of paradigms which shape our understanding of knowledge today. For these authors, paradigms are 'wider social and political forces that continually produce new knowledge of all kinds.' The distinction is as follows: 1) Ontology specifies the nature of reality that is to be studied, and what can be known about it. 2) Epistemology specifies the nature of the relationship between the researcher (knower) and what can be known. 3) Methodology specifies how the researcher may go about practically studying whatever they believe can be known. Creswell (2013) adds axiology to the three and refers to them as philosophical assumptions. He defines axiology as the role of values in research.

The following discussion focuses on each of these dimensions or philosophical assumptions in relation to the paradigms or what Creswell (2013) calls interpretive frameworks, that is, positivist, interpretive and constructionist, (and Creswell adds transformative frameworks, postmodern perspectives, pragmatism, feminist theories, critical theory and critical race theory, queer theory as well as disability theories) . Even though this study will be informed by the interpretive paradigm or framework, it is significant to highlight the distinction between the three and afterwards justify why the one chosen was the most suitable.

i.   Positivist / objectivism

The positivist paradigm or interpretive framework is also referred to as objectivism. It is premised on the view that there is an objective reality in existence and it is up to the researcher to use the correct research methods to discover it.

According to De Vos *et al* (2011) in ontology it is believed that the reality in the life of the participants may be studied objectively. Terre Blanche *et al* (2006) add that

positivists believe in the existence of a stable external reality. In other words reality does not change; it remains constant. The implication thereof is that it is the researcher's instrument that needs to be accurately and consistently applied in order to discover this constant reality. Epistemologically, Terre Blanche *et al* (2006) argue that the researcher should be a 'detached observer.' The question that follows is how a researcher may be detached from the study that he or she is engaged in. In my view, the researcher need not approach a phenomenon with preconceived ideas or biases, but must allow the gradual discovery of results. For De Vos *et al* (2011), as alluded to in the beginning of this paragraph, meaning can always be discovered when using the right methods. When it comes to methodology, De Vos *et al* (2011) recommend ethnography and phenomenology. Ethnography, generally speaking, is an investigation of a particular culture. A researcher stays with a group of people in that particular cultural setup, studying specific trends in their way of life. Phenomenology is defined by Creswell (2013) as a study that describes the common meaning for several individuals of their lived experiences of a concept or a phenomenon.

The methods of data collection and analysis favoured by these authors in the positivist framework or paradigm are participant observation and interviewing. For the purposes of this study, the positivist paradigm will not be adopted as positivist research is mainly quantitative. Since this is a qualitative study, the statistical analysis instruments will not be used. However, the discussion on positivist paradigm was necessary to justify why it was not considered as an option.

ii.   Interpretivism / modernism / realism

The interpretive paradigm, (unlike positivism where reality is perceived objectively), suggests that reality can only be arrived at by the researcher making meaning of the participants' experiences as well as participants making meaning of their own experiences. Ontologically, according to Delport (2011: 311), 'the real world can be discovered by means of a systematic, interactive methodological approach.' This apparently entails an interaction between the researcher and the participants in order to better understand the experiences involved.

Epistemologically, according to Terre Blanche *et al* (2006), the researcher should be empathetic. He or she is a subjective observer. In other words, this paradigm is

marked by researcher involvement. The researcher does not keep a detached stance that is characteristic of positivism. A question that may arise is whether or not the researcher involvement and / or bias affect the validity and reliability of the findings. In my view this is the time that requires the researcher to exercise the highest degree of ethical integrity by distinguishing his or her personal feelings from what can be generally gleaned from the participants' pronouncements. In terms of methodology these authors indicate interactional, interpretation, and qualitative methodologies as relevant while De Vos *et al* (2011) recommend grounded theory. It is in line with De Vos's *et al* (ibid) view that this study adopts grounded theory as it is a qualitative study concerned with participants' experiences with the phenomenon of literary texts. It should be noted that the grounded theory itself has variant methodological orientations. The first approach is advocated by Glaser (1992), after methodical differences with his co-author in Glaser and Strauss (1967); there is also the systematic procedures of Strauss and Corbin (1990, 1998), as well as the constructive approach of Charmaz (2005, 2006). A full discussion of Grounded Theory is in Chapter 4, that is, Research Methodology.

Pertinent methods of data collection and analysis in an interpretive framework, according to De Vos *et al* (2011), include observation, human documents and interviewing. Afterwards data is systematically analysed. When reporting, the researcher provides insight into the behaviour displayed by the participants and into the meanings and interpretations that participants give to their life worlds.

iii.   Constructivism / postmodernism / impressionism

The third paradigm is the constructivism. Its ontology, De Vos *et al* (2011) argue, is premised on the view that there is no truth out there; there is only a narrative reality which is constantly changing. Furthermore, these authors contend that reality is socially constructed and the subjects or participants should be actively involved in this process of reality construction. It can only be known by those who experience it. The next question is what then is the role of the researcher if reality can only be meaningful to those who are directly involved in a particular situation. Terre Blanche *et al* (2006: 7) point out that a researcher should adopt a suspicious and politicised epistemology as he or she believes that reality consists of a 'fluid and variable set of social constructions.'

In terms of methodology, De Vos *et al* (2011) include the newer ethnography while Terre Blanche *et al* (2006) include deconstruction, textual analysis and discourse analysis. For the latter authors, method allows a researcher to deconstruct versions of reality, and the methods of data collection and analysis include interviewing, observation, human documents, personal narratives, poetic representations and fictional texts.

Conclusion

The foregoing discussion has highlighted the significance of considering the philosophical assumptions embedded in a study. Three principal interpretive frameworks have been discussed, that is, the positivist, the interpretive and the constructionist frameworks. It was also highlighted that this study leans toward the interpretive paradigm with its attendant ontology, epistemology and methodology (method of data collection and analysis)

CHAPTER 3: LITERATURE REVIEW

3.1   INTRODUCTION AND JUSTIFICATION

In this section an in-depth study of relevant literature is presented. A wide array of scholarly publications was consulted from which different views on the topic were reviewed. The publications are predominantly journal articles as well as textbooks. Some journal articles cited in this review were published more than five years ago. This was done in order harness as much research contribution on the subject as possible. Since this is a grounded theory research, it was important to cover a range of previous studies so that a hypothesis that emerged from the data could be meticulously explained in the context of what other studies had found. It should be reiterated that the study did not set off with a set of hypotheses to prove. I hold the view that it is unrealistic to subject a grounded theory researcher to a narrowed down literature scope, while in search of an emerging substantive theory. Such emerging theory would still need to be subjected to the necessary rigour of literature comparison – a literature that would go beyond what would ordinarily be required by many research committees in terms of contemporariness.

According to Grinnell and Unrau (2005), as cited by Delport *et al* (2011:109), there are four purposes that are served by the inclusion of literature review. The first one is to assure the reviewers that the researcher understands the current issues related to the topic. The second one is to point out ways in which the researcher's study is similar to, or different from, other studies that have been previously conducted. Thirdly, it helps to 'fit the study into the jigsaw puzzle of present knowledge.' Lastly, it 'introduces and conceptualises the variables' that will be used throughout the study.

Flick (2009) is cited by Delport *et al* (2011) urging qualitative researchers to employ different forms of literature in their studies. A theoretical literature review constitutes the reading of existing literature in order to gain content knowledge about the phenomenon being studied. Secondly, there is empirical literature review which focuses on earlier research in the field to determine the level at which the study being undertaken concentrates. Methodological literature review is also highlighted as significant in the sense that it adds the researcher's insight into the methods of conducting research and the use of selected methods, thereby 'establishing traditions, alternatives and controversies.' Lastly the author commends a combined

theoretical and empirical literature in order for the researcher to contextualise, compare and generalise the findings.

In this chapter only the theoretical and empirical literature reviews were included. At this stage the review was aimed at establishing what is already known (content knowledge) about English second language students in relation to literary texts. Pursuant to this end, contemporary journal articles ranging from the period 2010 to 2014 were reviewed. In the same breath, empirical literature was reviewed in this chapter to present what the earlier researchers in the field of English second language studies, where literary texts are involved, had found. These were mainly journal articles dating from the period 2009 backwards. Methodological literature review is discoursed in Chapter 4 where it justifies the methods of data collection that have been selected for this study. The combined theoretical and empirical literature review is carried out in Chapter 5 (on data analysis and interpretation) to contextualise the findings of this study. The latter literature review was conducted to shed more light on the emerging theoretical model. Therefore, the discussion below grapples with both the empirical and the theoretical literature review.

It must be noted that the following review includes English as a Foreign Language studies as well. This was done to accommodate the South African context where, according to Van der Walt *et al* (2009), ESL and EFL teaching are determined by two factors, that is, for what purpose the language is being learnt; and, what is the status of the language in society. The authors argue that in order for a language to be regarded as a second language (or first additional language), beside the fact that it is learnt after the first language, it must be learnt so that it is used as a medium of instruction. Secondly, if a language, like English in South Africa, occupies high status in society because of its dominance in education and in the work environment, it is viewed as a second language for non-native speakers. In addition, 'in the case of a FAL the learner is exposed to the language outside the classroom too, while the SAL learner (second additional language or foreign language) will have limited contact with the target language' (Van der Walt, 2009: 6). The respondents in the study were ESL students since they are in constant contact with English; however, there is no drive for them to communicate in English outside the lecture halls. The university community at large predominantly speak isiZulu, and so does the KwaZulu-Natal province and the radio station with the highest listenership in the whole country –

known as uKhozi fm. If the students choose not to speak English at all in their hostels, which is largely the case, it will be practically a foreign language because of the limited time during which the students communicate in the language among themselves.

A typical case that demonstrates that the ESL / EFL distinction is situational and difficult to define in South Africa is as follows: Two children grow up in a farm – one speaks Afrikaans and his parents own the farm, and the other one speaks isiZulu and his parents have always lived in the area before it became a farm. The children eventually speak each other's language because they come from the same farming community. English is the medium of instruction, and, therefore, a second language or a first additional language in the respective schools where they learn. The one who speaks Afrikaans can still opt for mother tongue instruction, that is, Afrikaans – since there are many schools with dual instruction.

3.2 DISCUSSION

As reflected in the title, the study undertaken sought to come up with theoretical explanations on English as a second language students' experiences with literary texts. Bouazid and Le Roux (2010) conducted a study which, to a certain extent, is similar to the one undertaken here. The study was on the reading experiences of second language literature studies students with the view to identify barriers and challenges involved. The two authors cite several authors who contributed to our understanding of the process of reading. Reading, especially of literary texts, has been extensively accounted for through the reader-response theories. However, what has prompted my undertaking of this study is that reader-response theories are implicit in articulating what goes into second language reading.

Wallace (1986), as cited by Bouazid and Le Roux (ibid), argues that learning to read happens once – usually in the first language. Therefore, reading in the second language requires the extension of the same literacy. This is, however, a simplistic approach to reading in general, and in particular, as the direction of the study dictates, the reading of literary texts. To put matters into better perspective, Wallace (ibid) further postulates that reading strategies that are demanded by one language may not be the same for another one. Therefore, a reader who is seeking

competence in a second language, 'a language, whose meaning making is different from the reader's first language,' will require different reading skills.

Another factor which distinguishes second language from first language reading, according to Koda (2007), as cited by Bouazid and Le Roux (2010), is that second language learning is cross-linguistic, and so by its very nature is more complex than the first language. The implication thereof is that reading a second language involves two languages, which factor necessitates that there be an interaction between them. So the reader needs to adjust his or her reading strategies so as to accommodate the demands imposed by each language.

A salient point to observe in this study is that 'engagement in literary studies presupposes adequate reading skills' – skills like word recognition and working out the meanings of words, which is a cognitive function, (Urquhart & Weir, 1998, as cited by Bouazid & Le Roux, 2010). However, as Grabe and Stoller (2002), Anderson (2007) and Wallace (2003) argue, this is very elemental. They also add that literary texts need to be interpreted, comprehended and critiqued, therefore, students are assumed to be equipped with these skills when they undertake literary studies. These skills form part of what Isenberg (1990) and Torell (2001) call literary competence.

From the foregoing discussion it is apparent that there are differences between first and second language reading (in this case, of literary texts). This is the point of departure for this study. According to Bouazid and Le Roux (2010) the pioneers of second language reading research are Rubin (1975) and Stern (1975). The two researchers, as Bouazid and Le Roux (2010) state, attempted to work out a model based on the reading strategies that were employed by successful second language students. What is important to note in their study is the fact that they dealt with good language learners. This excludes everyday pedagogic situations which are characterised by heterogeneous student groups of different cognitive abilities. More important is the necessity for a substantive theory from the ground which accounts for what happens to a second language reader of literature. The presupposition of a competent reader prior to the engagement with the literary texts falls short, especially in informing English literary pedagogy.

Chamot (2005), as cited by Bouazid and Le Roux (2010: page), is of the view that in order to bring about an improved pedagogic situation when it comes to second language contexts, studying students' learning strategies is necessary. It is beneficial in so far as it 'provides insight into the metacognitive, cognitive, social, and affective processes' in respect of language learning as well as reading comprehension.

In the course of this literature review, an attempt is made to account for literary and general reading as advocated in reader-response theories as well as second language reading strategies. This was done so that as wide a theoretical premise as possible would be discussed. This would make the theory emerging from the ground (or from respondents) easier to decipher and account for in terms of what is already known.

In the light of Koda's (2007) positing of cross-linguistics, what compounds the challenge of second language reading is the process of meaning making. Kitao and Kitao (1989) postulate that the schema theory plays a role in meaning making since the student reader's prior knowledge plays a part in the interpretation and comprehension of texts. The critical point to note is that 'meaning is socially-constructed'; therefore, whatever the student reader knows is a reflection of the cultural norm of his or her society. They further contend that if the second language text is interpreted by making use of existing framework of knowledge, there is bound to be conflict between the sociocultural context of the reader and the context of the second language text, thus complicating the interpretation and comprehension. A conclusive statement with regard to the schema theory is reiterated by Grabe (2004) who is cited by Bouazid and Le Roux (2010: 35) as saying 'reading comprehension …depends on the reader being able to relate information from the text to pre-existing knowledge.'

Wallace (2003) cited in Grabe (2004) and Kitao & Kitao (1989) adds the cultural dimension to the schema theory. He postulates that schemata operate within a cultural situation which in turn has 'negative repercussions if the text to be interpreted relates to a culture other than that of the first language.' In short, the problem arises out of the lack of mutual intelligibility between first language and second language cultures. This lack of cultural intelligibility results in students

employing their first language schemata to interpret a text set in a second language culture.

Snapper (2011) presents his classroom experiences as a high school teacher and subsequently as a researcher at a university in a well-articulated paper. The author's experiences prompted him to conduct an exploration of the relationship between school and university English. He followed a group of A Level Literature students to university. He sets out by asking a number of questions about the specialist knowledge that a teacher is required to communicate to literature students:

> [Is] that knowledge simply a broad knowledge of many individual texts, periods and authors, or [does] it add up to something more generalizable – a frame of knowledge and skills for the study of literature, perhaps? What exactly [do] I know from my own university education about these frameworks: the nature of genre, narrative, form, metaphor and literary language … or Shakespeare's theatre or Modernism? And how might I best formulate that knowledge authoritatively for teaching?

In my own assessment these questions bring to light some fundamental points regarding the study of literature. The author is asking himself what knowledge and skills he derived from literature from his own university education. This poses a serious question as to how studying literary works transfers into skills and knowledge. What appears to be of concern to the author is the difficulty to adapt literary jargon like 'narrative, metaphor or Shakespeare's theatre' into knowledge that brings about meaningful learning experiences to the students.

In addition, the author states that there are some questions that pertain to culture and values in literature and how syllabuses and exam papers entrench certain attitudes and perspectives. In his interaction with school students (pupils), the author notes that there are many issues that have to do with literary and cultural value as well as social power which lay in the background of literature teaching that need to be examined. The researcher admits that his students had to accept that the texts that they were studying were '[l]iterature' and that they had to 'appreciate' them in order to pass their exams. What remains to be interrogated is whether the author's students really appreciated the texts. Another question is whether the culture, values, attitudes and perspectives that are 'entrenched' in literature, syllabi and exam papers are relevant to the student's life experiences.

All the same, the author argues further, the students were happy to read, discuss and study great literary works and he was also happy to teach them. But the author remained concerned that there was something missing from literary study. He felt that ignoring questions of culture, value and perspective or of the functions and methods of literary study was not adequate as these questions were central.

In summing up, Snapper (2011) points out the following: One of the lecturers in his study was concerned that students who came to them from A Level were not prepared for the idea of literary study as cultural analysis rather than as 'appreciation'.

He argues that as much as the ideas about cultural value and perspective are central to university English, there is a danger of drawing students into the project of cultural analysis through literature and literary theory. These approaches alienate students because they are written in complex language and the concepts presented are difficult especially when introduced at the beginning of a degree programme.

He further argues that literary theory and other critical perspectives material are inappropriately pitched, as a result the importance of student voice, understanding students' background and their values and motivations are lost.

Snapper (*ibid*) refers to Vygotsky's zones of proximal development. That is, teaching and curriculum should start where students are. Students should be asked to talk about where they are. What students value and think should be considered.

The author highlights what lecturers assume students from high school know. These assumptions include:

> [W]hat criticism and theory are and what they are for, or the social mechanics of being a poet or a poetry lover or theatre-goer – when many in fact don't.

In my view, the lecturers' assumptions are engendered by the general premise that is adopted in literary studies that students, irrespective of their background and other sociocultural factors, are competent readers. What this premise fails to appreciate is that some students enrol for literary studies with the view to become competent readers, speakers, writers and even listeners. A view that falls short in admitting that some university students are at ground zero in the hierarchy of literary competence

is bound to yield inappropriate teaching approaches to literature, and a general poor performance by students.

Lastly, the author states that we need to understand the network of values, attitudes and perspectives which students, teachers and lecturers bring to the study of literature. What should be understood is what happens when English stops being a school subject and becomes a university subject.

In my final assessment, Snapper (2011) has made an invaluable contribution to our understanding of what students go through from high school to university. He has mentioned what lecturers expect students should know as well as the experiences they are assumed to have. The author has questioned the cultural factor when it comes to literary studies. However, he does not attempt to find answers from the students about the relevance of cultural and value systems presented in literary texts to their lives. Whilst the researcher in the study above relied heavily on the views of lecturers, the present study relies wholly on the views of the students.

In an earlier study entitled *'Beyond English Literature A Level: The silence of the seminar?',* Snapper (2009) makes a number of observations on the transition from English Literature A Level to University English. He points out that there is a disjuncture between A Level and University English. In addition, students experience problems that emanate from the manner of course material presentation by lecturers, and not the course content. Students and lecturers do not share the same agenda, and students do not know why the agenda exists in the first place as it assumes they have some prior knowledge about literature. This prior knowledge that is assumed by lecturers is: 1) students have knowledge about literature in general; 2) students have knowledge about literature as a cultural phenomenon; 3) students have knowledge about literary studies as a discipline. The author observes that these assumptions are never realised as they pose an 'intellectual coming-of-age' phenomenon for the first year students – a phenomenon that creates a lot of expectation on the part of the students.

Snapper (ibid) also observed that when it came to reading, students were affected by the volume of reading; they were 'poorly organised and lazy to read secondary critical texts.' They found these texts challenging, so they constantly needed the lecturers' mediation. The layout of the anthologies of literary studies also posed a

challenge to the students as they lacked useful information such as 'summaries, guidance or context.'

Furthermore, students from A Level were also affected by the little time the lecturers spent teaching as well as the impersonal nature of contact between lecturers and students. The contact was impersonal in that there was no individual attention dedicated to each student, but the group at large was always addressed.

Further disjuncture existed between first and second year modules, as well as between current and previous lectures. In short, lecturers failed to establish where the students were (in terms of knowledge gap) – instead they 'ploughed through their agenda' without allowing a discussion of the underlying issues affecting students. Such issues would include 'course outcomes, being a critic, some important aspects of the text' as well as the key issues in the cultural and social context of the text.

As a result of the misguided expectation of the lecturers and their inability to establish the necessary links within and between the courses, students tended to revert to the traditional paradigm or approach to literature by focusing on theme, character and plot instead of approaching literary texts as 'objects of socio-cultural study'

The foregoing discussion is evidence of the kind of frustration that is experienced by new university students. The situation in the South African ESL curriculum is also characterised by the traditional approach to literature. The respondents in the study are likely to have been expected to adopt their lecturers' 'agenda' – the agenda they were not accustomed to.

In a study that sought to identify response types evoked in second language readers, while reading a narrative text, Kadir *et al* (2012) concluded that there were two main types of responses that were manifested by the English second language respondents. These included the aesthetic-oriented responses and the narrative-oriented responses. The authors argued that on one hand, aesthetic responses involved more engagement with a text as the readers went deeper into the text in order to understand the 'deeper nuances' that were expressed through a literary text. In other words, the respondents who are highly proficient in their engagement with literary texts are able to read beyond the story line.

On the other hand, the authors posit that the narrative-oriented responses 'sustain the readers' interest to keep them reading' the story. These readers were motivated by the narrative aspects of the text, like character, events and settings. They could not identify the foregrounded elements or literary devices.

The authors conclude by intimating that future studies should focus more attention on aesthetic responses of second language readers in order to make a literary reading experience more beneficial to the readers. This is not withstanding the need to understand the plot and its attendant characterisation. It is notable that this study concurs with Snapper's (2009) where students from A Level resort to the traditional approach to literature – where the focus is on theme, character and plot.

Kramsch (1985: 356-364) wrote an article on how literary texts should be treated in the classroom. The justification for the inclusion of this dated article in the current study is that it was written in response to the communicative approaches to second language teaching of the mid-1970s. The author comments on the relationship between reading comprehension and discourse theory where he mentions that foreign language learners, as non-unintended readers, have the difficult task of understanding intentions and beliefs that are not necessarily part of their representation of the world.

He further points out that it is important to sensitise the students to the process of literary creation as it is to initiate them in the construction of interactive spoken text. The students will get an advantage in the sense that, while they struggle to establish paths of communication between one another in spoken discourse, they will realise the choices made by the interlocutors at every moment. The author mentions ways to express and interpret meaning of literary texts so as to build 'a common universe of discourse between the reader and the text, both on the explicit lexical and syntactic levels and on the implicit referential level.'

 First, students should be assisted to build common background knowledge by defining the title, genre, period and intended reader of a literary text. I consider this to be similar to the schemata theory which was posited earlier in this review. Second, necessary vocabulary and facts should be collected. There has to be a brainstorming of conceptual associations as well as schema building. Schema building is important as it shapes readers' and students' mind-set to imagine the worlds they never

experienced before. In terms of the schema theory, every reader interprets a new literary text according to his or her background knowledge. Therefore, it is imperative for teachers and lecturers to provide the socio-political background of the text before engaging in the analysis.

In a paper that examines the debate about English literature canon in schools, Pike (2002) evaluates the importance of the canon in a 21st century curriculum and considers how relevant it is to the adolescent readers who have been exposed to the 21st century culture. These readers have different identities and backgrounds. The reason why this paper is relevant to this study is that the research population of the study has the same characteristics described by Pike. Traditional literature in the form of Shakespearean plays is still prescribed in the South African high schools and universities. Pike (2002: 357) cites Delaney (1972) who contends that:

> Today's student is at a serious disadvantage when studying writers from 'Great Tradition' because those writers' experiences (she lists fearing hell, observing nature closely, dying of love, dying of consumption, dying of the pox, going to church, and going to prostitutes) are so alien to the modern reader.

Second language readers who constitute the unit of analysis in this study can be regarded as 'disadvantaged' because they are accustomed to the cyber and popular cultures. However, it must be noted that this could be a generalisation that is only true for a certain kind of readership. Second language readers vary greatly in their experiences, for instance those from a rural background and those from a Christianised orientation may tend to be more traditional in their norms and values such that issues of fearing hell, going to church etc. make more sense than cyber and popular cultures which tend to gravitate towards the urbanised.

Pike (2002) has also cited Iser (1971: 81) who argues that a literary text is different from any other form of writing, since it does not describe or constitute real objects. For this reason, it diverges from the real experiences of the reader in that it offers views and opens up perspectives in which the empirically known world of one's own personal experiences appear to be changed.

Pike (2002) concludes that it is misguided for one to assume that only texts written in the late 20th or early 21st century can be relevant to today's adolescents. He quotes Benton and Benton (1998: vii) who are of the idea that the poets Blake and Done

can have a good deal more relevance to life today than contemporary poems that 'foreground the ephemeral preoccupations of the present.' It may be deduced that the two authors do not concur on the relevance of the 'greater tradition' writers to today's young readers. This study did not address the relevance of the 'greater tradition' as this would prejudice the responses from the unit of analysis. Instead, today's young readers are expected to speak for themselves.

In an article entitled *Aesthetic Experiences in the School Curriculum*, Connell (2000:31-32) assesses Rosenblatt's Transactional theory in *Literature as Exploration*. The author draws a distinction between the synthesising process of aesthetic experiences and non-aesthetic experiences. The former involves the following distinctive features:

1) an organic immersion in the reader's prior beliefs and experiences; 2) a connection to emotional drives; and 3) a stimulation of imagination.

In relation to the idea of immersion in the reader's prior beliefs and experiences Rosenblatt, as cited by Connell (2000: 32), suggests that teachers should choose texts that link to the needs and interests of the students. However, the author warns that teachers should not focus exclusively on the students' current needs. This is a point worth deliberating on, especially in a case where current 'needs and interest' are motivated by the craze of the day. In my opinion, in order for holistic development of the student to be attained, the warning does hold a pedagogic ground. It also helps to avoid provincialism, which secludes students from participating in the arena of international academic discourse. Furthermore, the author continues, they should not concentrate too narrowly on the external life of the reader in a way that fails to lead young readers to the experiences that are beyond their immediate surroundings. The author emphasises that the goal of literary study is to broaden students' comprehension of the world through their experiences with humanly significant works.

Regarding the connection to the reader's emotional drives, Rosenblatt is cited by Connell (2000: 32) as stating that:

> Literature may provide the emotional tension and conflicting attitudes out of which spring the kind of thinking that can later be assimilated into actual behaviour. The emotional character of the student's response to literature

offers an opportunity to develop the ability *to think rationally within an emotionally coloured context.*

The final distinction between aesthetic and non-aesthetic experiences is measured by the degree to which they stimulate imagination. Imagination is stimulated when readers participate in the experiences of others. Readers also develop a 'sense of the complex fabric of our society and extend beyond the provincialism of time and space.' In this way they create an awareness of possible alternatives that can serve as a liberating force in their thinking (Rosenblatt in Connell, 2000: 33). Connell (2000) concludes by advising educators to select texts that foster feelings of humanity and sensitivity toward others. It is recommended that a literature programme should reject stereotyping other cultures. Instead, students should be provided with a range of literary works that include underrepresented groups especially minority and women writers. What is worth noting in Rosenblatt's argument is that, while the needs of the students are important to consider in the selection of literary texts, such consideration should still allow students to explore beyond their immediate world. The researcher is of the view that this allows students to participate in global dialogues since their lives are constantly affected by the decisions of global institutions like the International Monetary Fund, the World Bank and the United Nations. It is recommended that literary works should include underrepresented groups like minorities and women. One of the plagues devouring Africa today is ethnic intolerance where majority cultures tend to subdue and marginalise minority cultures. Learning or reading about women experiences could curb sexual abuses and genital mutilation practices that still undermine the human dignity of women in some societies. However, South Africa has had the reverse where the majority were and continue to suffer marginalisation by the minority through inter alia linguistic underrepresentation. One may argue that in fact the most ethnically intolerant is the western society where other races continue to be viewed as deviants from the ideal (White) human. For example, they indirectly entrench White supremacy by such labels as non-White (meaning deviation from the ideal) where you would never hear of non-Black.

The following review is based on the article dated 1996. The justification for the inclusion of this article is that its study was conducted on the same geographical location as the one undertaken in this research. The respondents came from

selected high schools in and around Empangeni, in KwaZulu-Natal. The current study, however, differs methodologically – as discussed in the conclusion of this review.

Moyo (1996) sought to establish whether literature texts used in English as a Second Language (ESL) classrooms was relevant to the learners' culture. The first question asked by the study was whether the learners found the texts set outside Africa relevant to their world of experiences and culture. In response to this question, 62.5% learners indicated that they found Macbeth and some British and American poetry not relevant to their world and culture. The respondents who believed that these texts were relevant to their life experiences constituted 37, 5%, and they held this view on the basis that these 'literary works dealt with universal human issues of nature, love, death, et cetera' (1996: 45).

Secondly, the study asked if learners found Macbeth, British and American poetry readable and comprehensible. In other words, they had to indicate whether they were able to read the play (Macbeth) independently with understanding. 75% of the respondents found Macbeth 'impossible' to read and they indicated that they had to depend on the teacher for the story and events. 70%, on one hand, indicated that the language in Macbeth, poetry and the novel (*Crocodile Burning*) was 'difficult and above their comprehension level' (1996:45). On the other hand, 30% found the language in these texts to be fairly understandable. This percentage of respondents also said that the novel was relevant to their experiences and culture, but it took them a long time to finish it (208 pages).

It was concluded from the responses gathered that language accessibility of texts determined the relevance of a text to the readers. This fact brings to light the need to 're-examine the criteria for the choice of texts so that the reading of literature would be meaningful and, therefore, relevant to the learners' (Ibid: 46). The recommendation by the author is that the question of culture and cross-cultural communication should be fully explained to the learners. He points out that learners will appreciate and contextualise texts if they have been exposed to the socioeconomic, cultural, political and historical setting of the text.

The question of language is equally important. If it is 'comprehensible, it must offer personal involvement in the reader.' The reader's 'involvement' comes about as he

'engages imaginatively with the text from a mechanical aspect of the language system to the analytical aspect – as he pursues the development of the story' (Ibid: 47). In my analysis, the contextualisation of texts, as recommended in the previous paragraph, goes a long way in ensuring that these young readers share the same cultural schemata with the writer. On the other hand, this didactic approach to literature by teachers may lead to readers' overdependence on the external intervention (by the teacher) before they can fully appreciate a literary text. This contextualisation, pedagogically sound as it is, may be comparable to mathematical formulas, which may deprive a text of its artistic nature. This argument brings to the fore a pertinent factor in literary studies; that is, as long as students engage in literary studies with the view to write examinations, they will be inclined not to respond or appreciate literary texts with originality of thought. They will seek acceptable views on a text under study.

Nair *et al* (2012) conducted a study in Malaysia on the students' views when it came to literature improving their English proficiency. It should be noted that in Malaysia English was, at the time, a second language and a significant language in science and technology. These researchers conducted this study after the Malaysian government had introduced English literature in the school syllabus to improve learner's standard of English. The researchers posit that literature would be used as a tool and a resource for teaching language because it has authentic and interesting texts thought to promote language acquisition and expand students' language awareness. One point that I consider to be worth mentioning with regard to the use of literature as a 'resource for language teaching' is that it requires a reasonable competence in the English language, at least orally. What prompts me to argue along this line is that the language used in literary texts seldom resembles everyday language. Its sentence structure does not always follow the S, V (O) [Subject, Verb, (Object) sequence where declarative sentences are concerned.

Phelps (2007) made the observation that in teaching *Sons and Lovers* (a novel by D.H. Lawrence) at the University of Zululand, students responded differently to the two parts of the novel. In terms of their background, his students were an 'urban and rural mix'. He found that 'Part 1 of the novel had far more interest for [his] students than Part 2.' The part that interested these students had to do with '[t]he conflict between working-class parents, and its impact on their education.' The author

concedes that the second part of the novel 'seemed more remote'. The author propounds reasons for the differential reception of the two respective sections of the novel. He ascribes them to the fact that:

> Difficulties at home between fathers and mothers in the changing political and economic conditions of South Africa were not far removed from Walter and Gertrude Morel's problems. The opening pages of the novel… sketch out the change to rural Eastwood in the 1830s with the advent of coal mines, point out that this change roughly coincided with the arrival of English settlers in Natal and Zululand. This larger historical context helped connect the intimate psychological struggles in the Morel family, so powerfully dramatized by Lawrence, with the historical and current experiences of the students' own families (Phelps, 2007: 82).

Worth noting in the above quotation are references to things that are familiar to the students. They include: 'home', 'not far removed', 'coincided', 'related', 'historical context', 'connect', 'current experiences', et cetera. All these words have the common denominator: the circumstances and events in Part 1are more meaningful to the students' 'own families'. Relating to another novel by D.H. Lawrence, *Lady Chatterly's Lover,* the author admits that his 'students could quickly see how the relationship of Mellors and Bertha Coutts from an oppressed working class presented a believable degeneration into a sexual battle devoid of sympathy and friendship.' In the historical context of the South African students, referred to in the paper, it would be easy to identify with an oppressed working class in the midst of the apartheid era. One point to add in the light of the foregoing review is that the units of analysis are the same as the population of the study undertaken here. The differences, though, would be the setting in terms of time, research methodology and scope of the topic – the reviewed article being limited to D.H. Lawrence's two works.

Jayalakshmi and Sandersingh (2010) are of the view that if students are allowed to interpret literary texts independently, their vocabulary will be enhanced. The paper is presented against the backdrop of the Indian education system, where they acknowledge English literature has been used to teach English language to Indians since the late 1830s. This practice (of teaching language through literature) is premised on the belief that the appreciation of literature is an integral part of language learning. They also believe that younger people are attracted to stories, and therefore can benefit from them, while older readers are able to reflect on stories, analysing their content within a historical context. Furthermore, the two

authors contend that literature makes a 'lasting impression on readers due to its vibrant imagery; and closeness of familiarity developed through characters and events' (Ibid: 143).

The question that governs my research is what the students' experiences are, with regard to literary texts. As intimated in the opening line of this specific review, the answer lies in students being encouraged to develop strategies like questioning which assist them in applying their background knowledge. The authors aver that when students read widely they become proficient in the target language (in this case English). By proficiency, these authors mean amassing 'a good stock of vocabulary' which they believe propels students to express themselves in the 'foreign language' with confidence. It is concluded that vocabulary results in refined production of language. Therefore, in order to achieve this, students should be allowed to interpret literature independently. In my analysis, the authors are of the conviction that literature, because of its ability to elicit interest, automatically takes care of language teaching. One question that that deserves attention is what language or metalanguage do these second language students use in their reading and interpretation of literary text? However, such a question is not the object of the present study. What is significant to incorporate in this study is that, as posited by the two authors, reading literature widely and interpreting it independently results in proficiency in the target language.

Eaglestone and English (2013) posit that students become literary critics if they engage meaningfully with their work on literary theory using online journals created by students themselves. The journal writing was undertaken weekly and no specific tasks were set, so that students would write their reflections about their reading freely. Since the journal entries were informal but detailed, students were even expected to relate their reading experiences to what they had read elsewhere, or a film and even relate it to their personal experiences. They could include the reading that they found hard and provide reasons why they did not like certain readings.

They found that students experienced fear, anxiety and scepticism in their reading of literary theory, especially at the beginning of their journals. It is notable that in spite of the difficulty in reading Barthes's structural analysis, one student stated that 'I wanted to cry when I first began to read Barthes's Introduction to structural analysis

(It really was a challenge for me), I'm enjoying the intellectual stimulation that these readings are providing and the new ways I am beginning to use some of these new critical tools in everyday readings/reflections in general' (Eaglestone & English, 2013: 22). In my analysis, it is intellectually beneficial to incorporate literary theory into the reading of literature in general. This idea is reinforced by one student who anticipated that the module would be the most frustrating and most rewarding that year.

Another finding in the students' journals is that 'literary theory encourages the student to question his or her own identity and place in the world, and to challenge or at least interrogate the status quo' (Eaglestone and English, ibid: 23). Some students believe that theory connects literature to everyday life in an interesting and new way. One student is concerned with studying feminism only for literary criticism - but believes that readers should realise that things are not perfect and therefore should be aware of 'issues that affect us and the rest of the world today' (Ibid: 27). This, in my view, is a clear indication that literary studies should be a springboard for further action on issues that affect society in general. This is an indication that literary studies tap on the real questions of identity and gender discrimination experiences in students' everyday lives.

In conclusion, the journal entries reflect how students interrogate their roles as English students studying literature and literary theory. One student says 'it feels exciting to be a reader and a critic in a time when the focus is on us rather the long dead Jane Austen.' In my own analysis, students feel important and that they are making a contribution to the body of knowledge when they use literary theory to analyse a novel (like Jane Austen's). One student appreciates the fact that 'literature is a subject of art, not of true or false like History and Law'. This student goes on to pride him or herself on the fact he or she feels special that he or she and fellow English students understand things that Historians and Geologists do not imagine. Clearly, this student experiences a sense of prestige and high esteem. The student concludes, after asking her or himself whether to align to psychoanalysis, Marxism or feminism, that the best solution to approach literature, and a literary text in particular, could be from 'a perspective that tries to bring together the most useful, effective tools of each kind of criticism'.

Peskin (2007) cites Harker (1994) who conducted a study with the aim of finding out how older students experience poetic versus non-literary prose texts. Secondly, the study aimed to throw light on the theoretical debate presented in the two scenarios presented as follows: 1) Readers produce meaning when they identify a text as a poem. That is, they creatively add meaning, and are therefore responsible for the materialisation of poetic characteristics; or 2) poetic interpretation is driven less by the readers, which means the poem itself has intrinsic, formal features.

The author found that students spend almost double the time when reading texts in poetic form than reading their prose counterparts. On the point of appreciation, texts that appeared in poetic form received a higher rating. One respondent pointed out that the reason she liked texts or writing structured in poetic form was that he/she was a fast reader, and as a result she misses a lot of things. The poetic form forced him or her to 'look at it differently; the textual shape of poetic versions slowed down the reading process and triggered … conventional expectations and aesthetic operations' (Ibid: 20). By implication, the author proceeds, the students' minds become exploratory as they reflect on the 'writers craft' and how it adds to the meaning.

What is particularly noteworthy is that the presentation of an ordinary non-literary text in the shape of a poem elicits in the minds of the students the expectation that it is laden with multiple meanings, metaphoric content and significance.

In conclusion, it is interesting to note that at a personal response level, students intimated that they enjoyed poetry because they found poems challenging and they derived greater emotions from them. They also highlighted that they experienced more imagery in poetry and it was more engaging. One can deduce that the engaging nature of poetry is the main reason why students spend more time in reading them than they did with texts in prose format. Notably, poetry derives its appeal from its complexity, being the source of emotion and its richness with imagery.

Khatib and Nourzadeh (2011) have written a paper on the recommendation for integrating literature into the teaching of English second language. The authors recommend that learners should be allowed to use personal experiences to comprehend and interpret works of literature. They argue that giving learners this

opportunity would enhance their reading pleasure and bring about the learners socialisation into the culture of the text. The two authors cite McGinley *et al* (1997: 43) as saying 'stories can be a means of personal and social exploration and reflection – an imaginative vehicle for questioning, shaping, responding and participating in the world'.

Another recommendation is that consideration should be taken of the literary text accessibility in terms of language. Language accessibility serves as positive motivation. In this regard, I do not think language accessibility should be construed to mean easy to understand. Prescribing accessible literature should take account of where students are, say level 5, and then where the literature course envisages taking them to, say level 8+. In this way, accessibility would not be the sole consideration; instead the pedagogic factor of moving from what is known to what is unknown would have been taken into account.

In their study on *Students' Perceptions of the Teachers' Teaching Literature Communicating and Understanding Through the Eyes of the Audience,* Ahmad and Aziz (2009:19) point out that teachers of literature are faced with great challenges especially in the second language context. Not only do students have to deal with the complexity of the content and style of literary texts, they are also confronted with their 'linguistic and aesthetic unfamiliarity.'

The findings of the study mentioned above point towards two directions. On the one hand, most students felt that somehow the literature class triggered their interest to read more in English. Some felt that their proficiency level had improved. These students felt that they were able to communicate better and they were more willing to speak up than before. On the other hand, the authors cite the research conducted by Gurnam Kaur Sidhu (2003) who noted that students' perception of the literature in language classrooms appeared bifurcated. Some students felt that the programme left much to be desired, claiming that it had not improved their reading habit (Ahmad & Aziz, 2009: 25). The study concludes that it is important for teachers of the 21st century to seek ways to serve the population of diverse learners. Teachers should also evaluate how they teach, why they teach and how students learn as well as what literacy to teach. In my reflection, teachers should not just be concerned about teaching approaches; they should also concern themselves with students' learning

styles. Some students are auditory learners; others are visual learners; while those who learn through physical manipulation of objects are kinaesthetic learners. My observation is that none of the reviewed research above has been extensive on these learning styles when it comes to literary studies.

In an article *'Exploring ESL Learners' Reading Strategies in Understanding Literary Texts'*, Hasim and Din (2009) highlight some of the problems that are encountered by English as a second language (ESL) students in understanding literary texts. These include:

1) Linguistic complexity of a literary text, in terms of words and sentence structure.
2) The 'deep meaning' results in multiple interpretations of words and sentences.
3) Lack of background knowledge and cultural background results in a lack of understanding of the literary texts.
4) Texts which are not culturally related and difficult reduce students' interest in reading literary texts.
5) Length of text or word count plays a role in sustaining the interest of the second language reader.
6) The selection of inappropriate texts for the second language reader results in poor understanding and lack of interest in reading and appreciating literary texts.
7) Lack of vocabulary hinders ESL students from understanding literary texts.

What is worth noting about the above conclusions is that they speak directly to second language students. Contrary to a common assumption that a reader of a literary text is competent in the language of literary discourse, this study does not put the first and the second language speakers on the same footing. For these students, English is a second language (and a foreign language for some) as they speak Malay Java at home and school.

Hasim and Din (2009) also underscore the significance of the reading strategies that should be possessed by a reader of a literary text, or any other text. They cite Caverly and Orlando (1991) who have categorised them into: cognitive strategies, meta-cognitive strategies and affective strategies. Cognitive strategies are applicable when the mind processes linguistic content. In this case the content is plot and other

devices which can be regarded as literary input since it is expressed in the form of language. The cognitive strategy involves, as O'Malley and Chamot (1990) as cited by (Hasim and Din, ibid) propound, repetition, note-taking, translating, conceptualisation, highlighting, summarising, and others.

Adherents to the cognitive school hold different views when it comes to the reading process. Goodman (1967), as cited by (Hasim and Din, ibid) for instance, regards it as a 'psycholinguistic game' in which fluent readers read selectively while making use of their acquired knowledge of the language to predict the rest of the text. Hasim and Din, ibid) also cite Thorndike and Hegen (1969) who hold a contrary view as they contend that the reader, in an attempt to conclude what the underlying meaning of the text is, reads every letter in every sentence. On the other hand, Rumelhart (1977) is also cited by these authors positing that reading is an interaction between the reader and the text. The reader brings into the reading process his or her own background knowledge and experiences (schemata) which enable him or her to interpret the new input meaningfully.

Meta-cognitive strategies are things done by the reader to evaluate the success of his or her learning. These include self-evaluation, self-reinforcement, delayed production, selective attention, et cetera. Affective strategies entail what a reader does to make his or her reading environment conducive. They include positive self-talk, self-reward and anxiety reduction.

Carter and Long (1991), in a study entitled *Investigation of EFL Teachers' and Students' Views Towards Using Literary Texts in EFL Classrooms*, are cited by Ketema (2012) positing three models for the teaching of literary texts. The first one is the cultural model, which views literature as the source of facts. The model helps the readers comprehend different cultures as well as ideologies in so far as they relate to their own cultures. Here the main focus is social, political and the historical background of the text. I observe that the issue of cultural knowledge of the target language of literary expression keeps cropping up from different authors. Secondly, there is a language model, whose focus on the teaching of literature is vocabulary, language structure, as well as language manipulation by the author. The last model is the personal growth model, and is mainly concerned with how students read literary texts for personal pleasure and emotional gain. Here students respond to

themes and issues emanating from texts, and relate them to their own life experiences. There is more interaction between the text and the reader. The issue to grapple with is whether or not we are trying to understand the teaching of literature, instead of focusing on the experiences as expressed by the students.

Understanding these models of teaching literary texts is significant since the pedagogic situation plays a role in the learning experiences of the second language students in their engagement with literary texts. These models are interrelated with the following teaching approaches to literary texts: the information based approach, which regards literature as an artefact; the paraphrastic approach, which does not encourage a personal engagement with a text as it deals with a surface meaning of a literary text; 'the language based approach, [which uses a literary text as] resource for stimulating language activities'; the 'personal response approach,' where students are encouraged to make connections between themes in a literary text and their personal life experiences; the 'moral philosophical approach,' which encourages students to establish moral values from a literary text; and the stylistic approach, as Shor (1996) posits in Ketema (ibid), which fosters literary text appreciation by means of linguistic analysis and literary criticism.

Lazar (1990) as cited by Ketema (ibid: 20) contends that both learners and students have a problem with literary language as it 'does not stick to more common usages, but exploits and even distorts the accepted conventions in fresh and unexpected ways.' This is a typical example of what I alluded to earlier on – that the sentence structure in literary texts does not always follow the subject-verb sequence when it comes to declarative sentences, contrary to what is often the case in non-literary texts. Duff and Maley (1990) is cited by Ketema (ibid) as saying that the literary language is too complicated, especially its vocabulary, grammatical structures and syntax.

Ketema (ibid) states that text length also poses a difficulty for some EFL readers, while others prefer longer texts as shorter ones lack contextual support and the repetition found in the longer texts. Some EFL learners, he continues, think that literary texts make reference to far-fetched things; as a result they are subjected to variable interpretation. Lastly, the author mentions 'conceptual and acceptance difficulties' in relation to literary texts. By conceptual difficulty the author refers to a

situation that obtains where students find it difficult to perceive the ideas presented by a text even though the language that has been used is simple. The acceptance difficulty refers to the 'instinctive negative reactions' that readers develop against certain types of texts or certain authors.

Rodhika (1991) is cited by Ketema (ibid) mentioning another difficulty faced by EFL learners using literary texts. This is the linguistic difficulty of the text and the lack of the background knowledge of the English language and culture, which are requisites for the EFL reader to interpret literary texts. However, it must be brought to light that this view falls short in recognising that as English has become a global lingua franca, there are many English literary texts that come from typical EFL contexts.

Walker and White (2013: 43) have cited Grabe (2009) intimating that some of the reading skills that are required in the first language are the same as those that are required in the second language. These include 'matching sounds to orthography' and making use of syntactic clues in a text. He points out, however, that second language reading may require different processing strategies at word level. He employs an illustration of learners whose first language is Spanish or Greek. In these languages, he states, there are 'closer correspondences between sounds and letters' (Ibid: 44) than there are in English. Therefore, there would be a need for adjustment of word processing strategies when reading English as a second language so that they would be able to recognise words that frequently occur or parts of those words when they see them (Grabe, 2009 as cited by Walker & White, ibid).

The question that emerges from this discussion is whether or not there are differences between first language and second language reading strategies. Admittedly, the ability to read in one's first language should serve as an advantage when a student is confronted with a text written in a second language. Simultaneously, there should be some drawbacks that emanate from the fact that one is not reading in one's first language. Cunningham (2005) as cited by Walker and White (2013: 45) say that first language reading commences when at least 5000 words have been already acquired. On the other hand, second language readers are 'confronted with vocabulary they do not know' as well as the 'syntactic patterns they are unfamiliar with.' These readers have to constantly monitor how well they have

understood the text and if there are problems in their understanding they have to find the solutions. It may be deduced from this argument that first and second language speakers of English would not normally be on the same pedestal when they have to read a literary text. However, it may be argued that second language readers are varied: some, especially children, may display little or no difference from monolinguals. There are first language speakers who struggle with literary texts. Perhaps the argument here is meant for those who acquire the second language in adulthood, or those who come from an impoverished target language exposure.

In the light of the foregoing one needs to concede that even second language readers do not share the same competence in the second language. In regard to this admission, Perfetti (1991) is cited by Walker and White (2013) highlighting some of the challenges that confront the students who have the lower proficiency in the second language. In terms of their cognitive ability, they tend to process individual words which leave them in no position to focus on 'constructing larger scale understanding and critical interpretation of the whole text' (Ibid: 45).

Second language readers need to employ specific strategies for them to master a text. These have been divided into bottom-up and top-down processes of reading. For Walker and White (ibid), bottom-up processes include the ability of the reader to match the written symbols with sounds, word identification, making use of syntactic information in the construction of meaning, and using working memory to assist the operations that have been mentioned here.

Brooks and Browne (2012) categorise reader-response theories into three. First, there is a group of theorists who still give the author a privilege by focusing their attention on how the author guides the interpretation of the text through a particular set of literary conventions. The authors add that readers are naturally bound to construct divergent meanings of the same text.

The second group posit that the 'text itself has very little to do with one's interpretation of meaning.' They hold that readers will still create their 'unique understanding of stories despite the content of the text' (Ibid: 76). Readers are believed to be subjective, and so when they arrive at similar meanings of the text, it is a result of them being individuals and not because of the material itself.

Bleich (1976) is cited by Brooks and Browne (2012: 76) as saying that literary interpretation is dependent on such factors as the readers' 'age, sex, size, family situation, race, income and other things.' He contends that embedded meaning in literature only plays a minimum role in determining the readers' textual understanding.

The third view is regarded as the middle path. In this respect, Rosenblatt (1982) as cited by Brooks and Brown (*ibid*) regards reading as a negotiation between the text and the person engaging in the literary interpretation – in the process of meaning construction. In this process, both the reader and the text influence each other, which is why the author has referred to it as a transaction.

In their study, *Towards a Culturally Situated Reader Response Theory,* Brooks and Browne (2012) observe that the interaction between the reader and the text is often mediated by the space the reader occupies in the world. It may be deduced that the space is the cultural background of the reader. This is the conclusion which is also shared by Rosenblatt (1982) where she is cited by Brooks and Browne (2012:77) intimating that in order to 'shape [interpret] the work, we draw on our reservoir of past experiences with people and the world [culture].'

The two authors throw the gauntlet to fellow researchers when they contend that 'a culturally situated reader response theory emerging from extensive data compiled from ethnically diverse readers and multicultural books does not exist' (Ibid: 77). In my view, this study is capable of providing some theoretical insight into literary reading – an insight which is not provided by Iser's theory. However, one must hasten to mention that the research approach adopted, which is grounded theory, does not permit the researcher to form a hypothesis before hand – prior to engagement with data from the ground.

The cultural model of reader-response theory that is posited by Brooks and Browne (2012: 83) seeks to explain how readers 'culturally position themselves when engaging with [literary] texts.' The authors built a theory from student readers' interpretations of salient textual features embedded in the novels about African Americans. The authors analysed students' responses – particularly how they (responses) reflected a particular cultural milieu as embedded in the stories read.

These milieus are described as cultural situations or positions adopted by the readers.

When reading books, the authors found that the students manifested certain culturally specific characteristics. These characteristics reflected students' ethnic group, their community, their family as well as their peers. In a nutshell, students responded to the narrative by reflecting their being members of a particular ethnic group as well as their historical status in relation to other citizens of the world. In short, students' interpretation of literary texts can be influenced by who they are in terms of ethnicity, especially in relation to some emerging themes from the text. Secondly, students can be influenced by their community position on certain issues. This will be evident when they draw comparisons between 'characters' image and persona' (Ibid: 81) with the realities obtaining in their community. In other words, their community outlook on certain issues will reflect on the way the students react to the actions or behaviour of the characters in the story.

The family position is reflected when students interpret texts in a manner that is informed by the views that are held by their parents and the kind of expectations that their families share. Lastly, the peer position is seen as central in the cultural model. Students' interpretations of literary texts are shaped by the 'interests, memberships and values' that they share with their peers. In this regard, Sipe (1996) as cited by Brooks and Browne (2012) intimates that readers put themselves in a position that is above the dynamics of a literary text. In this way, they are not confined by the text, and, therefore, they are able to adopt a new perspective in relation to the story. In respect of the cultural reader response, the authors suggest that an area of further research should encompass the role played by 'culture, race as well as ethnicity [in] enabl[ing] and constrain[ing] response to literature' (Ibid: 84).

As a prologue to his article on the integration of language and literature in ESL/EFL at the North-West University, Butler (2002: 33) captures ESL (English as a Second Language) students' views on the study of literature: 'I imagined how it would be like to study literature alone. This would be tough especially if English is not your first language. Just tough.' This student holds the view that an English second language reader of literary texts needs language studies in order to be able to fully explore literature. Butler (ibid), favours a stylistic approach to literature. He contends that it is

beneficial to undergraduate non-native students of English as it allows them to explore ideas, intuitions and initial interpretations by making use of 'linguistic analysis which take into account the functions of grammar, lexis [or vocabulary], speech sound patterns as well as discourse' (Butler, ibid: 38) as they grapple with the meaning of literary texts. In his conclusion, he states that the students' sensitivity to the use of language determines their response to literature. In my view, students' inability to fully grasp the different dimensions of language use will prevent them from fully exploring a literary work. Therefore, in keeping with the theme of Butler's article, one of the critical factors that determine a full appreciation of a literary text by second language students is their being offered a language course that is integrated into their study of literature.

Summary

From the foregoing discussion it can be concluded that there is no agreement among different researchers about which literature to teach second language students. It also transpired that there are many other studies that focus on literary studies from the English as a second language perspective. This is important because the mainstream perspective in the study of literature does not emphasise the English level background of the student; the distinction is usually made between the competent and the incompetent reader. The study that stands out among those reviewed is by Hasim and Din (2009) *Exploring ESL Learners' Reading Strategies in Understanding Literary Texts*. The authors mention such factors as linguistic complexity, length of text and lack of vocabulary as affecting ESL learners when they study literary texts. However, none of the reviewed studies emanate from the ground, or is methodologically similar to the one undertaken here. It was for this reason that this study was proposed in order to come up with a theoretical explanation from the perspective of the students.

CHAPTER 4: RESEARCH METHODOLOGY AND DATA COLLECTION PROCEDURES

4.0 INTRODUCTION

This chapter explicates the procedures that were undertaken during data collection. The forthcoming chapter deals with data analysis. However, it must be taken into cognisance that the processes of data collection and analysis run concurrently in grounded theory research. The separation of the two procedures into respective chapters aids the convenience of reporting the steps involved. This chapter encompasses the following steps: gaining permission and establishing rapport, sampling strategies, forms of data, recording (tape recording and transcribing), and storing the data.

It is imperative to offer a brief explication of what Grounded Theory research entails. The pioneers of the method, Glaser and Strauss (1967:2), as cited by Jones and Alony (2011), have 'described it as the discovery of theory from data systematically obtained from social research.' The method derives its systematic nature from the fact that it employs the constant comparison method of data collection and analysis. In other words the data collected, mainly through interviews and documents, is analysed for emerging categories, subcategories and themes. These are subsequently tested through theoretical sampling. The emerging theory is constantly validated through further data collection until a category is saturated. This saturation is what gives the method its validity. Coyne (1997: 625) puts it succinctly: 'the central focus of grounded theory is the development of theory by constant comparative analysis of data gained from theoretical sampling.'

One point which should be explicitly stated in this study is that contrary to the view held by Morse and others, the term purposive sampling is not used synonymously with theoretical sampling. Another point is that there are different schools of grounded theory; there is one that subscribes to Glaser's (1992), as cited by Jones and Alony (2011), methodological procedure; the other subscribes to the systematic procedures prescribed by Strauss and Corbin (1990); as well as the constructivist grounded theory of Charmazz (2006). The previous paragraph has already alluded to Glaser and Strauss (1967), as cited by Jones and Alony (2011), being responsible for the development of the method at its inception. Some of the differences between

the schools are highlighted by Jones and Alony (2011) as: the Glaserian school sets off without a priori knowledge about the phenomenon, while the Straussian school starts off with some pre-existing knowledge about the phenomenon. While the former makes use of neutral questions so that the theory emerges on its own, the latter employs the structured questions thereby forcing the theory to emerge.

This study relies heavily on the Strauss and Corbin (1990) school; there may be minor variations in the extent of its adherence – since it is the method that serves this study, not the other way round. The rationale behind the adoption of this school is that human subjectivity is inevitable in qualitative research. While a researcher may articulate himself or herself to be distant from the findings, the reality is that he or she is involved in every step of interviewing and observation. His or her background knowledge will naturally aid the interpretation of the new data. New insight can only be arrived at by means of comparing what one knows with what one is confronted with at a given time.

In my view, the method, if correctly adhered to, is one of the authentic ways of allowing participants to take charge of the direction followed by the study. It has already been highlighted that the researcher is unlikely to enter a phenomenon without any prior knowledge. It is naturally true of human beings to hold an opinion on any issue, and so it is questionable of Glaser (1992) to suggest that a researcher can truly start off without prior knowledge about the subject. If that were the case, there would be no need for the researcher to conduct a literature survey on the chosen topic. This has led to some critics labelling the method as characterised by 'naïve inductionism.' In a different light, the methodological procedure of Glaser (1992) is hailed by others as the only true grounded theory since it allows the basic social process to emerge on its own.

Criticism aside, it suffices that a researcher acknowledges his or her biases before engaging in a study. Therefore, the following procedures were necessary in order to ensure the validity of the findings or the theory that emerged from the data:

Acknowledgement of Researcher Bias

My biases could emanate from the fact that I taught ESL learners at a high school level for fourteen years. I also set provincial examinations for ESL matric learners for five years. I was also a member of the marking team for the National Senior Certificate examinations for more than ten years. More often than not the Senior Certificate candidates I have assessed are the same students who eventually register for literature courses offered by the university. The experience I have amassed makes me hold an opinion that the performance of these prospective students is not always satisfactory. This may be perceived in the course of my objective analysis to interfere with my view of ESL students in general. It is for this reason that I selected, almost exclusively, the third-year students who have acclimatised into the university environment.

My other bias may stem from the fact that I am lecturing at the same university where the respondents are enrolled. This means I make some observations in my engagement with these students on a regular basis. It is for this reason that, though fifteen respondents suffice in a qualitative study, I have stretched the sample to thirty-four to ensure the validity of the findings through saturation of different categories. The next topic focusses on the logistics of how the researcher approached the prospective respondents as well as the geographic landscape of their home backgrounds to aid replication of a similar study.

Rich, Thick Descriptions

The respondents in the study came from the province of KwaZulu-Natal, which is divided into district and local municipalities. Below is a brief description of the educational levels and linguistic demographics of each municipalities the respondents came from. The descriptions are meant for other researchers and reviewers to make inferences from the settings presented and to understand the respondents' backgrounds.

Zululand District Municipality

According to the StatsSA Census (2011) 94.3% of the population in this district speaks isiZulu as their first language, 1.5% speaks English and 1.3% speaks Afrikaans. Yet, only English and Afrikaans are used as the media of instruction in all

the high schools. So, these learners, if admitted to a university within the province, will receive all tuition through the English language. In terms of education levels, 10% of the district population has no schooling, 30% has some primary schooling, 5% completed their primary education, 23% has some secondary schooling, and 14% has matric, while only 3% has graduated in higher education institutions.

The respondents who come from this municipality are: Respondent 5, a twenty-three year old female student whose nearest town is Ulundi; Respondent 6, a twenty-six year old female student; Respondent 8, a twenty-seven year old female student; and Respondent 12, also a twenty-four year old student. All these respondents share the same first language – isiZulu.

uMkhanyakude District Municipality

According to StatsSA Census (2011), Jozini, under uMkhanyakude District Municipality, is an area where Black Africans make up to 99% of the population which makes isiZulu the most commonly spoken home language. In terms of education levels, only 25% had completed matric, and 2.8% had attained higher education. In the whole district, 94,6% of the population speak isiZulu as a home language, while 1.2% speak English.

The respondents who come from this municipality are: Respondent 9, a twenty-one year old female student; Respondent 15, a twenty-four year old male student; and Respondent 23, also a male student who is twenty-five years old. Again these respondents all share isiZulu as their first language, and their language of teaching and learning is English.

uThungulu District Municipality

According to the Quality of Life Survey (2009) people with no basic education in uThungulu District Municipality comprised 19%, while those with tertiary education made up 5.8%. According to the StatsSA Census (2011) isiZulu is a home language to 89.1% of the population, while English is the home language to 5.1% and Afrikaans is spoken by 2.3% of the population. The University of Zululand is situated in this district municipality. As mentioned previously, the media of instruction at high schools in KZN province are English (for the majority) and Afrikaans. All universities

in the province offer their tuition only in English, often to the disadvantage of the majority of students, whose mother tongue is predominantly isiZulu.

The respondents who come from this municipality are: Respondent 2, a nineteen year old female student from Esikhaleni township; Respondent 3, a twenty-one year old male student from Esikhaleni township; Respondent 10, twenty-two year old male student; Respondent 11, a twenty-four female student; Respondent 14, a twenty-four year old female student; Respondent 16, a twenty-one year old female student living three kilometres from the University; Respondent 17, a twenty-eight year old female student; and Respondent 18, a thirty-six year old female student. The common denominator, again, is that their first language is isiZulu.

Durban Metropolitan Municipality

A metropolis situated approximately 176 km south of the University of Zululand, Durban is linguistically cosmopolitan. However, like other parts of the province, isiZulu enjoys numeric supremacy with 62.8% speaking it as their first language; English is spoken by 26.7% as a first language; isiXhosa comes third at 3.9%, while Afrikaans is the first language to 1.7% of the population, as per StatsSA Census (2011).

The respondents who come from this municipality are: Respondent 1, a female student who is twenty-three years old; Respondent 4, a twenty-three old female student from Bhamshela, a rural area in the outskirts of the Durban municipality; Respondent 7, a twenty-two year old female student from Durban, but whose origin is a Black township (Voorslorus) in Johannesburg; Respondent 19, a twenty-one year old female student; and Respondent 22, a twenty-four year old male student.

uMgungundlovu District Municipality

The linguistic distribution of the population in this municipality is as follows: isiZulu is the first language to 76.4% of the population; the other languages are English (15.3%), isiXhosa (1.9%), seSotho (1.7%), and other languages, including Afrikaans, make up 4.7% (StatsSA Census, 2011).

The respondents who come from this municipality are Respondent 20 a twenty-two year old male student, and Respondent 21 a twenty-two year old female student.

The two students come from affluent communities and have done English both as home and additional language. As a result they represent one extreme of second language speakers, who, though close to the native speakers, still are not native speakers. Their competence in the English language is far better than their counterparts in the study.

4.1 GAINING PERMISSION AND ESTABLISHING RAPPORT

The first step I undertook in the process of data collection was the review of relevant literature. The review was undertaken in order that each step would be informed by authority in the field of qualitative research. Creswell (2013) was used as the primary text and, therefore, the procedures outlined in this chapter are predominantly informed by this authority. However, this should not be construed to intimate that other authors were not considered in paving the methodological path followed by the study. More important, Creswell is not the pioneer of the grounded method; so this authority was read in so far as he gleaned the methodological procedures from Strauss and Corbin – who is extensively consulted in Chapter 5.

A proposal was sent to the Ethics Committee of the University of Zululand with the view to obtain ethical clearance in order to proceed with collecting data. The clearance was granted on 14.06.2014 and the certificate identity number was captured as UZREC171110-030 PGD 2013/34 in the university research office. Points of research ethical concern were highlighted in the application and how I would protect the participants from harm and deception. Research questions were submitted to the ethics committee as well. It should be highlighted that these research questions were the preliminary open ended questions. Further questions were formulated during theoretical sampling as determined by the emerging themes.

Having obtained ethical clearance from the university, I sought permission from the participants I had sampled (sampling procedures are discussed in the forthcoming section). The participants were university students studying English literature and other modules towards an undergraduate degree. Creswell (2013) recommends that the qualitative researcher should establish rapport with the participants in the study. Participants were approached and invited to a briefing meeting. We had a discussion about my involvement in the study which sought to understand students' experiences in their study of literary texts. I intimated that I was seeking their voluntary

participation in the proposed study. The prospective participants were given consent forms which explained that their participation was voluntary, and that if they wished to withdraw from the study at any stage they were at liberty to do so. I explained to them the purpose of the study and how I envisaged collecting data. I then assured them of protection of their confidentiality, that is, their personal details would not be disclosed in the report. They took the consent forms home for further perusal. Having read the documents, the participants signed and returned the consent forms.

Briefing the Participants

The subsequent step was to meet the participants individually where they were provided with the interview schedule. The interview schedule contained the title of the study as well as the research questions. This schedule was not intended to be rigorous as the interview would be unstructured, lest the theory would be forced from respondents instead of it emerging. The second briefing was intended to establish a relationship between the researcher and the participants so that, as far as feasible, the inhibitions would be eliminated on the part of the participants. Creswell (ibid: 254) suggests that in a grounded theory study participants need to provide permission to be studied, while the researcher should have established rapport with participants so that they will disclose detailed perspectives about responding to an action or process. A rapport must have been established in order for the participants to feel free to share their experiences with the researcher. If the researcher is a complete stranger, there is likelihood that respondents may not express their deepest feelings, concerns, fears, etc.

4.2 SAMPLING STRATEGIES

In qualitative studies there are many sampling strategies that a researcher may adopt. These include maximum variation sampling, homogeneous sampling, critical case sampling, theory based sampling, confirming and disconfirming cases, snowball sampling, convenience sampling, opportunistic, criterion, stratified purposeful, random purposeful sampling, and many more. Considering the multiplicity of the sampling strategies, it is clear that this is a significant step to be undertaken in qualitative research. So the step involved choosing the appropriate strategy that would be in keeping with the data collection instrument and the research approach chosen. One needs to account for the sampling decisions that

were taken with due consideration of the fact that this was grounded theory research. There are general principles that should be upheld by all qualitative researchers. Bryant and Charmaz (2007) put forth three general principles as follows: 1) excellent research skills are essential for obtaining good data; 2) it is necessary to locate excellent participants to obtain excellent data and; 3) sampling techniques must be targeted and efficient.

The first principle entails the researcher's ability to guide the interview process with the view to maximise relevant and specific interview narratives. This is a necessary skill because respondents have a tendency to stray away from the core of the researched phenomenon. At the same time too much interference by the researcher will end up leading respondents to say what was not originally in their minds. In this study every effort was made to establish the necessary rapport with respondents prior to the interviews. The second principle speaks to an 'excellent respondent.' Bryant and Charmaz (2007) describe an excellent participant in a grounded theory study as someone who has not only experienced the phenomenon under investigation, but a person who is also willing to participate and share the necessary information over a determined period of time. In this study the participants who were considered experienced in the phenomenon of literature study were third year students, by virtue of their being the most senior students in the module. The last principle emphasises the significance of bias when a qualitative researcher deals with the selection of samples. Bias is favoured over randomisation as the latter is likely to be invalid as it cannot be ascertained to select the best cases (Bryant and Charmaz, ibid). Bryant and Charmaz (2007) are particularly not in favour of randomisation in grounded theory research as they hold that it results in normal distribution of data, which, in turn, fails to saturate the factors of research interest. The process of saturation is essential in ensuring replication and validation of data. The factor that needs to be brought to attention is that the researcher worked as a lecturer with similar groups of students in the sample. This point proved advantageous in the sampling process because the researcher was in a better position to 'know' the respondents who were most likely to address the phenomenon optimally. Bryant and Charmaz (ibid) contend that we end up with the opposite scenario in qualitative research if we opt for a random sample in order to prevent bias because the data (categories) that fall outside the mean distribution will end up

not being saturated. The previous point serves to spell away doubts about the researcher being involved with participants, thereby assuming an insider stance.

Bryant and Charmaz (2007) therefore recommend convenience sampling, purposeful sampling, theoretical sampling and theoretical group interviews sampling methods. These authors further note that sampling in grounded theory remains dynamic and is determined by the direction that is taken by the study, that is, what emerges from the ground.

Convenience sampling as advocated by Richards and Morse (2007) did not form part of the main study in that it only informed the pilot testing stage. Only accessibility of the respondents was the main factor. During this stage of sampling the researcher was able detect some issues that would come into play during the study. For example, the language the participants would respond in proved to be a factor that yielded mainly impertinent narratives in relation to the studied phenomenon. It also assisted the researcher to add one more generic question towards eliciting more relevant narratives. The full discussion of pilot testing is found in the section below. The two main sampling strategies that were initially selected were purposive sampling and theoretical sampling. Each of these strategies is justified and discussed after the pilot testing section below.

Pilot Testing

A pilot test was conducted in order to eliminate some field issues that might arise during the process of data collection. Two student - respondents were interviewed: one male and one female. Both of them were in their final year in their degree programmes, with English literature as one of their major subjects. The advantage that was gained out of the pilot was a realisation that some follow-up questions were going to be required. The respondents had a tendency to stray too wide off the topic, and this resulted in the interview not responding directly to the research questions.

Another realisation was that allowing respondents to express their views in their vernacular language tended to divert their attention to the periphery of the phenomenon as they appeared 'free' to say anything. The researcher had pronounced that they were free to use their vernacular so that they would leave no stone unturned. As a result of this experience, the researcher no longer pronounced

the 'language freedom' during the subsequent main interviews – and it posed no problem to the respondents. They did not even ask to be afforded the opportunity to make use of their vernacular (which was isiZulu).

4.2.1 Purposive sampling

Non-probability purposive sampling was chosen as the most suitable sampling strategy in this study. As the word 'non-probability' denotes, this sampling is set on the premise that not all members of the population stand a chance of being selected. It was considered to be relevant because the study did not purport to form a basis for generalisation of the findings. The question that emerges from the adoption of a non-probability sampling strategy is its validity. That is, if the participants do not represent the larger population, how can such a study be regarded as representative and replicable. Morse (1991), as cited in Coyne (1997: 623), correctly points out that this problem cannot be solved through randomisation in qualitative studies. Instead she upholds a 'qualitative principle of appropriateness that requires purposive sampling.' In this sampling procedure the researcher should try to find a 'good informant [who is] articulate, reflective, and willing to share with the interviewer.' In keeping with this recommendation, I kept a checklist during the initial meetings with the prospective respondents. These meetings were aimed at establishing a rapport with them, as mentioned previously. Meetings like these helped me ascertain the suitability of each prospective interviewee as measured against set criteria in the checklist. The criteria, as informed by Morse, included their verbal communication and willingness to share one's experiences with regard to the phenomenon under study.

Moreover, purposive sampling was in keeping with requisite bias as advocated by Morse (2006). A probability sample would have been useful if the researcher had wanted to make statistical inferences from the research population. In this study statistics were not the object. The main consideration was that it gave the researcher the 'professional privilege' to use his discretion in identifying the participants who were most likely to explain the phenomenon of engagement with literary texts to his satisfaction. As Creswell (2013: 156) postulates, 'in Grounded Theory study, the researcher chooses participants who can contribute to the development of the theory.' The individuals are selected because they can 'purposefully inform an understanding of the research problem and the central phenomenon in the study.'

What informed the purposeful selection of participants was that the research population was mainly comprised of first, second and third year students. The first and second year students of literature were generally not selected for the study. The researcher deemed them not to be adequately experienced in the phenomenon under investigation. The third year students were targeted because they had studied all the genres (poetry, short stories, novels and plays) for almost three years, excluding their high school years. Therefore, these were students who would be in a better position to relate their experiences when it came to literature.

Respondent 2 who had been purposively sampled in 2013 was resampled in 2014 during theoretical sampling. The researcher had analysed the initial responses and identified some gaps and emerging issues that needed further clarification. She was, therefore, considered to be the best suitable respondent. In 2014 this student was doing her fourth year, enrolled for a Postgraduate Certificate in Education. At that stage she was even more experienced in the phenomenon because she was training as a teacher, and had gone on practice teaching. The 2014 cohort of English 3 students was made up of third year students (doing a B.A. degree) and fourth year students who were doing a B.Ed. programme. The latter programme required that they do the Method of English Teaching course before they finished English 3 during their fourth year. The decision to interview almost a new set of participants during theoretical sampling was taken with a view to avoid the *double hermeneutic* (Giddens, 1984) according to which respondents are inclined to be influenced by the researcher or the research itself such that with the passing of time they end up changing their behaviour thus affecting the validity of the results.

There was no need to use sociological categories like gender, age, etc, since the scope of the research did not regard these variables as central to the phenomenon of literature study. The only pertinent variable was that participants had to be second language speakers of English – who had also written English as a second language (or first additional language in the present nomenclature in the South African Department of Basic Education) in their matric examination. It should be reiterated that sampling in this section was not final. Another sampling (theoretical) was undertaken after the open coding and interpretation of data.

Sample Size and Research Population

It has already been hinted that grounded theory does not aim to generalise the findings to the bigger population using statistical inferences. Pinnegar and Daynes (2007) state that grounded theory aims to elucidate the particular; that is, the specific. What this means is that even if the findings are replicable in other groups under similar circumstances, the grounded theory generated may be used to understand similar groups better but not to generalise about them. Charmaz (2006) recommends that the sample in Grounded Theory should comprise 20-30 individuals in order to develop a well-saturated theory. However, the number is not prescriptive; it may be more than the stated figure.

In this study the eleven participants were selected during the purposive sampling stage. During the subsequent theoretical sampling, twenty-three more respondents were selected. The participants were third-year level students studying English as a major course in their programmes. All of them were second language speakers of English, and they had done it at second language level in their high school education. In terms of gender, there were twenty-eight (28) female respondents and six (6) males. One respondent was interviewed twice – during the initial interview as well as during the subsequent interview because there were some emerging questions during data analysis.

The dominant language of communication for most students in the university is isiZulu. Even students for whom it is not a vernacular language still use it in residences and other social spaces. In terms of geographical location, the University is situated in a peri-urban space – with the nearest town being 20 kilometres away. The surrounding community generally speaks isiZulu, and is spoken by at least 77.8% in KwaZulu-Natal province (StatSA, 2011). The respondents use English with their lecturers during lectures and in all forms of assessment. All correspondence from the university teaching and support staff is virtually through the medium of English. All students are able to access internet facilities, which also are mediated through English. Virtually, every aspect of student life is in contact with the English language, even though, for the majority, it is not a first language (mother tongue). The average number of students registered for English 3 in a given year is 120.

4.3 FORMS OF DATA

Creswell (2013) suggests four basic forms of data for consideration. They comprise of observation, which ranges from non-participant to participant roles of the researcher. The second one is the use of interviews, ranging from closed ended to open-ended. He also mentions documents, and they range from private to public documents. The fourth form of data is the use of audio-visual materials, including photographs, compact discs and videotapes. This study employed three forms of data collection. First, the interviews were conducted with individual participants (individual interview), and subsequently with a group of twelve respondents (group interview). The other form of data was generated through private documents, specifically the Elicited Material which was generated by participants in the absence of the researcher.

The three forms of data were employed to achieve triangulation in the study. Terre Blanche *et al* (2006) recommend triangulation because it entails the collection of data from diverse sources in order to bring about a better understanding of a phenomenon. It also establishes many approaches or perspectives from which a phenomenon may be studied. As a researcher, I felt it necessary to incorporate different forms of data especially because Grounded Theory has always been subjected to validity scrutiny by some scholars. One scholar, Briant (2002), as cited by Jones and Alony (2011), criticises Glasser's school of Grounded Theory for making use of 'interpretivist and constructivist tools', whereas it emanates from 'positivism or objectivism', and, therefore, is internally misaligned. Jones and Alony (2011) cite Locke (2001) who argues that this criticism is engendered by Glasser's and Strauss's use of words like 'emergence' and 'discovery.' He postulates that the use of these terms is suggestive of 'objectivist realism which accepts only one true reality.' Another criticism is levelled by Bryant (2002), Charmaz (2006), and Goulding (2001) who are cited by Jones & Alony (2001) contending that Grounded Theory has limitations because it does not assume priori knowledge about a phenomenon. What I did to allay the concerns about priori knowledge in this study was to include a section in which I clearly spelt out my biases prior to the analysis of data. Admittedly, a researcher will always bring his or her schemata to bear in the interpretation of the data collected. Therefore, it was ethically appropriate for me to state clearly what my biases were. There are many other criticisms against Grounded Theory as a

research method, therefore, triangulation was considered to be a critical tool to address these diverse concerns.

4.3.1 INTERVIEWS

Interviews for the Purposive Sample

Creswell (ibid) concedes that while other forms of data (like participant observation, researcher reflection or journaling or memo writing, participant journaling and focus groups) may be used to help develop a theory, they remain secondary to interviewing in Grounded Theory studies. It is the interviews that play the central role in the data collection (Ibid: 162). Unstructured, open-ended interviews were initially administered to the individual respondents in order collect their views on the phenomenon. The rationale behind the open-endedness of the interview was that it allowed the respondents to express their experiences without too much interference from the researcher. In this way, a degree of validity of the instrument was ensured; and respondents could express themselves in their own words as far as possible. Reference to interviews as unstructured means that there was no exhaustive list of questions that were addressed in a sequential pattern. The study, being a grounded theory, necessitated that as much data as possible had to emanate from the ground. Therefore, a structured interview would have driven the respondents to say what was predetermined by the researcher. However, structured interviews were employed during theoretical sampling because the initial understanding of the phenomenon had already been established.

The interviewees who were thought best capable to answer the research questions were third-year students who were doing English literature as a major course. These were second language speakers of English in the sense that they had already acquired their home language before coming into contact with English. The interviews were conducted face-to-face. Respondents were invited into a relaxed office environment where there was no disturbance. This ensured that some external factors did not interfere with the process and that they did not feel inhibited to perform at their optimum level. A face-to-face interview is beneficial in the sense that the researcher can even read between the lines. He is able to take note of how the respondent feels about what is being discussed at every stage of the interview. However, the researcher needs to exercise caution and not impose his or her

authority. If the researcher is the owner of the space (or environment), it is inherent that the respondent may at times feel threatened by the proximity of the researcher. It is for this reason that adequate rapport was established prior to the interview being conducted.

During the interview the procedure was explained to each respondent. Respondents were reminded that their confidentiality was protected and that they had the liberty to withdraw at any stage of the process if they no longer felt comfortable. The purpose of the study was again explained to each respondent. The approximate duration of the interview was stipulated. The three research questions were read out before hand, and it was clarified that some follow up questions could be expected by the respondents when required. The three main questions were: 1) What are your experiences with literary texts? 2) How do you experience literary texts? 3) Why do you experience literary texts the way you do?

During the initial stage of the interview process it became clear that some respondents were unable to provide the kind of details that would enable the researcher to arrive at a well-informed analysis. This necessitated that the researcher ask more open-ended questions where it was deemed necessary. However, not all respondents required this kind of 'follow-up'. Some were naturally elaborate in their expression of their experiences with literary texts. One typical follow up question that eventually became part of the interview sessions was:

1) Why do you study English literature?

This question proved to be particularly informative to the researcher as it yielded answers that had been anticipated. The respondents in the process of answering the question ended up expressing their feelings and attitudes towards the study of literature.

It should be noted that the added questions remained in the periphery of the study. They only received central focus where they shed more light on the three central questions. This was done in order for the study not to lose its main focus, while, at the same time not leaving potential answers to the understanding of the phenomenon unattended. Other follow up questions were not predetermined. The researcher would ask them depending on what the respondents had stated; they

mainly solicited an elaboration: What do you mean? Therefore, these were not uniform for every respondent in the study.

Interviews for Subsequent Samples

Having established what the students' experiences were through the open ended questions, more structured interviews were subsequently conducted. This was necessitated by the fact that more intimate understanding of the emerging phenomena was needed. Structured questions were coined from the initial responses of the respondents. These questions emerged during the process of memo writing which was accompanied by the diligent exercise of the constant comparison method being applied on the data (interview transcripts and elicited material). The theoretical group interviews were the last to be conducted with the view to attain theoretical saturation.

The following sets are the structured questions that were administered to inform intermediate memo writing:

Intermediate Memo Eliciting Questions

1. What goes through your mind when you read literature?
2. Could you describe the feeling you derive from reading 'old' English? Do you understand fully the words which are in the text?
3. Which areas of literature study pose a difficulty or challenge to you?
4. Comment on the length of a text, novel, etc. How does it make you feel? Do you prefer longer or shorter texts, and why?
5. What are your views on the marking of literature assignments and tests, and your general performance in English, particularly literature?
6. Could you comment on the assessment of English literature in general?
7. Do you find reading and or studying literature inspiring in any way? Explain.
8. What do you find interesting about literature?
9. Which themes or issues or topics do you find relevant when you study literature?
10. Can you comment on the role played by a lecturer and your peers in your study of literature?

11. Describe the role that is or can be played by the internet in the study of literature.

12. Which websites, if any, are relevant in the study of literature? Why are they relevant?

13. What are your experiences with poems, novels and plays?

14. To what extent does credibility or reality play a role in your reception of a novel, play, or poem?

15. Comment on the selection of literature you study in the Department of English?

16. Which period of English literature do you find appealing and why?

The following sets are the structured questions that were administered to inform advanced memo writing. This was achieved through theoretical group interviews.

Advanced Memo Eliciting Questions

1. What impact does the difficulty of vocabulary / words play in your study of literature? Does it affect you positively or negatively?

2. How does interpretation affect your reading of poetry? Is there such a thing as a correct interpretation? Explain.

3. Comment on the length of the novel in the light of time required to read it. How does it affect your study of literature? Does it affect close reading?

4. How does language factor into your reading of the novel?

5. How does the length of the novel affect your understanding of the text?

6. How is identification of themes useful or useless in your study of any text?

7. What advantages or disadvantages are offered by the shortness of a text?

8. How does knowing about a marking rubric or assessment criteria impact on your study of literature?

9. What is your opinion about the marking standards applied in English literature?

10. How do the workload (volume of texts) and the available time affect the assessment in literature?

11. Is there consistency between the style of lecturing and the style of assessment in literature?

12. How can you rate the general performance in literature assessment? Suggest reasons why it is good or poor?

13. What is your reaction to the texts that talk about your real life situations or experiences in your immediate environment? What other themes do you prefer?

14. What role is played by collaborative reading (study groups and input from lecturers) in your study of literature?

15. Under what circumstances do you consider the internet summaries and analysis useful or useless in your study of literature? How often do you use them?

16. Can the internet summaries replace the text? What are their positive and negative impacts?

17. How do the internet summaries and analyses create expectations about the text, or assist predictive reading?

18. What level of thinking or reasoning is required in poetry? Explain. What strategies do you employ in your reading of poems?

19. What strategies do you employ in your reading of novels?

20. What strategies do you employ in your reading plays?

21. Does the dialogue or interaction of characters in plays facilitate or hinder their reading?

22. How do the following factors affect your reading of literature: a sense of inclusion and, an appeal to the reader's imagination?

23. What is your view about prescribed literature, especially African as opposed European literature?

24. Should students be consulted when prescribing literature? Why?

4.3.2 Documents: Elicited Material

The researcher purposively selected 8 respondents to express their experiences with literary texts in writing. They were given the guiding questions to respond to, but the researcher did not supervise the writing process. In essence, the respondents expressed themselves without the interference of the researcher. Unlike responses to a questionnaire, the material elicited from the respondents did not feature the range of alternatives which asked the respondents to either strongly agree or disagree. Instead, they had the liberty to respond during their convenient times. This was meant to eliminate the authority of the researcher, whose presence would have resulted in the respondents succumbing to his 'pressure'. It was also meant to diversify the tools of data collection, so that there would be no heavy reliance on the interviews. Thus the elicited material brought about reliability of the instruments and the validity of the responses.

4.4 RECORDING: Tape recording and Transcribing

The interviews were recorded into a Sansui voice recording device. The device had record, stop, pause, file and repeat functions. These functions made it possible to capture every bit of data during the interviews. Each respondent was given a pseudonym for easy identification during recording. In order to avoid confusion, one respondent was recorded at a time. The interview proceedings were subsequently transcribed into a hard copy. First, the researcher listened to sizeable chunks of each interview and then wrote the voice recordings word for word. Whenever there was a section that was missed, the researcher used the repeat function to capture it. The transcriptions were initially hand written. No attempt was made to edit the grammatical errors that were committed by the respondents. This was done in order to preserve the authenticity of the collected data. It was also done in order to extrapolate some explanations from the errors, should a need arise. The researcher then typed the handwritten transcripts using Microsoft Word, and the transcripts appear as an appendix at the end of the study.

As indicated in the previous section, the researcher obtained Elicited Material from eight respondents. Their views were handwritten, but the researcher subsequently typed and saved them as one document. They were arranged according to the research questions that had been given to the respondents.

4.5 STORING DATA

The data collected through the interviews was stored as typed transcripts for further reference and analysis in the data analysis chapter. The voice recordings were not discarded either, as a precaution for data to be readily available at any given stage of the research process. The responses that were obtained from the Elicited Material from Respondent 1 - 6 were also typed and kept as Appendix 1. The interview transcripts appear under Appendix 2; in Appendix 3 were stored both Elicited Material for Respondents 12 -14 and the Intensive Interview transcripts for Respondents 15 – 23. In Appendix 4 were stored the Group Interview transcripts.

Conclusion

The foregoing discussion explained how the researcher went about gaining permission and establishing rapport with respondents; how the sampling strategies were chosen; what forms of data were used for the study; what recording procedures were used and how the transcriptions were done, and how the data was subsequently stored.

CHAPTER 5: PRESENTATION OF DATA AND CONSTANT COMPARISON

5.1 INTRODUCTION

This section covers a range of coding procedures that were employed during the course of the study. The procedures are accompanied by the constant comparison method as a tool for on-going data analysis. The chapter encompasses the sections that follow. First, there is open coding with the attendant categories, sub-categories and the *in vivo* codes. Early memos 1-7 are accompanied by the diagrams which sketch out the categories, the properties and the dimensions in a range. The memos and the diagrams reorganise the codes to facilitate axial coding, which, on a practical note, is not an entirely separate coding exercise. Axial coding, having run concurrently with open coding, culminates in an Axial Coding Paradigm – a transitional stage of theoretical formulation. Intermediate memos 8-20 follow the paradigm, and these memos are informed by theoretical sampling, which, in turn, is informed by questions arising from the emergent understanding of the open coding process. The process of data coding ends with selective coding and the attendant memos (21 -27). The chapter concludes with a wind-up of all the memos (1-27) paving way to a theoretical model.

5.2 OPEN CODING

It is worth stating from the outset that open coding was informed by the responses from purposive sampling mentioned in Chapter 4. In other words, this was the coding of the data from the first round of data collection. Saldana (2013: 3) defines a code as ' a word or short phrase that symbolically assigns a summative, salient, essence-capturing and/or evocative attribute for a portion of language-based or visual data.' It is a process that follows data collection, and so it sheds light on the data by way of summarising or condensing it. It must also be clarified that there were different phases of data collection and coding in the lifespan of this study. As highlighted in the previous chapter, there was subsequent theoretical sampling which was also subjected to constant comparative analysis.

The process of open coding started off with the researcher reading the elicited material and interview transcripts from beginning to end. This was done to give the researcher a holistic insight into the responses from the subjects. The transcripts, in

Microsoft Word document format, were annotated along the right-hand margin using the 'Review' function of the MS word screen. The 'Review' function allows the Personal Computer user to highlight the area of interest in a text and it then provides a space for writing a code or a comment outside the margin. This proved convenient because each code is numbered so there is no need to highlight the text with different colours.

Saldanah (2013) argues that no-one has a final authority on the best way to code qualitative data. The reason for this postulation is that each study is unique, so what determines the coding method is driven by what the researcher wants to achieve in the end. Some studies may require a researcher to use more than one coding method (eclectic), while others may be narrowed down by the use of only one coding method; or rendered invalid by the adoption of an incompatible combination of coding methods.

In this study the first coding that was employed was the *In Vivo* coding. The rationale behind this decision was to capture the students' experiences in their own words. This was meant to enhance the validity of the emerging understanding of the phenomenon. The researcher wanted to avoid a certain degree of personal bias which could result from extrapolating from the data what was not an accurately expressed lived experience. Saldanah (ibid) defines *In Vivo* as 'in that which is alive', so this coding is perceived as 'inductive coding' as it moves from that which is particular or specific. This view is also held by Charmaz (2006:47) who advises researchers to keep as close to the data as possible so as to avoid 'applying pre-existing categories to the data.' In my view, pre-existing categories are a step away from the original, and this is not in keeping with the grounded nature of the theory that emerges therefrom.

For Saldanah (ibid) such codes are 'participant inspired', but proceeds to counsel researchers about the limitations that may be imposed by a heavy reliance on this 'verbatim coding.' Limitations manifest themselves when the researcher attempts to 'transcend to conceptual and theoretical …analysis' (Ibid). It was out of these considerations that *In Vivo* coding was only applied during the open coding of data. Subsequent sampling, the theoretical one, applied different coding procedures.

After engaging in the process of initial coding the following *in vivo* codes emerged. The researcher included the following comprehensive list of all codes to ensure the ready accessibility of the paper trail and for the reviewers to locate the development and the evolution of the later theoretical explanation with ease. For the stated reason these codes were not embedded to the appendices section – only the full interview transcript appears in the appendix for further verification.

Extract 1: IN VIVO CODES

KG1: DISLIKE OF READING.

KG2: PUSH MYSELF TO READ.

KG3: ENGLISH A MEDIUM LANGUAGE WORLDWIDE.

KG4: LOVE FOR ENGLISH

KG5: FREEDOM OF EXPRESSION DURING ASSESSMENT

KG6: LITERATURE BROADENS KNOWLEDGE

KG7: ALL LITERARY TEXTS MOTIVATE ME

KG8: AN ASPIRING AUTHOR

KG9: INTEND TO TEACH LITERATURE

KG10: ASPIRING AUTHOR

KG11: WRITING IN ORDER TO LEAVE A MARK

KG12: NO REASON TO DO LITERATURE.

KG13: THE NEED OF LITERATURE IN THE REAL WORLD.

KG14: LITERATURE HELP THOSE WHO WILL BE WRITERS

KG15: COMPULSORY TO STUDY ENGLISH LITERATURE

KG16: IF IT WERE OPTIONAL

KG17: ADDITIONAL MODULE

KG18: INTERESTING vs BORING

KG19: NEW WORDS and READING SKILLS

KG20: LITERATURE IS HARD

KG21: LITERARY USED IN CLASS…INTERESTING

KG22: ENJOY ANALYSING EXPRESSIONS OF POETS

KG23: POETS 'TOUCHY MESSAGES'

KG24: ENJOYING OLD ENGLISH

KG25: COMPREHENDING OLD ENGLISH...A PRIVILEGE

KG26: TEXTS ARE 'INTERESTING AND INFORMATIVE'

KG27: INFORMATIVE: ILLUMINATE SOCIAL AND POLITICAL ISSUES

KG28: LIMITED INFLUENCE

KG29: TEXTS READ MERELY FOR ASSESSMENT and GRADUATION

KG30: CONTENT FAILS TO INFORM INDIVIDUAL ABOUT LIFE

KG31: RELEVANCE TO THE READER

KG32: TEXTS ON BLACK CONSCIOUSNESS

KG33: EMOTIONAL NARRATION

KG34: RELATING…CONTENT **KG35:** INAUGURATION OF BLACK CONSCIOUS NOVELS

KG36: INQUISITIVE READERS **KG37:** EXPERIENCE NOT BEST IN POEMS

KG38: DO NOT UNDERSTAND POEMS

KG39: NOVELS – PROBLEM IS OLD OR SHAKESPEAREAN ENGLISH

KG40: POEMS: ANALYSE BEFORE ANSWERING QUESTIONS

KG41: DIFFICULT WORD

KG42: LECTURER EXPLAN[ATION]…UNDERSTANDING

KG43: MY LECTURER AND CLASSMATES = GOOD EXPERIENCE

KG44: THE KIND OF LECTURER

KG45: LESSONS DRIVE US TO COME TO CLASS

KG46: SOMETHING NEW… DISCOVERY

KG47: KIND OF QUESTIONS HE DIRECTS

KG48: A GOOD VIBE IN CLASS

KG49: LEARN NEW THINGS

KG50: LEARNING UNIQUE IDEAS FROM RESPONSES OF MY CLASSMATES

KG51: STYLE OR ENGLISH USED …DIFFICULT

KG52: TO ANALYSE …POEMS [IS] THE BIG PROBLEM

KG53: MY LECTURER MADE ME UNDERSTAND BETTER

KG54: SPARE TIME GROUPS [MADE ME UNDERSTAND]

KG55: ENGLISH NEEDS SPECIAL ATTENTION, ANALYSATION

KG56: POOR RURAL SCHOOLS

KG57: DID NOT KNOW WHAT TO EXPECT FROM ENGLISH

KG58: PASSIONATE IN WRITING STORIES

KG59: USE ENGLISH AS A BROADCASTER

KG60: POEMS ARE TRICKY

KG61: POEMS…NO RIGHT OR WRONG ANSWER

KG62: POETRY HAS NO EXACT ANSWER

KG63: LECTURER/STUDENT THOUGHTS DIFFER

KG64: VICTORIAN POEMS ARE CONFUSING

KG65: CAN RELATE TO ROMANTICS

KG66: NOVELS… VERY LONG

KG67: IINTERNET…MOST OF THE TIME

KG68: NOVELS...QUITE CONFUSING

KG69: START UP FROM THE INTERNET

KG70: ENJOYS PLAYS

KG71: IN PLAYS YOU PICTURE EVERYTHING

KG72: IMAGINE WHAT IS HAPPENING

KG73: A DOLL'S HOUSE IS INTERESTING

KG74: OUR PROFESSOR

KG75: PLAY WATCH…INTERESTING TECHNIQUE

KG76: HISTORY OF THE POET

KG77: BACKGROUND HISTORY HELPS THE STUDENT

KG78: NOVEL TO BE INTERESTING

KG79: NOVELS ARE LONG

KG80: THINGS FALL APART CONFUSING

KG81: NERVOUS CONDITION INTERESTING

KG82: NOVEL TO BE TRUE

KG83: REAL THINGS SHOULD BE ADDRESSED IN NOVELS

KG84: REALITY? YES. YES.

KG85: MACBETH NOT A NICE BOOK

KG86: TOO GOOD TO BE TRUE

KG87: IT [INTERNET] NOT WISE WITH POEMS

KG88: INTERNET…TELL YOU WHAT TO EXPECT FROM BOOK

KG89: DIFFERENT WEBSITES: SHRIMP, SHMOOMP

KG90: PEOPLE DO USE WIKIPEDIA

KG91: PREFER SMALL INTERNET SERVICES

KG92: DO NOT DEPEND ON INTERNET FOR POETRY

KG93: SHAKESPEAREAN LANGUAGE IS CONFUSING

KG94: NEEDING SOMEONE TO HELP

KG95: SOMETHING NEW

KG96: WE LIKE CHALLENGES – NEW THINGS

KG97: IMPROVES WRITING

KG98: EDITING ASSIGNMENT

KG99: SKILLS DEVELOPED

KG100: WRITING SKILLS IMPROVED

KG101: POETRY ALLOWS ONES OPINIONS / SUGGESTIONS

KG102: WRITERS EXPRESS THEIR EMOTIONS OR THOUGHTS

KG103: KNOWLEDGE ABOUT POLITICS, FEMINISM

KG104: WRITING AGAINST WOMEN OPPRESSION

KG105: ARRANGED MARRIAGES

KG106: MACBETH WRITTEN 400 YEARS AGO

KG107: WHITE PEOPLE DO EXPERIENCE WITCHCRAFT

KG108: RELATED BEHAVIOUR – WHITES AND BLACKS

KG109: DAYS TOTALLY DIFFERENT

KG110: SHAKESPEARE BEST WRITER

KG111: ENGLISH NOT MY CAREER

KG112: NO SPACE FOR ME

KG113: NO IDEA

KG114: A LOT OF BOOKS

KG115: NOT INTERESTED IN POEMS BEING STUDIED

KG116: LONG TIME AGO…SHAKESPEARE POEM

KG117: NO TIME TO READ NOVELS

KG118: READ NOVEL UNDER PRESSURE

KG119: [PRESSURE] NOT UNDERSTAND

KG120: READ TO WRITE EXAM, TEST OR ASSIGNMENT

KG121: THERE ARE THOSE LECTURERS

KG122: SKILLS TO TEACH

KG123: OTHERS [LECTURERS] MAKE YOU NOT TO

KG124: YOU RELY ON THE INTERNET

KG125: SPARKNOTES TELL YOU MORE

KG126: READ AT HOME…TIME…UNDERSTANDING

KG127: ENOUGH TIME TO READ…NO ASSIGNMENT

KG128: BE WISE ENOUGH…SPARKNOTES

KG129: CANNOT RELY 100% ON SPARKNOTES

KG130: BOOK FIRST THEN SPARKNOTES

KG131: PRESSURE…NO UNDERSTAND[ING]

KG132: THEN RELY ON SPARKNOTES

KG133: TO GET RID OF THE NOVEL

KG134: GET RID OF THE NOVEL? YEAH.

KG135: THERE ARE THOSE LECTURERS

KG136: MAKE YOU UNDERSTAND THE PLAY

KG137: A DOLL'S HOUSE …INTERESTING

KG138: LECTURER EVEN TRIED

KG139: MAKE STUDENTS UNDERSTAND

KG140: PLAYS …VERY SHORT

KG141: I LIKE THAT

KG142: VERY SHORT

KG143: WITHIN TWO HOURS

KG144: NOVEL TOO BIG

KG145: WHEN AM I GOING TO FINISH

KG146: [VOLUME] INFLUENCE READING [NOVEL]

KG147: USELESS [BOOKS]

KG148: WHY ARE WE STUDYING THIS?

KG149: NOT ENOUGH TIME TO READ IT

KG150: BOOK NOT USEFUL

KG151: HATE…APARTHEID [SUBJECT]

KG152: BLACKS [SUBJECT]

KG153: JUST DON'T LOVE THOSE NOVELS

KG154: ENJOYED NERVOUS CONDITIONS

KG155: ENJOYED JANE EYRE

KG156: DON'T LIKE HEART OF DARKNESS

KG157: WHY ARE THEY LETTING US STUDY IT?

KG158: RACE …BLACK PERSON

KG159: MEANS…APARTHEID

KG160: BEING RACIST

KG161: THEY ARE CONTINUING IN THE DEPT OF ENGLISH

KG162: WHY ARE THEY GIVING IT TO A BLACK

KG163: IT'S SO LIKE…JA

KG164: WE DON'T HAVE TO BE REMINDED ABOUT IT

KG165: PERFORMANCE…..DONT KNOW WHY

KG166: DON'T KNOW WHY WE ARE

KG167: GETTING LOW MARKS WHEN IT COMES TO ENGLISH

KG168: THE WAY THEY MARK

KG169: THEY GIVE US LOTS OF ASSIGNMENTS

KG170: LOTS OF WORKS TO DO

KG171: AFFECTS THE WAY I PERFORM

KG172: I MEAN A PASS FOR ENGLISH

KG173: LOW MARKS

KG174: HOW DO THEY MARK

KG175: A LONG PROCESS

KG176: THEIR OWN FORMULAS I DO NOT KNOW

KG177: TO IMPROVE MY VOCABULARY

KG178: NEW WORDS

KG179: DICTIONARYFIND MEANING

KG180: IN LOVE WITH LITERATURE…ENTERTAIN ME

KG181: OTHER PEOPLE'S VIEWS

KG182: DIFFERENT CULTURES

KG183: HARD TO INTERPRET NOVELS

KG184: [NOVEL] NOT MY VIEW

KG185: POWERFUL LECTURERS

KG186: THEY PUT MORE LIGHT

KG187: POWERFUL LECTURERS

KG188: LANGUAGE...METAPHORS...HARD TO INTERPRET

KG189: MEANING HIDDEN

KG190: PUSH AND FIND MEANING

KG191: THINK OUT OF THE BOX [READING STRATEGY]

KG192: CONSULT MY LECTURERS

KG193: LIKE ENGLISH

KG194: [ENGLISH] NOT AN EASY LANGUAGE

KG195: [PERSONALLY] EASIER TO DO LITERATURE IN ENGLISH

KG196: LIKE POETRY MORE THAN NOVELS AND PLAYS

KG197: POETRY...HIDDEN AGENDA

KG198: LIKES TO ANALYSE THINGS

KG199: LOVE TO LOOK DEEPLY INTO IT [POEM]

KG200: POETRY …NOT IN EVERYBODY'S EYES

KG201: LIKE...CHALLENGE...INTERESTED…ENTHUSIASTIC

KG202: COLOR PURPLE…LIFE OF CELIE RELATED TO THE LIFE I LIVED

KG203: GREW UP LIVING LIFE JANE WAS LIVING

KG204: NOVELS, THEY TELL LIFE

KG205: HIDDEN AGENDA

KG206: ENJOYED POETRY

KG207: THE CRUCIBLE…ENJOYED

KG208: PREFER PLAYS THAN THE NOVELS

KG209: IN LOVE WITH READING

KG210: NOW I ENJOY IT

KG211: TITLE OF THAT BOOK I WILL BE ENTHUSIASTIC

KG212: USED TO LOOK AT THE SIZE OF THE TEXT

KG213: WHEN AM I GOING TO FINISH IT

KG214: I'VE READ SO MUCH BOOKS - BIG VOLUMES

KG215: NOT A PROBLEM FOR ME TO READ A BOOK

KG216: NOVELS OR FOUR BOOKS AT A TIME

KG217: SO MUCH INTERESTED IN READING

KG218: SO FAR I'M FLUENT ON MY READING

KG219: GAINED THAT CONFIDENCE THAT ENGLISH IS NOT SUCH A DIFFICULT

The *in vivo* codes above were subsequently rearranged according to the potential themes embedded to them. What emerged were categories, subcategories and their attendant codes as presented below. The process was manually manipulated by the researcher reading closely into the transcripts to find the nuances embedded to the codes and labelling a cluster of codes according to the emerging meaning. Therefore the following were the initial categories – which would be modified and refined with subsequent data collection and the application of the method of constant comparison.

CATEGORIES, SUBCATEGORIES AND THEMES

Category 1: LANGUAGE IN LITERATURE

Subcategory 1.1: Prestige of Reading English

Related codes:

KG3: ENGLISH A MEDIUM LANGUAGE WORLDWIDE; **KG4:** LOVE FOR ENGLISH; **KG6:** LITERATURE BROADENS KNOWLEDGE; **KG25:** COMPREHENDING OLD ENGLISH...A PRIVILEGE: **KG96:** WE LIKE CHALLENGES – NEW THINGS; **KG194:** [ENGLISH] NOT AN EASY LANGUAGE; **KG195:** [PERSONALLY] EASIER TO DO LITERATURE IN ENGLISH; **KG198:** LIKES TO ANALYSE THINGS **KG201:** LIKE...CHALLENGE...INTERESTED…ENTHUSIASTIC; **KG209:** IN LOVE WITH READING; **KG210:** NOW I ENJOY IT; **KG211:** TITLE OF THAT BOOK I WILL BE ENTHUSIASTIC; **KG215:** NOT A PROBLEM FOR ME TO READ A BOOK; **KG217:** SO MUCH INTERESTED IN READING; **KG218:** SO FAR I'M FLUENT ON MY READING; **KG219:** GAINED …CONFIDENCE…ENGLISH NOT DIFFICULT

Subcategory 1.2: Difficulties in the Reading Process

Related codes:

KG1: DISLIKE OF READING; **KG2:** PUSH MYSELF TO READ; **KG20:** LITERATURE IS HARD …WORDS; **KG39:** NOVELS – PROBLEM IS OLD OR SHAKESPEAREAN ENGLISH; **KG41:** DIFFICULT WORD; **KG51:** STYLE OR ENGLISH USED …DIFFICULT; **KG55:** ENGLISH NEEDS SPECIAL ATTENTION, ANALYSATION; **KG93:** SHAKESPEAREAN LANGUAGE IS CONFUSING; **KG99:** PRONUNCIATION SKILLS DEVELOPED; **KG177:** TO IMPROVE MY VOCABULARY; **KG178:** NEW WORDS; **KG179:** DICTIONARY FIND MEANING; **KG188:** LANGUAGE...METAPHORS…HARD TO INTERPRET; **KG189:** MEANING HIDDEN; **KG190:** PUSH AND FIND MEANING; **KG191:** THINK OUT OF THE BOX [READING STRATEGY]

Category 2: LENGTH OF TEXT

Subcategory 2.1: Text length and Incomprehensibility

Related codes:

KG66: NOVELS…EISH THEY VERY LONG; **KG79:** NOVELS ARE LONG; **KG114:** A LOT OF BOOKS; **KG117:** NO TIME TO READ NOVELS **KG118:** READ NOVEL UNDER PRESSURE**KG119:** [PRESSURE] NOT UNDERSTAND **KG120:** READ TO WRITE EXAM, TEST OR ASSIGNMENT **KG126:** READ AT HOME…TIME…UNDERSTAND **KG127:** ENOUGH TIME TO READ…NO ASSIGNMENT **KG131:** PRESSURE…NO UNDERSTAND[ING] **KG133:** TO GET RID OF THE NOVEL **KG134:** GET RID OF THE NOVEL? YEAH. **KG142:** VERY SHORT **KG143:** WITHIN TWO HOURS **KG144:** NOVEL TOO BIG **KG145:** WHEN AM I GOING TO FINISH **KG146:** [VOLUME] INFLUENCE READING [NOVEL] **KG149:** NOT ENOUGH TIME TO READ IT **KG212:** USED TO LOOK AT THE SIZE OF THE TEXT **KG213:** WHEN AM I GOING TO FINISH IT **KG214:** I'VE READ SO MUCH BOOKS - BIG VOLUMES **KG216:** NOVELS OR FOUR BOOKS AT A TIME

Category 3: ASSESSMENT

Subcategory 3.1: Transparency of Marking

Related codes:

KG167: GETTING LOW MARKS WHEN IT COMES TO ENGLISH **KG168:** THE WAY THEY MARK **KG172:** I MEAN A PASS FOR ENGLISH **KG173:** LOW MARKS **KG174:** HOW DO THEY MARK **KG175:** A LONG PROCESS **KG176:** THEIR OWN FORMULAS I DO NOT KNOW

Subcategory 3.2: Workload

Related codes:

KG5: FREEDOM OF EXPRESSION DURING ASSESSMENT **KG169:** THEY GIVE US LOTS OF ASSIGNMENTS **KG170:** LOTS OF WORKS TO DO **KG171:** AFFECTS THE WAY I PERFORM

Category 4: EFFECTS OF LITERATURE

Subcategory 4.1: Inspiring writing

Related codes:

KG7: ALL LITERARY TEXTS MOTIVATE ME **KG8:** AN ASPIRING AUTHOR **KG9:** INTEND TO TEACH LITERATURE **KG10:** ASPIRING AUTHOR **KG11:** WRITING IN ORDER TO LEAVE A MARK **KG14:** LITERATURE HELP THOSE WHO WILL BE WRITERS **KG58:** PASSIONATE IN WRITING STORIES **KG97:** IMPROVES WRITING **KG98:** EDITING ASSIGNMENT **KG100:** WRITING SKILLS IMPROVED

Subcategory 4.2: Social awareness

Related codes:

KG27: INFORMATIVE: ILLUMINATE SOCIAL AND POLITICAL ISSUES **KG28:** LIMITED INFLUENCE **KG30:** CONTENT FAILS TO INFORM INDIVIDUAL about life **KG180:** IN LOVE WITH LITERATURE…ENTERTAIN ME **KG181:** OTHER PEOPLE'S VIEWS **KG182:** DIFFERENT CULTURES

Category 5 (Unsaturated but numbering retained in order not to affect the sequence of categories)

Category 6 (Unsaturated but numbering retained in order not to affect the sequence of categories)

Category 7: RELEVANT THEMES / SUBJECTS/TEXTS

Subcategory 7.1: Identities

Related codes:

KG32: TEXTS ON BLACK CONSCIOUSNESS **KG33:** VIVID AND EMOTIONAL NARRATION; **KG34:** RELATING…CONTENT; **KG35:** INAUGURATION OF BLACK CONSCIOUS NOVELS **KG36:** INQUISITIVE READERS **KG103:** KNOWLEDGE ABOUT POLITICS, FEMINISM **KG104:** WRITING AGAINST WOMEN OPPRESSION **KG105:** ARRANGED MARRIAGES **KG107:** WHITE PEOPLE DO EXPERIENCE WITCHCRAFT **KG147:** USELESS [BOOKS] **KG148:** WHY ARE WE STUDYING THIS? **KG150:** BOOK NOT USEFUL **KG151:** HATE…APARTHEID [SUBJECT] **KG152:** BLACKS [SUBJECT] **KG153:** JUST DON'T LOVE THOSE NOVELS **KG154:** ENJOYED NERVOUS CONDITIONS **KG155:** ENJOYED JANE EYRE **KG156:** DON'T LIKE HEART OF DARKNESS **KG157:** WHY ARE THEY LETTING US STUDY IT? **KG158:** RACISM…BLACK PERSON **KG159:** MEANS…APARTHEID **KG160:** BEING RACIST **KG161:** THEY ARE CONTINUING IN THE DEPT OF ENGLISH **KG162:** WHY ARE THEY GIVING IT TO A BLACK **KG163:** IT'S SO LIKE…JA **KG164:** WE DON'T HAVE TO BE REMINDED ABOUT IT **KG165:** PERFORMANCE...DONT KNOW WHY **KG166:** DON'T KNOW WHY WE ARE

Category 8: ROLE OF LECTURER AND PEERS

Subcategory 8.1: Lecturing style

Related codes:

KG42: LECTURER EXPLAN[ATION]… UNDERSTANDING **KG43:** MY LECTURER AND CLASSMATES…GOOD EXPERIENCE; **KG44:** THE KIND OF LECTURER **KG45:** LESSONS DRIVE US TO COME TO CLASS **KG46:** SOMETHING NEW…DISCOVER **KG47:** KIND OF QUESTIONS HE DIRECTS **KG48:** A GOOD VIBE IN CLASS **KG49:** LEARN NEW THINGS **KG53:** MY LECTURER MADE ME UNDERSTAND BETTER **KG63:** LECTURER/STUDENT THOUGHTS DIFFER **KG74:** OUR PROFESSOR **KG75:** PLAY WATCH…INTERESTING TECHNIQUE **KG94:** NEEDING SOMEONE TO HELP **KG121:** THERE ARE THOSE LECTURERS **KG122:** SKILLS TO TEACH **KG123:** OTHERS [LECTURERS] MAKE YOU NOT TO **KG135:** THERE ARE THOSE LECTURERS **KG136:** MAKE YOU UNDERSTAND THE PLAY **KG138:** LECTURER EVEN TRIED **KG139:** MAKE STUDENTS UNDERSTAND **KG139:** MAKE STUDENTS UNDERSTAND **KG185:** POWERFUL LECTURERS **KG186:** THEY PUT MORE LIGHT **KG187:** POWERFUL LECTURERS **KG192:** CONSULT MY LECTURERS

Subcategory 8.2: Peer learning

Related codes:

KG50: LEARNING UNIQUE IDEAS FROM RESPONSES OF MY CLASSMATES **KG54:** SPARE TIME GROUPS [MADE ME UNDERSTAND]

Category 9: INTERNET

Subcategory 9.1: Reliance on the internet

Related codes:

KG67: INTERNET...MOST OF THE TIME **KG69:** START UP FROM THE INTERNET **KG87:** [INTERNET] NOT WISE WITH POEMS **KG88:** INTERNET…TELL YOU WHAT TO EXPECT FROM BOOK **KG89:** DIFFERENT WEBSITES: SHRIMP, SHMOOMP **KG90:** PEOPLE DO USE WIKIPEDIA **KG91:** PREFER SMALL INTERNET SERVICES **KG92:** DO NOT DEPEND ON INTERNET FOR POETRY **KG124:** YOU RELY ON THE INTERNET **KG125:** SPARKNOTES TELL YOU MORE **KG128:** BE WISE ENOUGH…SPARKNOTES **KG129:** CANNOT RELY 100% ON SPARKNOTES **KG130:** BOOK FIRST THEN SPARKNOTES **KG132:** THEN RELY ON SPARKNOTES

Category 10: GENRE-SPECIFIC EXPERIENCES

Subcategory 10.1: Poetry

Related codes:

KG22: ENJOY ANALYSING EXPRESSIONS OF POETS **KG23:** POETS 'TOUCHY MESSAGES' **KG37:** EXPERIENCE NOT BEST IN POEMS **KG38:** DO NOT UNDERSTAND POEMS **KG40:** POEMS: ANALYSE BEFORE ANSWERING QUESTIONS **KG52:** TO ANALYSE …POEMS [IS] THE BIG PROBLEM **KG60:** POEMS ARE TRICKY **KG61:** POEMS…NO RIGHT OR WRING ANSWER **KG62:** POETRY HAS NO EXACT ANSWER **KG101:** POETRY ALLOWS ONES OPINIONS / SUGGESTIONS **KG115:** NOT INTERESTED IN POEMS BEING STUDIED **KG197:** POETRY..HIDDEN AGENDA **KG196:** LIKE POETRY MORE THAN NOVELS AND PLAYS **KG200:** POETRY …NOT IN EVERYBODY'S EYES **KG205:** HIDDEN AGENDA **KG206:** ENJOYED POETRY

Subcategory10.2: Novels

Related codes:

KG68: NOVELS...QUITE CONFUSING **KG78:** NOVEL TO BE INTERESTING **KG80:** THINGS FALL APART CONFUSING **KG81:** NERVOUS CONDITION INTERESTING **KG82:** NOVEL TO BE TRUE **KG83:** REAL THINGS … ADDRESSED IN NOVELS **KG84:** Reality? YES. YES. **KG86:** TOO GOOD TO BE TRUE **KG183:** HARD TO INTERPRET NOVELS **KG184:** [NOVEL] NOT MY VIEW **KG202:** COLOR PURPLE…LIFE OF CELIE RELATED TO THE LIFE I LIVED **KG203:** GREW UP LIVING LIFE JANE WAS LIVING **KG204:** NOVELS, THEY TELL LIFE

Subcategory 10.3: Plays

Related codes:

KG70: ENJOYS PLAYS **KG71:** IN PLAYS YOU PICTURE EVERYTHING **KG72:** IMAGINE WHAT IS HAPPENING **KG73:** A DOLL'S HOUSE IS INTERESTING **KG137:** A DOLL'S HOUSE …INTERESTING **KG140:** PLAYS …VERY SHORT **KG141:** I LIKE THAT **KG208:** PREFER PLAYS THAN THE NOVELS

5.3 ANALYTIC MEMO WRITING AND CONSTANT COMPARISON

EARLY MEMOS

Introduction

The following memos were written after the initial data had been gathered. The units of analysis had been purposively selected, and from their narratives certain patterns emerged. The researcher formed some conjectures towards a better understanding of different social processes. Strauss and Corbin (1990) suggest that 'open coding is, of course, soon followed and paralleled by axial coding.' Therefore, in keeping with this suggestion, the analytical memos written hereunder are accompanied by exhaustive diagrams which spell out the categories, properties and dimensions. These are helpful in understanding the interrelationships that exist within a category. Understanding these interrelationships, in turn, facilitates the identification of the main phenomenon, causality, context, intervening conditions, strategies and consequences. During the process of memo writing and constant comparison some questions arose which required a better understanding of the emerging phenomena and this better understanding would emanate from the second cycle of data collection and advanced memo writing. The ordering of the following memos was determined by relative saturation of the category at hand. The diagrams should be understood as transitional at this stage; they only saturate gradually as the chapter progresses.

MEMO 1 (Category 9: RELYING ON THE INTERNET SUMMARIES AND ANALYSES)

Propositional Statement: This category is open to the students' use and reliance on the internet websites during the process of reading literary texts, and when they write about literary texts. Included in this category are references that have been made to the different websites which aid literary studies. Both advantages and disadvantages are included.

The internet summaries and notes are capable of organising a text, especially a novel, by providing an entry point to the text. The entry point is provided by the internet's creation of an expectation prior to the reading process. Code KG88 alludes to the 'internet' role as it 'tell[s] you what to expect from the book.' It is apparent that

the correct 'expectation' demystifies the difficulty or complexity of the text in the cognitive domain. When I checked some of the websites mentioned by the respondents, I found that they offer notes on the plot, themes and other explanations. Another evidence to the effect that the internet is at times consulted before the reading process is Code KG69 according to which some respondents 'start up from the internet'. However, there are instances where the process is reversed, that is, 'book first then Sparknotes' (KG130).

Clearly, the internet mediates the reading process, as one respondent states: 'Sparknotes tell you more' (KG125). The phenomenon of relying on the internet seems to be entrenched as some users are aware of the underlying danger. To this end, respondents warn against the use of the internet when it comes to poetry: the internet is 'not wise with poetry' (KG87) and 'do not depend on internet for poetry'. This is an indicator that students use the internet services with some discrimination. One cannot help but wonder why poetry is singled out. Is it because it is a simpler or less complex genre? Is it not that poetry has more emotional appeal to a specific reader, therefore, such an appeal cannot be easily transferred from one reader to the next? The warning echoes through KG128 and KG129 as one respondent states 'be wise enough' when it comes to the 'Sparknotes', since they cannot be 'rel[ied] on 100%' – though the reference is not being made specifically to poetry.

It may be summarily deduced that the internet assists in the understanding of the literary texts, and it facilitates the reading process in different ways. If it offers the analysis of texts through a logical breakdown of the text into plot and themes, the students who rely on the internet understand better when they build their insight from the component parts and then proceed to the whole. The component parts are simpler to process cognitively. Therefore, the internet plays an interventionist role, and for some students the manipulation of the service has become a norm: 'I go to the internet…most of the time' (KG67).

Worth noting is Code KG90: 'People do use Wikipedia.' The pluralistic reference to fellow students can be interpreted to mean the expansive assimilation of the phenomenon. At the same time, the respondents seldom use 'I', except in KG67; instead they adopt 'you' to refer to themselves. This raises some questions, especially about their attitude towards the use of the internet notes and essays. Do

they feel that the practice is not orthodox? Is it a defence mechanism to intimate that they are not the only 'culprits'?

One can glean from the responses that the internet holds the power to promote more active reading as it guides the reading process. This results in a more informed readership, which should spur on the reader until the text has been completed. One can also conjecture that the internet bridges the knowledge gap, and thus empowers the reader's predictive reading skills. In such a situation the cognitive processes must be at their utmost, and the kind of questions that the reader is asking himself or herself be higher order. The affective domain should also be characterised by a state of equilibrium as there would be no barriers to productive readership.
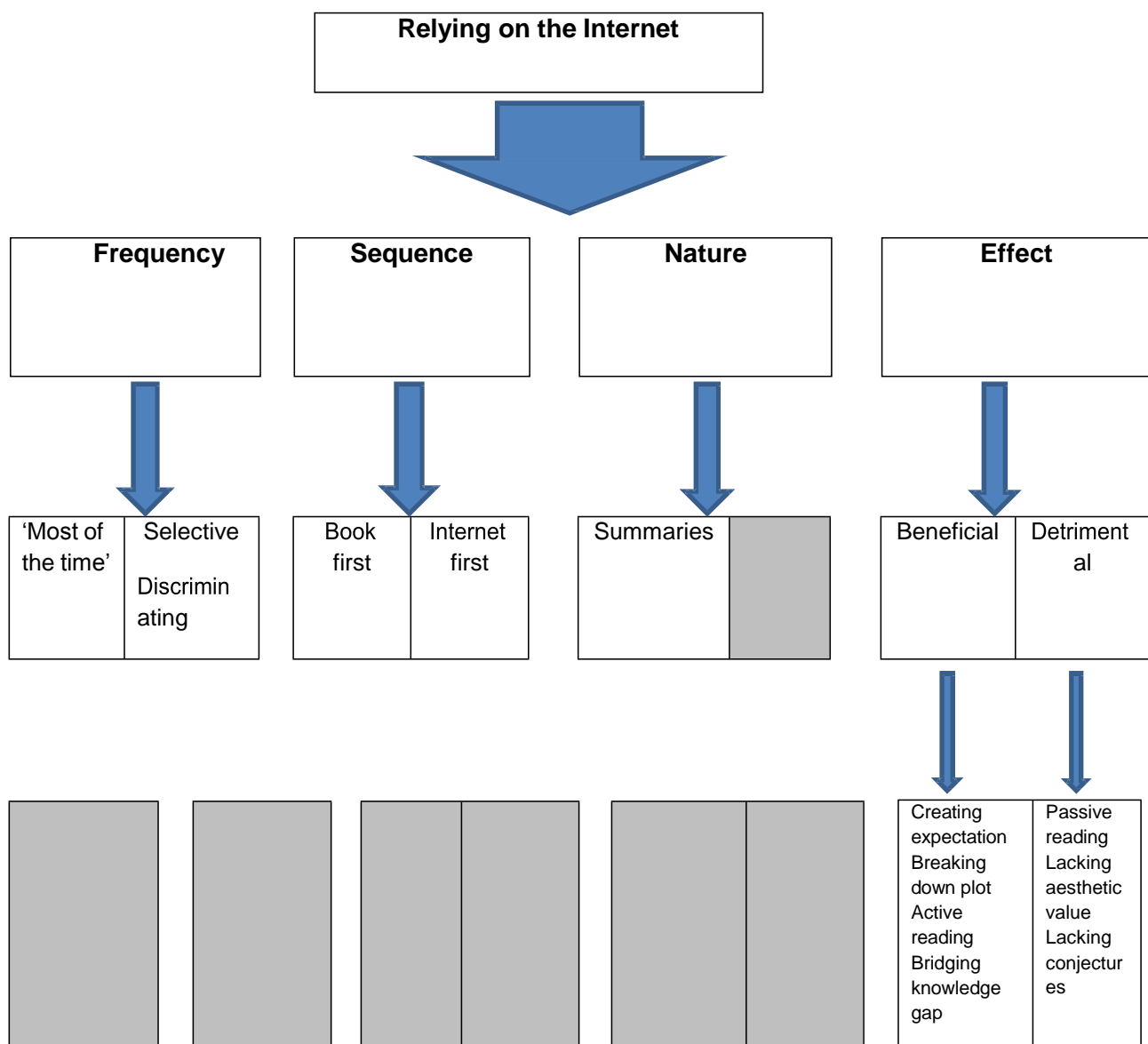
On the flip side, however, reliance on the internet can promote a passive reading process. When the reader makes no conjectures while reading a literary text, the discovery element is taken away from the text. The reader who has read the notes from the internet prior to the engagement with a literary text is susceptible to derive less aesthetic value from a text. By its very nature, a literary text is meant to be appreciated for its artistic quality. If it is devoid of the artistic touch, it loses its essence. The resultant inactivity of the reader has adverse effects on the reading process, and it is counterproductive.

The next question is whether or not the internet does overshadow the traditional role of the lecturer in this information age. Is there a possibility of a virtual lecturer and a virtual class? How do the lecturers view the use of the internet, judging by the narrative of the students? How do the students view their own use of the internet? These are some of the questions that need to be addressed by further interviews. It is clear that the cyber revolution is challenging the traditional roles of the lecturer and the student when it comes to their interaction with literary texts. If the internet offers a 'complete' analysis of the literary text, the lecturer has to offer a different perspective. A completely new pedagogic philosophy becomes a necessity. If the internet offers a banking pedagogy, the lecturer has to offer a more empowering pedagogy. However, a pivotal issue remains – are students aware that they are raising the bar of expectation from their teachers when they circumvent the conventional route of learning?

The discussion in this memo necessitates that there be a question on the role of the internet in the study of literature. The internet phenomenon did not form part of the initial set of questions, but it emerged from the respondents – without any prompting in that direction. Admittedly, it cannot be generalised that all students rely on the internet when they read literature, so the questions have to be broad enough not to compel every respondent to admit to the practice. The following are the emerging properties and dimensions of the internet category which require further saturation.

Diagram 1

Relying on the Internet			

Frequency	Sequence	Nature	Effect

'Most of the time'	Selective Discriminating	Book first	Internet first	Summaries		Beneficial	Detrimental

					Creating expectation Breaking down plot Active reading Bridging knowledge gap	Passive reading Lacking aesthetic value Lacking conjectures

MEMO 2 (Category 2: LENGTH OF TEXT**)**

Propositional Statement: This category is open to the narratives that make reference to the length of the text or a novel which factor affects the reading process as well as the readers' attitude towards reading that text. Another factor that characterise this category is the time required to read or process a literary text.
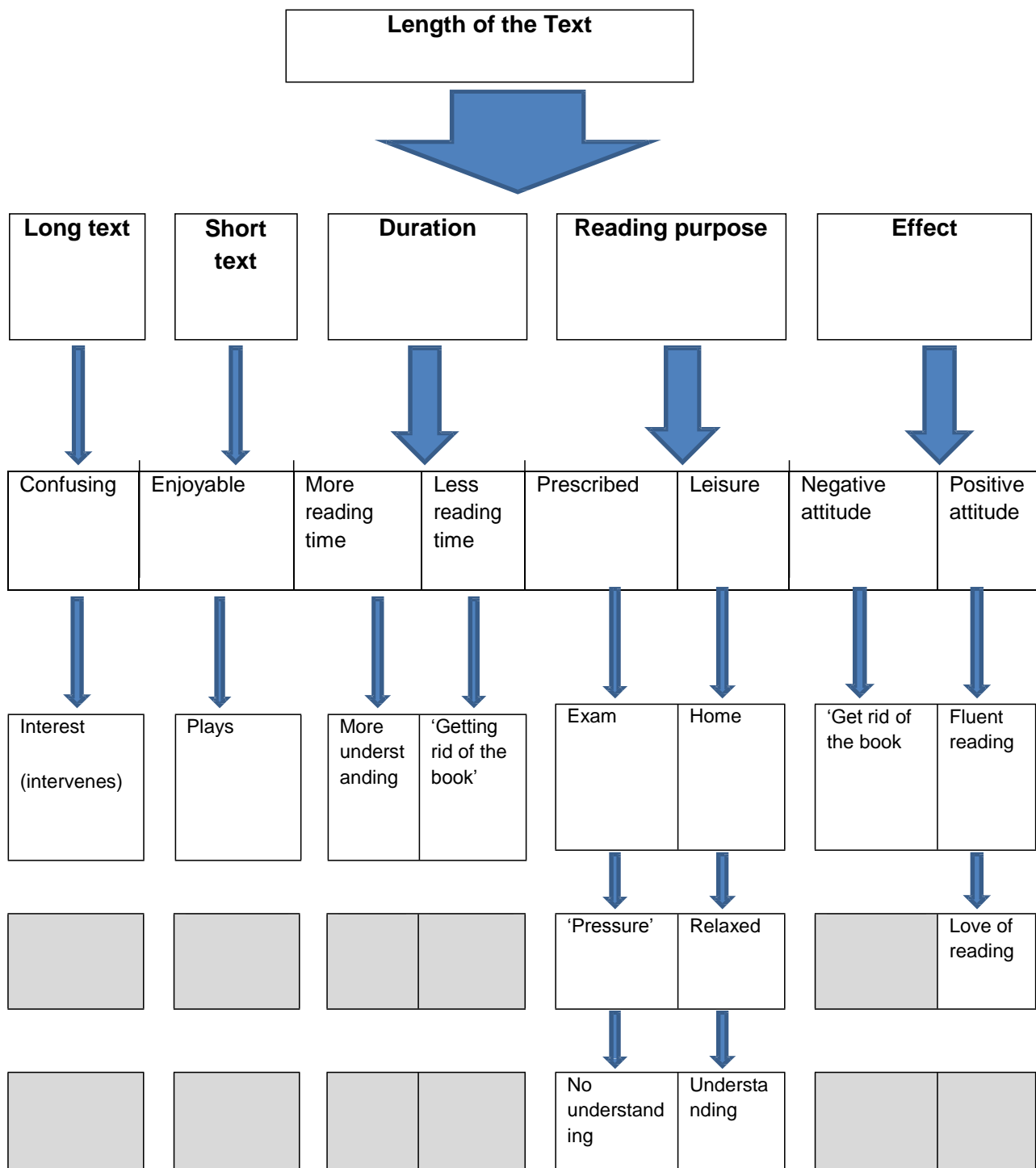
The length of the text, especially the novel, seems to affect the reader. Embedded to Code KG67 (internet variable) is the confusion brought by the length of the novel as the respondent feels that it 'starts with something else.' This points to the fact that the time that passes while the reader is still deciphering the novel is crucial. To this end, Respond 7 states that 'you think you got the book and then when time goes on it's something different.' What emerges here is that the time and the scope of information processing by the reader are crucial factors in accounting for the reading process. What is unclear is whether processing the physical letters of the alphabet using sensory memory does play a role. Do the students take a long time reading the physical transcriptions in the novel, or is it their cognitive functioning that requires time to process what is being read? KG66 and 79 allude to novels being 'very long' and the respondent in KG79 adds that 'they are long and sometimes you get lost in them.' For this respondent the mediating factor is that a long novel has to be interesting. The essential question is why the students 'get lost' in the lengthy novel as time lapses. Do they lose the bigger landscape of the text? This variable can be constantly compared to the internet variable which guides the reader through the textual landscape.

It appears that understanding a literary text can also be determined by whether a student 'reads to write an exam, test or assignment' (KG120) or he/she 'read[s] at home' where he or she has enough 'time' to read and 'understand' (KG126). What emerges is that when students 'read a novel under pressure' (KG118) they lack the necessary comprehension of the text. The 'pressure' emanates from the summative assessment that dangles over a text, and this, combined with the lack of time, creates an apprehensive atmosphere to the reading experience. Under such circumstances it is unlikely that students derive pleasure from reading a text, instead some will read to 'get rid of the novel' (KG133) – which sentiment is confirmed by the same respondent in KG134.

Code KG133 above reflects an attitude that accrues from reading a lengthy novel. Respondent 11, however, paints a positive picture. Continued engagement with literary texts turns the negative perception of a lengthy novel into a pleasurable experience: 'I used to look at the size of the text' and she would ask herself 'when am I going to finish it' (KG212 and KG213); however, reading 'so much books – big volumes' has sparked an interest in reading for this respondent. One can deduce that reading is a long journey which, at some point, becomes cumbersome. Those who endure the hurdles will ultimately differ from those who do not stand the test. The longer one keeps on course, the more fruitful the literary reading experience will be. This is confirmed by the fact that reading 'four books at a time' (KG216) has resulted in her being 'fluent on [her] reading' (KG217) which, in turn, has resulted in her 'gain[ing] that confidence that English is not such a difficult language' (KG219).

It is clear that shorter texts are preferred to longer texts. Respondent 9 prefers a text that is 'very short' (KG142) that can be finished 'within two hours' (KG143). A question that comes to the fore is whether lack of time is the only aggravating factor or not. Brevity is clearly a positive factor in the reading process. Three of the four respondents who raised the length variable in their narratives are critical of lengthy literary texts. The following diagram demonstrates the relationships that seem to exist between different variables relating to the length of the text. The significant properties include the long text, the short text, the duration (time) of reading, the reading purpose and the effect of reading on the reader.

Diagram 2

```
                    ┌─────────────────────────────┐
                    │      Length of the Text      │
                    │                             │
                    └─────────────────────────────┘
                                  ▼
```

Long text	Short text	Duration	Reading purpose	Effect

Confusing	Enjoyable	More reading time	Less reading time	Prescribed	Leisure	Negative attitude	Positive attitude

Interest (intervenes)	Plays	More understanding	'Getting rid of the book'	Exam	Home	'Get rid of the book	Fluent reading

				'Pressure'	Relaxed		Love of reading

				No understanding	Understanding		

MEMO 3 (Category 3: ASSESSMENT)

Propositional Statement: This category encompasses the narratives that include the process of marking of students' tests, exams and assignments, in particular the students' views on how they are being assessed.

The main focus here is on the views of students in respect of the marking process when it comes to literary essays. When students write essays they have an expectation, which is to pass English like they pass other modules. However, the mark is seldom comparable with the other marks obtained by the same student, and one respondent expresses discontent about 'getting low marks when it comes to English' (KG167). She complains that she scores only an average mark: 'I mean a pass for English' (KG172).

Assessment should be a feedback to the student that reflects the areas of strength and the areas that require improvement. A pass or a fail mark is a statistical reflection of the measured strength or weakness. When it comes to assessment of literary texts, one can guess that the mark is the main factor to the student. What emerges is that the student and the assessor come from different ends. What needs to be uncovered is whether the student does have an insight into responding appropriately to the literary questions. Is this 'appropriateness' shared by both the student and the assessor? Respondent 9 relates her frustrating experience which resulted in her confronting her assessor to know 'how they mark' (KG174). This respondent seems not satisfied with the explanation she received which she refers to as a 'long process.' The 'process' implies a lack of understanding by the student, and to compound the confusion the assessor showed her 'their own formulas I do not know' (KG176). It is apparent that this respondent does not know what the assessors are looking for, and this has a negative repercussion for the study of literary texts in general – as assessment is the indicator of successful literary studies or a lack thereof.

The use of the pronouns *they* and *their own* implies a distance between the student and the assessor that is created by the assessment of literary texts. It implies the otherness that is perceived by the respondent. She occupies an unprivileged position when compared to the assessor. The common factor is the literary text, which to the respondent, is being manipulated by the assessor to the disadvantage of the

student. Therefore assessment practices, when they are not shared by both the assessor and the student, can be a negative influence on the student's literary experience.

Another facet of assessment is the volume of assessment tasks, as the respondent expresses grievance: 'they give us lots of assignments' (KG169). It is not within my scope, as a researcher, to judge whether the grievance is justified or not. The respondent feels that lots of work 'affects the way [she] perform[s]' (KG171). The properties and attendant dimensions of the category are listed below.

Diagram 3

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                        ┌─────────────────────┐
                        │     Assessment      │
                        │                     │
                        └─────────────────────┘
                                  ▼

┌──────────────────┐  ┌──────────────────┐  ┌──────────────────┐  ┌──────────────────┐
│ Shared outcomes  │  │    Student       │  │    Marking       │  │    Workload      │
│                  │  │  performance     │  │  transparency    │  │                  │
└──────────────────┘  └──────────────────┘  └──────────────────┘  └──────────────────┘
         ▼                     ▼                     ▼                     ▼

┌─────────┬────────┐  ┌────────┬────────┐  ┌────────┬────────┐  ┌────────┬────────┐
│ Marking │Criteria│  │Average │        │  │Lacking │        │  │ Heavy  │        │
│ process │        │  │        │        │  │        │        │  │        │        │
└─────────┴────────┘  └────────┴────────┘  └────────┴────────┘  └────────┴────────┘
    ▼        ▼            ▼        ▼            ▼        ▼            ▼        ▼

┌─────────┬────────┐  ┌────────┬────────┐  ┌────────┬────────┐  ┌────────────┬────┐
│         │Unknown │  │ 'low   │        │  │        │        │  │ 'lots of   │    │
│         │'formulas'  │ marks' │        │  │        │        │  │ assignmen  │    │
│         │        │  │        │        │  │        │        │  │ ts'        │    │
└─────────┴────────┘  └────────┴────────┘  └────────┴────────┘  └────────────┴────┘
         ▼                ▼                   ▼        ▼            ▼        ▼

┌─────────┬────────┐  ┌────────┬────────┐  ┌────────┬────────┐  ┌────────────┬────┐
│         │        │  │        │        │  │        │        │  │ Poor       │    │
│         │        │  │        │        │  │        │        │  │ performanc │    │
│         │        │  │        │        │  │        │        │  │ e          │    │
└─────────┴────────┘  └────────┴────────┘  └────────┴────────┘  └────────────┴────┘
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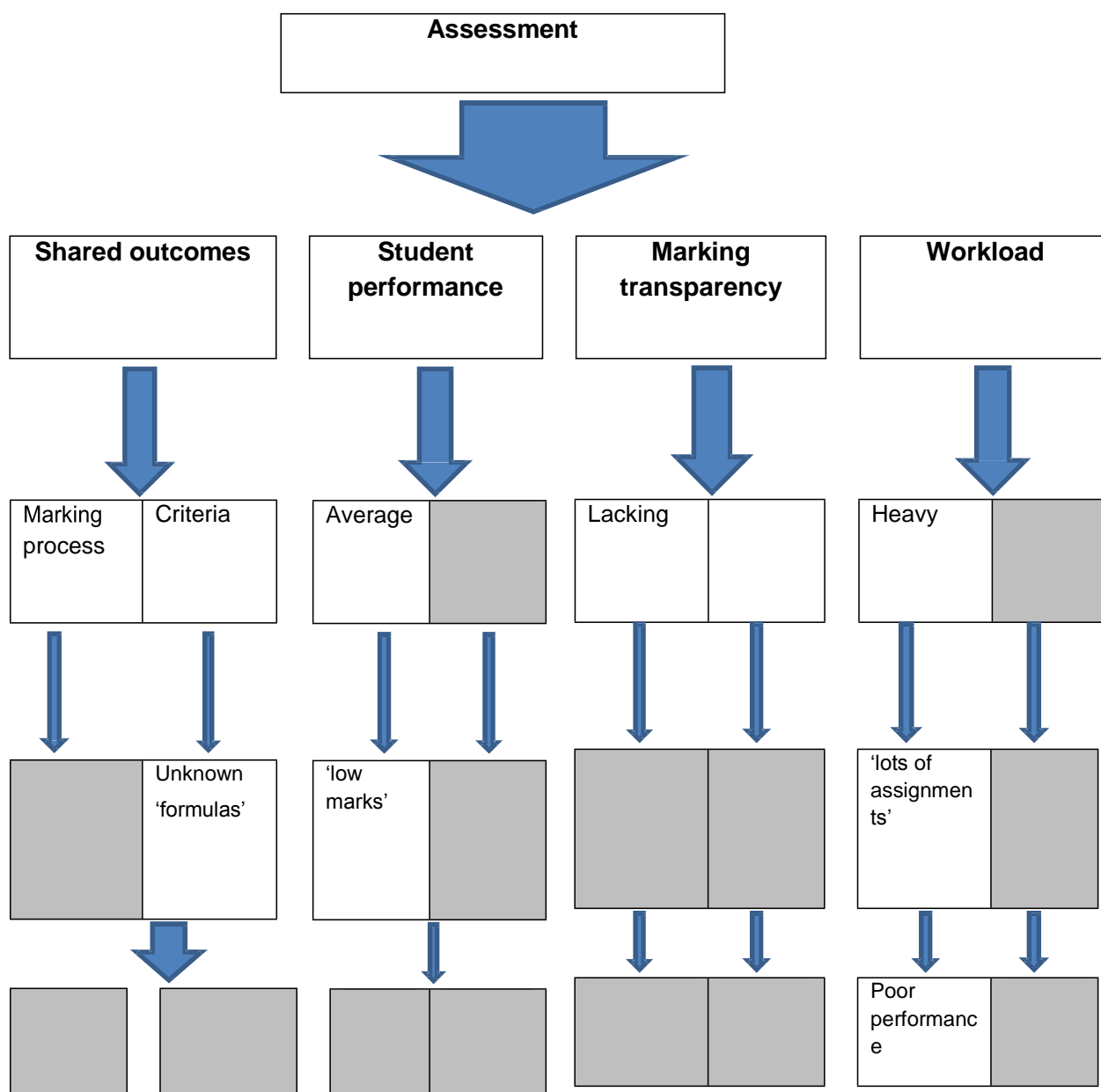
MEMO 4 (Category 8: RELYING ONTHE ROLE OF THE LECTURER AND PEERS)

Propositional Statement: The narratives that are included in this category relate to how a student perceives a lecturer and peers as crucial in decoding a literary text. This includes the lecturing styles that students find most effective.

There is constant reference to 'my lecturer' by Respondents 2, 5 and 10, and 'our professor' by Respondent 7. This may be a neutral pronoun referring to the lecturers who teach the respondents. However, in the context of the narratives it gives an impression of student dependence on the lecturer in order to understand a literary text. For example, 'my lecturer made me understand better' (KG53). Why would a third-year student require a 'lecturer explan[ation] for understanding' (KG42)? Do some students lack the ability to read or study literary texts independently? In Memo 1 students seem to rely heavily on the internet in order to understand the text. Apparently the lecturer is expected to play a similar guiding role.

The appeal of lecturers to the students is not the same, and this has a bearing on the reception of a literary text. Phrases like 'powerful lecturers' (KG185), 'there are those lecturers' (KG121 and KG135), and 'others make you not to' (KG123) all reflect the impact of the lecturer in the process of reading literary texts. Code KG122 even spells out the lecturer's 'skills to teach.' Does this mean some students read and learn only when they have been taught?

A conjecture that may be formed by comparing the previous paragraph with the assessment variable is that students may be trying to align their literary interpretation with that of the assessor or lecturer. In order for the student's opinion to be orthodox it must concur with that of the assessor – at least, that is what the students must be thinking. A very empowering pedagogy needs to be instilled in order for the students to have the confidence to formulate their opinion without fear of prejudice. One way of achieving this end would be to introduce into their literary studies an interpretive framework or literary criticism and theory. In this way the students would not depend on the lecturer's interpretation, but would refer to literary theory and still not risk being perceived as prejudiced. Where interpretation is concerned a degree of prejudice shall abound – that should be natural. Whose interpretation should hold? The question, it seems, has far-reaching repercussions.

Referring to poetry, the respondent in KG63 states that 'but when it comes to the lecturers you find that your thoughts or the way you read the poem was something so different.' Therefore the student still needs the reading of the lecturer in order to be sure of the 'true' interpretation of the poem. Does this mean there are absolute answers to the poem? Is meaning ever absolute? The study of meaning in poetry is a bit controversial because there are many centres of meaning. This is particularly the case because the language used in poetry is prone to a multiplicity of interpretations, and it is far-fetched from the everyday transactional functions.

Peers also play a role in the literary experience of the students. In KG45 Respondent 2 admits that it is the 'lessons [that] drive us to come to class' because there is 'something new every day' (KG46), and as a result there is 'a good vibe in class.' However, the student collective still relies on the lecturer, especially on the 'kind of questions he directs' (KG47). During these question-and-answer sessions students are 'learning unique ideas from responses of [their] classmates.' This is peer learning or shared reading of literary texts. This kind of learning is not just limited to a lecture situation but it also extends to the 'groups that I (was) attended during my spare time' (KG54). The following diagram parses out the different properties and dimensions that are embedded to the category of the role of a lecturer and peers. The properties include lecturing style, lecturer's decoding of a text, peers' decoding of a text and validity of the interpretation.

Diagram 4

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┌─────────────────────────────────────┐
│      Role of lecturer and peers      │
└─────────────────────────────────────┘
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Lecturing style	Lecturer's decoding of a text	Peers' decoding of a text	Validity of interpretation

Skill ('powerful lecturers)		Interpreting	Empowering	'uniqueness of ideas'		Lecturer's interpretation different	Student's interpretation different

'Class vibe' Questioning skill		Dependence	Questioning	Shared reading			

			Independence				
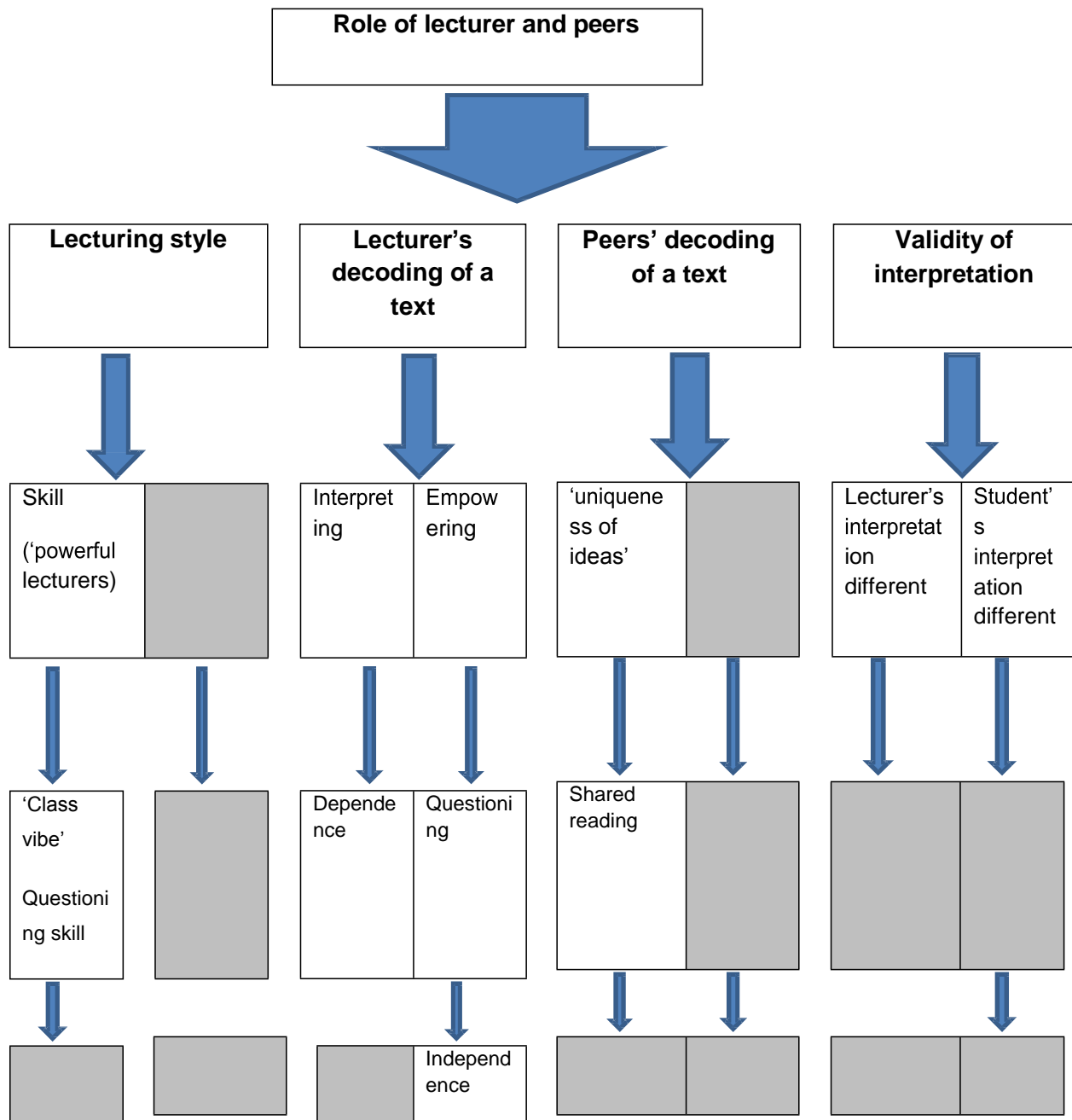
MEMO 5 (Category 1: LANGUAGE IN LITERATURE)

Propositional Statement: The category caters for the narratives that reflect the process of reading literary texts in terms of the prestige it brings, and the difficulty it poses.

The English language seems to enjoy a high prestige in society and is a 'medium language' (KG3) worldwide. Respondent 1 believes that if she can 'construct full sentences [she] can go wherever in the world and be understood' (KG3). This is the reason why this respondent studies English. Clearly, this respondent perceives the study of literature as a vehicle to the 'construction of sentences', which is part of grammatical competence. The question which emerges is whether the sentences in literary texts always follow the acceptable word order or the rule of well-formedness.

Granted, English is perceived with superiority and prestige. This prestige filters through to the study of literature. Respondent 2 feels that the 'ability to comprehend and analyse old English literary texts comes as a great privilege to [her] as an English student' (KG25). Shakespearean English is generally regarded as difficult, so students who have an above average capability feel distinguished by their ability to comprehend these canon literary texts. Respondent 11, while acknowledging that English is not an easy language, clearly expresses that personally for her it is 'easier to do literature in English' (KG195) – and compared to her first language, she 'understands better in English.' This can be explained in terms of the perceived status of English in South Africa and the economic or employment gains attached to it. The same respondent likes exploring poetry to find 'that hidden agenda' (KG197). By implication the agenda may be hidden from others but not to this respondent, and this is reaffirmed in her narrative: 'poetry it does not talk about something that is in everybody's eyes' (KG200). This makes her a scholar of distinction who 'loves to look deeply into it and get a message' (KG199) and her unique ability stems from the fact that 'it challenges that make [her] so interested and enthusiastic about [poetry]' (KG201). At a comparable level the prestige of English permeates through the narratives of Respondents 1,2,7 and 11, and Respondent 2 succinctly expresses that 'the books we read broaden(s) my knowledge on the basis of English as my second language' (KG66).

One can deduce that through poetry a student undertakes a journey of discovery of what is beyond the reach of those who are less analytical. The journey becomes exciting to the explorer knowing that the English language used in poetry is not accessible to the less diligent pursuer.

Literature and lexicology are compatible. Understanding the lexical items in a literary text results in a greater appreciation of that work. The lack of lexeme comprehension should frustrate the reading process. Naturally second language speakers of English should possess lesser items in their lexical bank than first language speakers. How does this play out during the reading process? For one, it should retard the reading fluency. By fluency is meant an interrupted understanding of the plot and other elements attached to it, not just high paced recognition of words.

Respondent 1 expresses the hindrance that is imposed by the 'difficult words' (KG41) which are 'not easy to understand' until the 'lecturer explains' (KG42). The lexis difficulty variable is comparable with the variable about the role of the lecturer in Memo 4. The difficulty emanates from the different sections of literature, including 'Shakespearean language [which] is confusing' (KG93 and KG39); it also results from the 'style that is used or English that is used it makes it difficult to understand' (KG51). Respondent 6 cannot help expressing that 'English needs special attention, analysation' (KG55), however, she feels disadvantaged because she comes 'from poor rural schools' KG56). What emerges here is that the difficulty posed by the vocabulary can be explained by the lack of resources in rural schools. When students come to the university, there is no differential provision for students who come from challenged backgrounds. They are understood to be competent readers of English literature. This respondent even mistakes analysis for 'analysation' – and this was part of the elicited material written in her own hand during her spare time. This is a clear indicator of some of the challenges that are peculiar to the second language speakers of English, though it is an isolated incident.

Respondent 10 reaffirms the same notion when she states that 'they [use] even metaphors, so I find it hard to interpret those metaphors. Sometimes the meaning can be hidden' (KG188 and KG189). Due to the difficulty posed by the use of the metaphors the reader has 'to push and find the meaning' (KG190). The word 'push' denotes the effort that goes into meaning making. This 'push' is comparable with the

idea in Category 2 (Length of the Text) where Respondent 7 expressed that the novels 'are long and sometimes you get lost in them (KG79). The reader may be lost not only because of the length of the literary text but also as a result of the difficulty of meaning making.

Effect of Reading

This property is open to the narratives that reflect how literature inspires readers to become writers, and how it brings about social awareness.

Literature can inspire student readers to be 'successful authors' so that they can 'leave a mark in this world' (KG11). This is the same respondent who derives prestige or 'great privilege' from analysing Shakespearean texts. Clearly, more fluent readers are inspired not only to read but also to write literature. On the other hand, those who are not proficient readers are demoralised as Respondent 4 states: 'I don't know why we are doing literature' (KG12). Instead this respondent reaffirms that 'those maybe who will be writers so it [literature] will help them' (KG14) - a point that has been alluded to by the more proficient Respondent 2. Respondent 7 intimates that her writing and that of her peers who only 'did English at level 1 are not of the same standard and quality: 'compare our writing.' She is able to 'edit [her] assignments' (KG98). Maybe it is this 'editing' skill which makes other respondents aspire to be authors. The 'prestige' of English literature still pervades.

Respondent 3 holds that literary texts have to 'illuminate various social and political issues which dominate society' (KG27). This fact may potentially intervene in the language difficulty that is posed by a literary text in that when the text addresses relevant issues it may be easier to infer meaning from the words used. However, this is not directly stated by the respondent, therefore, the comment may be too pre-emptive.

The following are the properties that aid axial coding pertaining to the category of language in literature. They include prestige of English, lexical difficulty and effect of reading.

Diagram 5

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                        ┌─────────────────────────────┐
                        │    Language in Literature    │
                        │                             │
                        └─────────────────────────────┘
                                     │
                                     ▼
┌──────────────────────┐  ┌──────────────────────┐  ┌──────────────────────┐
│  Prestige of English │  │  Lexical Difficulty  │  │   Effect of Reading  │
└──────────────────────┘  └──────────────────────┘  └──────────────────────┘
           │                         │                         │
           ▼                         ▼                         ▼
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International medium	Privilege of deciphering old English		The challenge of poetry	Difficult words / lexicon 'Style' of English	Inspiring authorship

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           │                              │              │              │
           ▼                              ▼              ▼              ▼
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(grey)	(grey)		Fascination	Confusion Metaphor interpretation	(grey)

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           │                              │              │              │
           ▼                              ▼              ▼              ▼
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(grey)	(grey)		'hidden meaning'	'pushing to find meaning'	(grey)
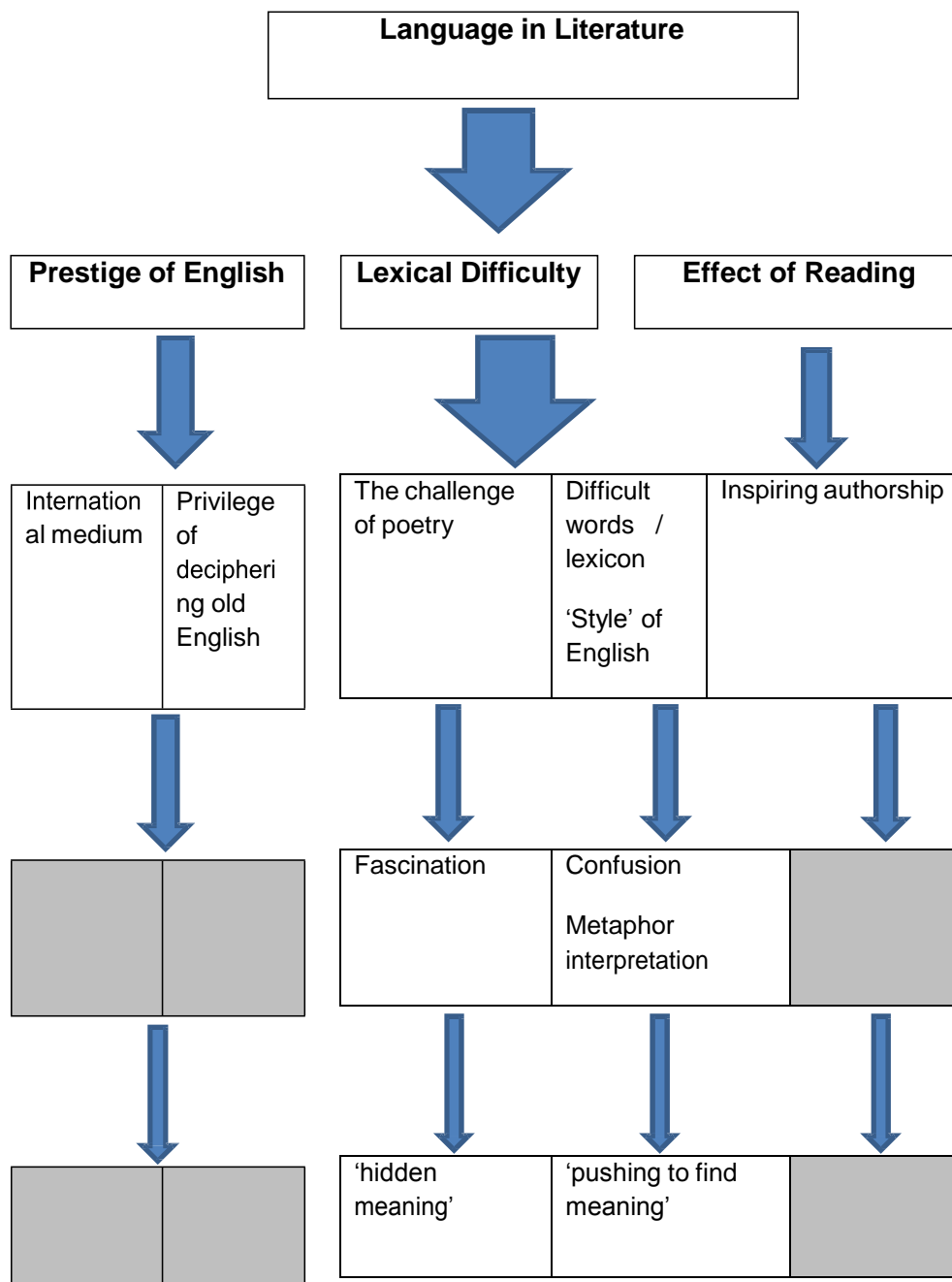
MEMO 6 (Category 7: RELEVANT THEMES / SUBJECTS / TEXTS)

Propositional Statement: This category offers an array of themes, subjects or topics which the students find meaningful in their own lives. It also includes issues that students do not like to read about for various personal reasons.

It is significant in the study of literature to identify themes that resonate well with students. This should be a guiding factor in the selection of set works. To achieve this, a Needs Analysis should be conducted in order to inform the process of book selection. This should not be construed to mean that students have to read only around the topics of their interest; but it should be considered as an important factor in maximising student interest and intellectual engagement with the literary texts.

Identity is one of the emerging issues in this category, and it takes different forms. One form of identity is that of Black Consciousness. Respondent 3 identifies with 'texts based on black consciousness [because they] introduce a new aspect of telling a story in a vivid and emotional way that easily captures the reader' (KG32 and KG33). This kind of identity emanates from a particular political and social ideology. This indicates that there must be a correlation between a literary text and a particular ideology a reader holds – and if this is the case the reader is able to 'relate to the controversial but highly influential content' (KG34). The content must speak directly to the reader's ideology or conviction. The respondent believes that the black consciousness novels develop him 'intellectually' and, therefore, are good for 'other inquisitive readers' (KG36). This variable can be compared with Memo 5 (KG25) where the respondent derives a 'great privilege' from being able to 'comprehend and analyse old English literary texts.'

It is noteworthy that Respondent 9 'hate[s] novels that have to do with apartheid' (KG151). Being reminded that 'blacks were like this, Blacks are like that (KG152) does not appeal to the respondent. It is clear that though these respondents share the same racial identity they do not share the same sentiment when it comes to the portrayal of their identity in literary texts. The respondent goes to mention that she 'hates apartheid' (KG151) as a subject, and it looks like taboo subjects create an instant repulsion from a text.

When it comes to the selection of books the respondent expresses her views in the form of reaction to the inclusion of Heart of Darkness in the syllabus: 'Why are they letting us study it? Why don't they give it to a White person, instead of a Black person?' (KG157-158). The questions could be a reflection of her frustration that she has no power to change the scheme of things, and she has no choice but to toe the line. The narrative is also characterised by binary opposition pronouns: 'us' / 'they'. This accentuates the distinct power relations between a student and syllabus designers, where the former is not consulted in decision making. This variable reinforces the idea of otherness discussed in Memo 3 (assessment).

Another identity embedded in the narratives is a gender one. Women readers like to read about women issues like 'women oppression' (KG104), 'arranged marriages' (KG105) and theorising about feminism. The properties attached to the category of relevant themes appear below.

Diagram 6

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                    ┌─────────────────────────────┐
                    │      Relevant themes        │
                    │                             │
                    └─────────────────────────────┘
                                 │
                                 ▼
  ┌───────────────────────────┐       ┌───────────────────────────┐
  │         Preference        │       │    Relating to the text   │
  │                           │       │                           │
  └───────────────────────────┘       └───────────────────────────┘
                 │
                 ▼
  ┌─────────────────┬───────────────┐   ┌─────────────────┬───────────────┐
  │ Preferred themes│  Themes not   │   │                 │               │
  │                 │  preferred    │   │                 │               │
  └─────────────────┴───────────────┘   └─────────────────┴───────────────┘
         │                 │
         ▼                 ▼
  ┌─────────────────┬───────────────┐
  │    Identity     │    Racism     │
  └─────────────────┴───────────────┘
         │
         ▼
  ┌─────────────────┬───────────────┐
  │ 'Black          │               │
  │ consciousness'  │               │
  │ Feminism        │               │
  └─────────────────┴───────────────┘
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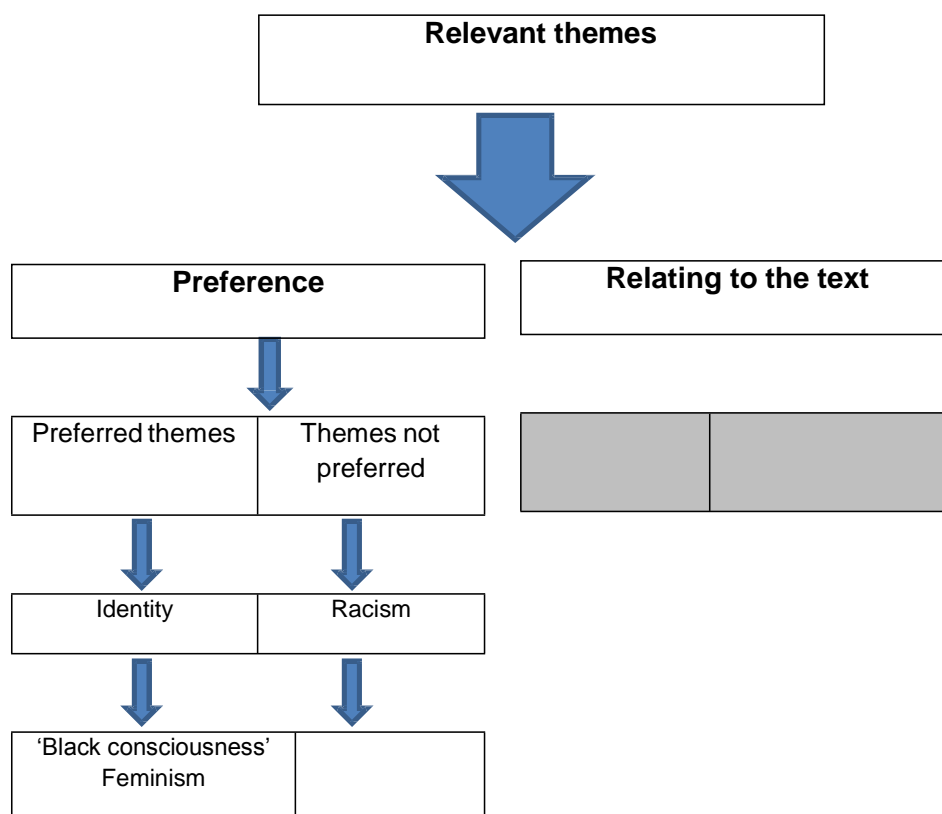
MEMO 7 (Category 10: GENRE-SPECIFIC EXPERIENCES)

Propositional Statement: This category caters for students' experiences that pertain to specific genres including poetry, novels and plays.

Poetry: Poetry seems to pose a comprehension challenge to many students. Respondents 4, 6, 7 and 9 express a general difficulty when it comes to poetry. Their narratives range from students who 'do not understand poems' (KG38) to those who enjoy the 'hidden agenda' in poetry. The difficulty of poetry is relative – to some students it is frustrating and discouraging while to others it offers a challenge which elevates the more proficient students above the average students. Those who regard the difficulty as a frustration use such phrases in their narratives as 'poems need to be analysed first before answering questions' (KG40), and this respondent (6) compares poems with novels, where the latter have 'indirect understanding.' Worth noting is that the respondent is concerned with 'understanding' the poem with the view to 'answer questions'. The assessment variable in Memo 3 apparently comes into play in the study of poems.

Respondent 4 reiterates that 'to analyse the text especially poems that is where the big problem is' (KG12), and the 'problem' is ascribed to the 'style that is used or English that is used makes it difficult to understand' (KG51). Respondent 7 holds that 'poems are tricky' (KG60), and the trickiness is ascribed to the fact that in poetry 'we do not get the exact answer from the writer' (KG62). Again, this demonstrates the respondents' preoccupation with answers to the poem – which relates to both assessment and interpretation variables.

Another point that students seem to grapple with is the 'flexible' nature of interpretation. Respondent 8 puts it succinctly: 'And [an]other thing is that about poetry is…you just give your…I don't know whether to say my opinions….suggestions. I just say anything as long as I'm going to give evidence to support my argument' (KG101). What is implicit in this narrative is whether or not by merely finding 'evidence' from the poem the student's explanation is rendered acceptable. To bolster her position the respondent complements it: 'I've learned from poems … that there is no right or wrong answer from them because it's about what you think the poem says' (KG61). The argument of the respondent seems to be holding water, until a realisation that the hierarchy of power and opinion will always

be the ultimate determining factor. So the respondents' conviction dwindles as she resigns to the fact: 'But then when it comes to the lecturers you find out that your thoughts or the way you read the poem was something so different' (KG63). This point also emerged under the assessment variable.

However, the more proficient Respondent 2 and 11 seem to take delight in the challenge posed by poetry. Respondent 2, whom we associated with 'prestige' and 'privilege' in Memo 5 pronounces: 'I enjoy reading and analysing the various expressions of poets and the touchy messages that they usually convey' (KG22 and 23). Since the respondent is able to transcend beyond the limitations of the language used in poetry, she is able to attain higher order cognitive functions, which have to do with 'touchy messages.' Clearly the language accessibility of poetry is a hindering factor to some students of literature, especially those whose language proficiency is already compromised. Similarly, Respondent 11 delights in the study of poetry because she 'love[s] to look deeply into it and get a message. That is what it is trying to tell us [be]cause if you look at poetry, poetry it doesn't talk about something that is in everybody's eyes . You find that there is only one maybe word that might tell you what this poem is about.' In a nutshell, the language of poetry benefits the proficient reader and excludes the less proficient readers. It is the proficient reader of a poem who is able to discover 'hidden agenda' (KG197 and 205).

Novels: There seems to be no established trend with regard to novels at the stage of initial coding and early memo writing. What has been established under the *Length of the Text* memo is that their length is a drawback to the reading process, as it affects comprehension. Some students regard novels as 'quite confusing' (KG68) while others point out that 'novels [have] to be interesting' to make up for their relative lengthiness. Respondents name their favourite novels; those that appeal more to the readers have the truth or reality factor: '[a] novel should be something that is true' (KG83). These are stories that readers can relate to: 'The life of Celie was somehow related to the life that I lived. And if I look at Jane, Jane - I grew up living the life that Jane was living' (KG202 and 203).

Plays: Again, the subcategory still requires more densification. The general trend is that plays are well received because they are 'very short' (KG140). Beside their brevity, plays appeal to the reader's imagination as they can 'imagine what is

happening' (KG72). The same respondent states that 'in plays you picture everything' (KG71). Some readers 'prefer plays than the novels' (KG208). One conjecture from the short narratives at this stage is that plays may be favoured because of the interactionist nature of dialogue, as opposed to prose which relies mainly on narration or point of view. However, the litmus test will be the forthcoming theoretical sampling. Here are initial impressions about the students' experiences with the three genres:

Diagram 7

Genre-specific experiences

Poetry	Novel	Plays

Difficulty	Interpretation	Length	Reality	Reception

Negative	positive	Flexibility	comprehension	Fluent reading	Relating to the text	Positive	Negative

Frustration; Trickiness; No exact answer – interpretation	Challenge; 'Touchy messages'; deep message; reader distinction	Confusing	Reading culture	Shortness; Appealing to the imagination	

AXIAL CODING

The second coding step in grounded theory as advocated by Strauss and Corbin (1990) is axial coding. In this process the data which has initially been broken into pieces during open coding is rearranged in other ways with the view to shed more light on the properties and dimensions of each category. This process takes the form of the central phenomenon, causal conditions, contextual and intervening conditions, interactions, and consequences. The memos in the foregoing section and their attendant diagrams served the process of open coding by 'fractur[ing] the data and allow[ing] one to identify some categories, their properties, and dimensional locations', according to Strauss and Corbin (1990).

As Strauss and Corbin (1990) postulate, open coding and axial coding are 'distinct analytical procedures'; yet in the actual data analysis the researcher needs to 'alternate between the two modes.' In other words, while working on the process of open coding, the emergent properties and dimensions assist the researcher in understanding the 'relational form' in which the data may be put back together. Therefore, in this section there was no need to start a new procedure on a new set of data. Instead, the details presented in diagram 1 to diagram 7 above were further analysed and rearranged to yield the desired relationships. In this regard, Strauss and Corbin (1990: 98) state that: 'the actual conceptual labels placed on categories won't necessarily point to whether a category denotes a condition, strategy, or consequence. You have to identify them as such.' Clearly, the onus rests with the researcher to determine which subcategories relate to the main category in a particular way in order constitute the paradigm model. The authors also argue that unless you make use of this model, 'your grounded theory analyses will lack density and precision' (p99).

The narrative of the axial relationships of categories and sub-categories is wholly concluded under the section entitled *conclusions from the data: towards a theoretical framework* at the end of the chapter. The reason for this decision was that the paradigm model presented below was considered by the researcher to be transitional, and therefore a more informed analysis of causality, conditions, strategies and consequences could only be arrived at after the process of property densification.

AXIAL CODING PARADIGM

Causal Conditions

- **Length of text**
- Long texts confusing – unless interesting (intervening condition)
- Short texts (plays) enjoyable
- More reading time, more understanding
- Less reading time, less understanding
- Reading for exams and its pressure
- Leisurely reading and its relaxation and comprehension
- **Language in Literature**
- Prestige of English
- Difficulty of lexicon
- Difficulty of the English 'style'
- Difficulty of analysis

Context

- **Assessment**
- Shared outcomes / criteria
- Student performance
- Marking transparency
- Heavy workload
- **Genre-specific experiences**
- Poetry interpretation and difficulty
- Novel's length and realness
- Plays reception: 'shortness' and appeal to the imagination

Central phenomenon

How ESL students interact with textual features such as language and lexical difficulty, and length of the text by employing strategies to bring about better text comprehensibility.

Interactional Strategies

- **Relying on the internet**
- Frequently relying on the internet
- Reading summaries before the book
- Reading book before internet summaries
- Creating expectation
- Breaking down the plot
- Passive reading
- Lacking aesthetic value
- Lacking conjectures
- **Relying on lecturer and peers**
- Depending on the lecturing style
- Counting on lecturer's decoding of a text
- Counting on peers' decoding of a text
- Validating an interpretation

Intervening conditions

- **Relevant themes**
- Preferred themes
- Less preferred themes
- Relating to the text

Consequences

- Creating expectation
- Breaking down the plot
- Passive reading
- Lacking aesthetic value
- Lacking conjectures
- Novel's length/volume results in fluent reading and a reading culture*
- Plays shortness creates positive reception

5.4 THEORETICAL SAMPLING AND SELECTIVE CODING

During the process of open coding a number of categories emerged. The emerging categories were used to formulate a new set of questions for the research interviews and elicited material in order to address the emerging understanding of the phenomenon. The following are the intermediate memos based on the intensive interviews and the elicited material. Each question became the basis of a memo, and where two questions interrogated the same phenomenon, they were clustered under the same memo. Each memo was accompanied by a diagram (table) which highlighted the emerging dimensions and properties of the category represented by the question.

INTERMEDIATE MEMOS

ANALYTIC MEMO 8

Propositional Statement: This analytic memo was informed by a generic question with the view to capture experiences which might be considered peripheral. The question was: *What goes through your mind when you read literature?*

Table 1

CORE IDEAS	
Mind of the reader	Discovery / New insight
	Poetic higher order cognition

The responses to this question yielded only two patterns worth noting; the rest of the responses did not centre on the same set of issues. First, respondents seemed to expect gaining new insight when they study literature. Respondent 15 states that she 'expects to find out what lesson [she] can draw pertaining [certain] issues' (Code 10). Meanwhile, Respondent 18 has an 'expectation of new experiences' (Code 17). The same respondent goes on to mention that 'something that I don't know – something that is new is going to come' (Code18). Second, there is a reaffirmation of the issue that pertains to poetry analysis and the kind of thinking it elicits, discussed in early Memo 7. Poetry is perceived to appeal to the higher order levels of cognition by Respondent 21 who states that 'I love poetry simply because there is always a

deeper meaning to it' (Code 26). In the early Memo 7, Respondent 11 shares the same sentiment: 'I love to look deeply into it and get a message' (KG197). Respondent 23 describes the feeling as 'excitement' (Code 31) when reading poetry and 'think[s] creatively whenever [he has] to analyse the poem (Code 32).

ANALYTIC MEMO 9

Propositional Statement: This memo caters for the responses that reflect the impact of lexicon, especially 'old English', on the study of literary texts. It is guided by the questions: *Could you describe the feeling you derive from reading 'old' English? Do you understand fully the words which are in the text?*

Table 2

CORE IDEAS			
Difficulty of lexicon	Old English	'confusing'	
		'difficult words'	
		Need guidance or lecturer help	
		Rely on the dictionary	Delays
		Boredom	
		Not understanding the gist	
Understanding vocabulary	Old English	Long exposure	Reading culture

The causal variable, difficulty of lexicon, seems to be aggravated by 'old English' or Shakespearean English. There is constant use of 'difficult words' throughout the transcripts. The alternative words or words to the same effect used are 'very hard' (Code 41), 'more complicated' (Codes 44 & 51), 'very complex' (Code 46), etc. Due to the lexical difficulty some students end up not understanding the gist of the text. As a strategy or action students seek guidance from dictionaries, lecturers and peers. The use of the dictionaries is considered by 4 of the 12 respondents as delaying the reading process. It is also notable that 4 respondents consider a text with complex or difficult vocabulary as boring: 'But it takes longer when you have to check something every time. And you end up not understanding…and you end up getting bored of the book. Well I easily get bored if that is the case' (Respondent 21).

However, the trend gives a different impression for 2 respondents – when subjected to constant comparison. It appears that with longer exposure to Shakespearean English, vocabulary does not pose a problem: 'I've been engaging myself in more reading. So I've gained more insight, my vocabulary has increased' (Code 72). Respondent 13 states: 'Victorian texts because this poses a great advantage to our vocabulary' (Code 486).

ANALYTIC MEMO 10

Propositional Statement: This memo is guided by the following generic question which sought to elicit responses on the areas of difficulty: *Which areas of literature study pose a difficulty or challenge to you?*

Table 3

CORE IDEAS		
Poetry	Acceptable interpretation	Lies with the poet Student's interpretation differing from the marker's
	Period / geographical location	Victorian, Romantic, European texts
	Focus	History of the poet or deep analysis?
	Language	Gist not clear (holistic reading)
Novel's length	Time required to read	Too many themes Lack of comprehension
	Close reading	Time consuming
Language	Language Close reading	'Lot of vocabulary' – need close reading – requires dictionary use – lowers reading pace 'Type of English' – difficult – require the use of videos, summaries, background
Drama	Language	Shakespearean

Poetry

The general pattern when it comes to the areas of literary difficulty is poetry. Eight of twelve respondents express that the challenge is posed by poetry analysis and interpretation. As reflected in Memo 7 (early memos) the overarching experience is students' frustration with acceptable interpretation, which in the discussion I shall call

the authority of interpretation. It appears that the students feel that this authority is not at their disposal, but lies somewhere between the lecturer (assessor) and the poet. Respondent 12 asserts: 'sometimes I think the only person who can analyse the poem correctly is the poet.' Respondent 13 states: 'sometimes I read a Victorian poem twice, but still fail to capture its meaning.' Meaning may be understood to have reference to interpretation, since without interpretation meaning cannot be arrived at. Respondent 14 is very concise and full of conviction: 'It has to be poetry. I find poetry hard to analyse' (Code 81). Respondent 15 asserts: 'you may interpret what the writer or the speaker said in the poem, but you find that the MARKER is challenging your ideas' (Code 83). The same respondent goes on to emphasise the point: 'Sometimes I find that my ideas are not substantiated in the way that the reader will be convinced to agree with a particular point' (Code 86). Respondent 16 generally 'loves poetry' (Code 88), but still finds some poems 'difficult to read' and this emanates from the fact that '[y]ou have to understand his [poet's] feelings first before you can understand the poem itself' (Code 90). Respondent 18 is confused whether she should 'focus on the history of the poets' as is done during lectures or 'look deeply into the poem itself' (Code 94). Respondent 19 points to the language as an inhibiting factor when it comes to poetry: '…it's the language; sometimes you still don't get the idea of the figures of speech' (Code 98). Evidently, grasping the gist of a poem (or any other literary genre) seems to be central in the mind of the reader. Different respondents constantly allude to this holistic reading of a text.

Novel

When it comes to the novel, the length of the text in the light of the time required to read it echoes throughout the transcripts. Respondent 12 alludes to the novel being a 'long text [which] needs[s] time and sometimes you can find many themes in one novel' (Code 91). Clearly the phenomenon of length emerges even where it has not been directly asked for. The reader needs to work out the gist in the novel: 'you have to figure something out in that novel you are reading (Respondent 17, Code 92). The sentiment has been expressed in relation to poetry in the paragraph above. Respondent 19 exclaims: LONG NOVELS! It takes too much time and sometimes you don't understand what it is about (Codes 95-96). It appears that the lack of time affects the comprehensibility of a text since it makes close reading not possible.

Another phenomenon that respondents associate with the novel is the language. The phrases used to that effect include: 'lot[s] of vocabulary' (Code 109), 'type of English' and 'difficult to go through' (Code112), Respondent 22. Because of language 'one has to read so close' (Code 110) while one has to 'now and then consult a dictionary which actually lowers the pace of reading.' The language issue is also mentioned in relation to drama, especially 'those [that] are written by Shakespeare. They seem posing a problem…because of the language that is used there (Respondent 23, Code 115).

ANALYTIC MEMO 11

Propositional Statement: This memo explores further dimensions that emanate from the length of the text as a causal condition to either a negative or a positive reading experience. It is guided by the following questions: *Comment on the length of a text, novel, etc. How does it make you feel? Do you prefer longer or shorter texts, and why?*

Table 4

CORE IDEAS		
Novel's Length	Time	Affects close reading To get the gist
	Gist	Comprehensibility
	Focus / loss plot navigation	
	Thematic / holistic approach	
	Lexical difficulty	
Shorter text	Sustained focus, verifiable, concise and its gist is easily identifiable	Rereading, comprehensibility, close reading possible

Time and Holistic or thematic reading

Regarding the variable of length of the text a few patterns are emerging, particularly in relation to the novel. Time seems to be a common denominator among the respondents when it comes to the reading of long texts or novels. Nine respondents, including those who responded to the generic question Memo 8, make allusions to the time factor as a hindrance to a productive reading of a long novel. They require

more time to read it and this affects comprehension since they cannot engage in close reading. Another consequence is that they fail to get the gist of the novel. The length of the novel is mediated by the text being interesting. This phenomenon is comparable with and reaffirms Memo 2.

Another emerging phenomenon is the one of holistic or thematic reading where readers are constantly in search of a theme, at times at the expense of close reading. Holistic or thematic reading is evidently practicable when it comes to shorter texts: 'You can read it now and find out the end of the story and what type. And even in poetry you can find the theme same time. Not that you have to finish some other day so that you can figure some themes' (Codes 131 & 132). Respondent 18 thinks in a shorter text she 'can go through a lot of themes' (Code 135), while Respondent 22 feels that the challenge of a long text is 'trying to condense issues, trying to put together the issues. So when the text is too long, it has so many gaps. It brings a lot of aspects in it' (Codes 148 & 149). When students fail to get the gist of the text, partly because of its length, their comprehension is adversely affected.

Loss of the plot navigation

The length of the text also gives rise to the phenomenon I call a 'loss of plot navigation.' This comes about when, due to the extended period of time of reading a text, the reader ends up forgetting those parts or events that have already been read. While Respondent 13 feels that 'long texts are a pain' (Code 119), Respondent 15 states: 'the longer text consumes LOT[S] of time so I find it very difficult to work with [them]. And moreover, you end forgetting the other parts that you have already read' (Code 124). This position is further reaffirmed by Respondent 18 who states that 'sometimes it confuses you. You end up forgetting what is happening at the beginning of the text' (Code 136). The same can be said of Respondent 23 whose experience is articulated as follows: 'Sometimes you read an interesting part of the novel and then you seem to forget in the end because of the length of pages' (Code 152). In other words, the reading process becomes counter-productive because of the variable of time that passes, resulting in the loss of focus.

ANALYTIC MEMO 12

Propositional Statement: This memo caters for the assessment category as well as the dynamics attendant to it. The prompting questions are: *What are your views on the marking of literature assignments and tests, and your general performance in English, particularly literature? Could you comment on the assessment of English literature in general?*

Table 5

CORE IDEAS	
Marking	Lack of shared outcomes and criteria referencing
	Fair or unfair
Performance	Good or poor
Standards	Too high
Workload and time factor	Exerts pressure, especially with long novels
Assessment	Discrepancy between lecturing and assessment styles
	Feedback, inconsistence assessment practices, high expectations

The emerging pattern around the property attached to assessment is the variable of marking. From the perspectives of students there is a lack of shared outcomes and criterion referencing. This phenomenon, when subjected to constant comparison, reaffirms early Memo 3 where the respondent approached the lecturer to ask: 'how they mark' (KG174), to which the lecturer responded by "show[ing] her 'their own formulas I do not know' (KG176)." In this light, Respondent 15 reiterates that 'our marker[s] sometimes (they) have their own things that they expected – they expect from us before we hand in the assignments' (166). On the same note Respondent 19 contemplates the unfairness of the process 'because [they] are not told the expectations of the lecturer' (187). The respondent goes on to state that they are not provided with 'something like a rubric – so [they] don't know' (188). The question of the rubric is again taken up by Respondent 20 who expresses the concern that 'we [are] never told of a rubric which is going to be used or what is expected of us' (192). Respondent 21 also makes a recommendation that 'they should give us certain

rubrics they are using' (207). Additionally, the respondent believes 'they have different criteria of marking that we don't have – for some particular reason' (Code 202). Respondent 23 brings finality to the voices that have been echoing throughout this transcript:

> I'm not satisfied. Simply because we don't know exactly – what is the procedure? So for years I've been trying to balance, trying to impress the examiner. The reason…I'm unable to do that because I don't know the procedure that I must follow in writing an assignment or the procedure that the examiner follows when marking an assignment. So I'm not satisfied because there is no memorandum that they are using. So we are not given assessment procedures that will be followed beforehand. So we just write and the examiner just marks. But the procedure is not clear that the marking taking place under (Codes 220-224).

It is apparent that the lack of a clear procedure adversely affects students. The fact that the practice has been going on 'for years' and the candidate seems unable to 'impress the examiner' is telling. By implication, the students' experiences with literary texts assessments could improve if they are provided with a set of criteria against which they are assessed. The pervading feeling is one of skewed power relations between the assessors and the students – a point which constantly compares to the phenomenon of interpretation alluded to in Memo 7.

In a continuum, marking has dimensions that include the views that the standards that are applied are too high as they involve grammatical errors. To this end, Respondent 15 states that 'the marking or the marker is too strict; they are marking like they are marking honours students whereas we are not English… English is our first additional language (Codes 171-173). Respondent 21 sets it even higher: 'they mark like we PhD students or something (Code 205).

However, some students, probably those who perceive the prestige in studying English literature as alluded to in early Memo 5, hold a different viewpoint. Respondent 22 defends the high standards: 'I believe they are also too strict because they want to produce good quality' (214). In response to question 6 (about assessment in general), Respondent 13 recognises the high standard as an intellectual challenge: 'Literature assessments are not that difficult, they just need us as students to use our brains and be devoted to our work' (Code 228); while Respondent 22 accepts the challenge: 'so assessment they ok in general, I don't mind. We deserve that level' (Code 244). Therefore, it may be inferred from the

responses that students speak in unison with regard to the need for criterion referencing or shared outcomes; however they differ when it comes to the need of high standards at undergraduate level. Notably, even those respondents who perceive a need for high standards still admit that the making standards are high.

Another emerging property of assessment is performance, which has dimensions ranging from poor, average to good performance. Notably, Respondents 12, 15, 19 and 21 consider their performance to be poor. On the other hand, Respondents 14, 16, 18 and 22 consider their performance to be good, while Respondent 12 thinks it is average. It is worth noting that this trend is not in line with the generally expected bell-shaped graph when it comes to the distribution of performance. Therefore, it may be inferred that the students' performance is generally low.

Another property of assessment is the workload (volume and number texts) in view of the time factor – a phenomenon that can be constantly compared to *length of the text* in Memo 2. Some students attribute their poor performance to the heavy workload that they are subjected to and assessed on. In this light, Respondent 13 complains that 'too much work is assigned to [them] in a short period' (Code 229). Respondent 16 reiterates that the workload is 'too much' and as result students 'lack concentration' and it is 'difficult for [them] to adjust to the different books' (Code 234). Respondent 18 expresses dissatisfaction about being tested without prior announcement (Code 239). Respondent 20 brings to attention the fact that some of them are 'based on two faculties – that makes it a problem because that faculty is demanding its own time and this faculty is also demanding. So sometimes we find a problem with the duty load' (Code 241). Respondents 21 and Respondent 22 complain about the fact that the 'exam was very long. It was [a] 400 marks paper' (Codes 203 and 246). The last one on this phenomenon is Respondent 23 who points out that 'we study so many poems and so many books. At the end we will not write some of these books' (Code 250). Therefore, it clear that the number of texts and the number of pages affects students when it comes to assessment.

The last property of assessment pertains to the discrepancy between lecturing and assessment styles. Respondents express that the way they are taught does not give them ideas as to how they should go about addressing questions during assessment. Respondent 12 laments about 'being taught this way and when

responding the way I was taught then I score below average' (Codes 156 & 157). Respondent 18 states that 'they come to class [and] they don't embark on the skills of writing, while our assessment we have to write. We have to be creative in writing, while they embark more on the summaries. So when they mark they expect more but when they teach us, they give us less information' (Code 183). Respondent 21 points out that 'they need to explain to us what they want from us, while they [are] still teaching or lecturing us in that lecture hall' (Code 242). The last comment comes from Respondent 23 who criticises the 'way [they] are assessed in class [as] not helpful to [them] to be able to prepare thoroughly for the exam or the test. But it's just a reading of the book' (Code 251). This phenomenon, when subjected to constant comparison, is related to a lack of shared outcomes or criterion referencing discussed in Memo 3 (assessment).

ANALYTIC MEMO 13

Propositional Statement: This memo captures the experiences that the respondents find interesting or inspiring when studying literature. The prompting questions are: *Do you find reading and or studying literature inspiring in any way? Explain. What do you find interesting about literature?*

Table 6

CORE IDEAS	
Inspiring or interesting literature	Relating to one's life
	Discovering or learning new things
	Affective factors
	Learning and intellectuality
	Relating
	Themes / gist

Relating

Respondents are inspired by the texts that relate to their personal lives. Respondent 14 asserts that literature 'teaches about the ways of living' (Code 258). Respondent 15 appreciates that 'our challenges that we have today are something that existed

long time ago; and we can relate…' (Code 262). Meanwhile Respondent 19 'learns a lot from literature…and we are able to relate to our lives' (Code 272). Respondent 20 prefers 'African literature [because] they write about things that we witness or have happened in our immediate locality' (Codes 276-277). Respondent 21 refers to an American novel, *The Color Purple*, and mentions that 'there are so many things you can learn…how women stood up for themselves' (Code 279). The theme that Respondent 22 relates to is the theme of marriage (Code 296), while Respondents 17 and 21 are interested by texts that relate to their own lives (Codes 288 and 290).

Discovering or learning

A number of respondents are inspired by discovering or learning new things. Respondent 12 would always read the text and anticipate what would be lectured in class: 'wondering how we will go about analysing the text' (Code 254). The respondent proceeds: 'literature enlighten[s] us about social issues and political and economic issues during the olden days which most of them are still dominant during this time' (Code 284). Respondent 13 is inspired by the lecturer's decoding of a text: 'My lecturers inspire me as well for their ability to unravel the hidden meanings of these texts' (Code 257). The respondent derives interest from the fact that she is 'allowed to analyse them and state [her] own personal views' (Code 286). Respondent 14 likes literature because it 'teaches us ways of living, the social and cultural norms' (Codes 258-9). Respondent 15 is inspired to be a scholar or a 'student [that is] progressive because we learn new things' (Code 261). Respondent 16 states that 'when you read you gain more information and you improve your skills, you get to know more words. You improve your vocabulary' (Code 269). The interest emanates from reading books from outside the country and 'experience what they go through, what kind of people they are' (Code 287). Respondent 19 states that through literature '[w]e are able to understand the behaviour of people through literature' (Code 273). Respondent 21 says 'it is inspiring because you learn so much from reading' (Code 278). Interest for this respondent emanates from poetry: 'When you read you gain more information and you improve your skills, you get to know more words. You improve your vocabulary' (Code 269). For Respondent 22 'it's not mainly about reading a text, but it broadens up your understanding of issues around the world' (Code 298). Respondent 23 finds literature 'inspiring because it is the foundation of English, it is where the student gets more knowledge of English'

(Code 283). This respondent, as well as Respondent 22, are also interested by the unravelling of the plot, characterisation and other poetic devices.

ANALYTIC MEMO 14

Propositional Statement: This memo captures the themes that students find relevant when studying literary texts. It is guided by the following question: *Which themes or issues or topics do you find relevant when you study literature?*

Table 7

CORE IDEAS	
Relevant themes	Reader's life or world
	Feminism (gender)
	Social, political and historical issues
	Love
	Race

Reader's life or world

Some respondents prefer themes that relate to their lives or world. Respondent 13 states that texts must be 'related to things that happen in the world around us' (Code 302). On the same breadth Respondent 15 prefers 'things that are closely related to us - then we understand them better because at the very same time if we read those things we see that in history things were like this' (Code 304). Other themes mentioned include gender (feminism), love, race and some political issues, as Respondent 12 indicates: 'Women's rights /function, education and power, equality, morality, racism, religion and many more' (Code 301). Evidently these themes also relate to the world of the reader as they are part of day-to-day life.

ANALYTIC MEMO 15

Propositional Statement: This memo sheds more light on the role that is played by the peers and lecturers in the unravelling of the literary text. The guiding question is: *Can you comment on the role played by a lecturer and your peers in your study of literature?*

Table 8

CORE IDEAS	
Peer and Lecturer Roles	Collaborative reading / Others' perspectives
	Expecting a banking pedagogy from More Knowledgeable Other
	Empowering pedagogy

Collaborative reading or Others' perspectives

Students seem to prefer a banking pedagogy where the lecturer, as an assumed authority, tells them what is to be known. The question which arises is whether students do or do not trust their own interpretation of events in the text. This phenomenon, when subjected to constant comparison, can be related to an acceptable interpretation in Memo 7, especially in poetry. One way in which the respondents work with literary texts is through *collaborative reading* whereby they source *others' perspectives*. In this regard, Respondent 12 says 'sometimes I can read the novel and find a different perspective; then when I share it with my peers I learn more and have an idea of other people's perspectives' (Code 321). Respondent 14 acknowledges that ʹpeers helped me through a study group we created whereby we would analyse the text taking everyone's point of view until we reached the one which we thought is more relevant' (Codes 326 & 327). Clearly, what is being sought after by the group is a common and acceptable interpretation. The question of interpretation goes a long way when it comes to assessment. Evidently the group is advantageous since it is constituted by readers with different capabilities as Respondent 20 attests: 'if you see that someone has a problem we try to bring that person up. We help that person as a group because with some lecturers it's difficult to go and consult' (Code 342). Furthermore, Respondent 21 reaffirms: 'when you [are] studying your peers really help because it's what I heard and what you heard and what she heard – then we can mix it together to say so he must have meant this' (Code 343). Respondent 22 admits that 'students were very helpful in unpacking the issues of the text as we were reading the text in a group' (Code 350). In conclusion, Respondent 23 holds the same view as Respondent 20: 'the contribution of peers is very important because we are diverse as students.

Some of us are slow learners, some of us are fast learners, so it seems those who are fast learners – those who are seen as intelligent than the others - they use to come with interesting points that help even others to understand the text because some of us cannot read the book and understand it' (Code 354 & 355).

As intimated above, this collaborative reading extends to the interpretations of the literary text. Respondent 15 states that 'you may read a statement and then you interpret in a certain way, and then we may say in this text so and so did this. And then somebody says 'no, you need to reread because I think so and so said this. Because [of that] particular peer, if we are using the seminar or group discussion, we will have a discussion and then we will debate' (Code 333). Respondent 17 asserts that 'literature depends on…a person's perspective.' This respondent goes on to state that 'so maybe I can guess wrong and say literature is talking about death. Then my lecturer and peers are there to guide me and tell me: 'I said this is talking about love because of this and this.'

Expecting a banking pedagogy from a More Knowledgeable Other

When it comes to the interpretation of literary texts, some students seem to expect a banking pedagogy from a more knowledgeable other. This is to say, they expect the lecturer as an authority to unravel the literary text for them. The concept of 'banking education' is attributable to Freire, 1970. Students expect to be told what the text entails. Respondent 14 avers: 'there was too much work and the lecturers did not have time to take us through everything, we had to finish the text on record time and move on to the next one' (Code 325). Respondent 15 appreciates that 'the lecturer read for us and he analysed it.' This respondent goes on to state that 'lecturers have a tremendous role that they play in our success' (Code 329, 330 & 332). Respondent 17 points that if in the text 'there are some difficulties, or there are some words that you do not understand, then a lecturer is there to guide you and your peers' (Code 335). According to Respondent 18 the lecturer 'unpacks some of the things that I never realised while I was reading the text' (Code 337). For Respondent 19, 'a lecturer and my peers play a major role since they make me understand even the points that I missed in the text' (Code 338). Respondent 20, having not read the text, states that the lecturer 'unpacks everything [and] it gets clear to you' (Code 339). Respondent 23 asserts: 'if it wasn't for them we would not understand literature

clearly. [When] the lecturer comes and explains it is like you get something new and the different approach of the book' (Codes 351 & 353). These are all illustrations of how invaluable the contribution of peers and lecturers is in the students' experience of reading literary texts.

Empowering pedagogy

The lecturer is perceived by some students as having 'more knowledge pertaining literature', someone who acts as a 'guide' during the reading process (Respondent 12, Code 322). Respondent 15 consults the lecturer to seek 'clarity [and] to ask for guidance' (Code 328). The most accurate comment on the empowering role of the lecturer is that 'many of them were not spoon-feeding us, but they were giving us the opportunity to actually think around issues' (Respondent 22, Code 347). Clearly, some respondents do not expect a lecturer to read for them, they want to be independent readers.

ANALYTIC MEMO 16

Propositional Statement: This memo encapsulates the experiences that relate to the role that is played by the internet summaries and analyses in the study of literary texts. The prompting questions are: *Describe the role that is or can be played by the internet in the study of literature. Which websites, if any, are relevant in the study of literature? Why are they relevant?*

Table 9

CORE IDEAS	
Internet summaries and analyses	Internet summaries and analyses facilitating reading of long texts
	Internet summaries and analyses replacing the text
	Internet negativity
	Internet positivity
	Internet summaries creating an expectation
Websites	Shmoop
	Sparknotes
	Google
	Wikipedia, Victorian website, Online journals

Internet summaries and analyses facilitating reading of long texts

Internet summaries are instrumental in the reading of long texts, like novels. As indicated in Memo 1, it is an intervention strategy. Respondent 12 states that 'the internet is to help the students to understand these long texts; should it happen that I do not understand the text after I have read it, then I consult the internet for the summary of the internet and other analyses of the text' (Codes 357 & 358). Not only does the internet intervene when it comes to the length of the text, it also assists in enhancing comprehensibility of the text. To this end Respondent 18 states: 'Yoooh internet plays a very major role because it gives us a lot of summaries when you read that text. Sometimes not all the texts are easy to understand, so when you visit that website you find some summaries and then get to understand this text is about this thing' (Codes 378 & 379).The same sentiment is shared by Respondent 19: 'sometimes you read the text you don't even understand what it is about. Then you get summaries, you get character analysis, and you able to formulate your own analysis based on that. It is very useful' (Code 385).

The level of reliance on the internet and its widespread application is succinctly expressed by Respondent 21: '[Smiles] Hey, we are about to graduate and without the internet, my God, I don't know what we would be [laughing aloud]. I don't know what we would be' (Code 389). The respondent admits to the habit being unethical in the light of plagiarism: 'we did it so much that it was the right thing for us to do' [because from the] internet you'd get a simpler explanation and you would understand it more. And you would bring to your peers…and you would break it down even more' (Codes 390, 391 & 392). The respondents extend the practice 'even [to] poetry [where they] find what exactly is [in] line 7 and 8; you get your figures of speech explained well. Everything in the internet is basically made simpler for us, so the internet has played its role in studying literature for us' (Codes 393 & 394). Respondent 14 concurs with the previous one: 'the internet plays a vital role when it comes to getting the full analysis of the text besides the one I get from the lecturer and my peers in class' (Code 363).

Internet summaries and analyses as a replacement for the text

Some students appear to have adopted the internet summaries and analyses as a replacement of the text. That is, they read the summaries having not read the text at all. Respondent 12 puts it clearly: 'in this decade most students find it easier to use the internet than the textbooks for their assignments' (Code 361). This sentiment is shared by Respondent 15 who confirms the practice by his friend: 'by the way the person failed to understand the written text' (Code 366). Some students are aware that it is an unethical practice as Respondent 16 has this to say about the internet: 'sometimes it gives us good summaries (laughing). You know sometimes most students…we are … (laughing) … they are very lazy in reading the whole text. So when you go to the internet it gives us a bit of an idea of what the text is about. So when the summary is good, it makes you wanna read the text' (Codes 371, 372 & 373). Clearly there is something beneficial about the internet summaries if they propel some students to read the text afterwards. Respondent 18 is still reaffirming the entrenchment of the practice: 'sometimes you even don't finish read[ing] the book because you know that I'll get summaries on the internet' (Code 381) and this is negative about the internet summaries and analyses. Respondent 23 sounds a warning about ʿreading summaries without reading the book: 'then that is the destruction of [the] study of literature to a student' (Code 398), a view point captured in the following subcategory (internet negativity).

Internet negativity

The practice of replacing the text with internet summaries and analyses is negative in itself. Moreover, there are specific reasons put forth by students for considering it as such. Respondent 12 points out that he or she does 'not rely on the internet for [his or her] assignments because that promotes passiveness and dependency' (Code 359). Respondent 13 believes that 'it puts most of us in jeopardy of being penalised for plagiarism' (Code 362). Respondent 15 admits that 'sometimes we overuse it in a way that we take people's ideas and we paraphrase them [and] reproduce as our own thing. This results in a zero allocation to us' (Code 370). Respondent 18 states that 'sometimes we [are] penalised for plagiarism', and this student concurs with Respondent 12 that 'you don't become active in reading because you know where to refer to when you need information (Codes 380 & 382).

A warning is sounded by Respondent 20 who cautions that 'if we consult the internet we should choose wisely on the website we use' (Code 387), while Respondent 21 is concerned that lecturers penalise them for 'plagiarism.' The last caution emanates from Respondent 23 who acknowledges its usefulness, yet 'it can also destroy the study of literature because of summaries that are there. What is not good about these summaries is that they are written by some individuals. It is just a thought of other individuals' (Codes 396 & 397). This respondent is concerned with the reliability of internet sources especially if they are not peer reviewed.

Internet positivity

Not everything is doom and gloom about the internet; there are some positive elements to it. Respondent 12 advises that it 'should be the guideline' (Code 360), while Respondent 15 only appreciates that the 'internet plays a tremendous role in improving our life' (Code 367). Most notable is Respondent 16 who hints at a cognitive aspect: 'it gives us a bit of an idea of what the text is about' and thus creates not only an expectation but the respondent also believes that 'when the summary is good, it makes you wanna read the text' (Code 373). Another recommendation comes from Respondent 17 who states that 'there are things that you have to figure out when you [are] reading literature. Then [the] internet is there to help you, to make it easy for you' (Code 375). Respondent 19 complements: 'you formulate your own ideas or your own analysis based on those' (Code 384).

Respondents 13,15,16,17,18,19,20 and 21 prefer the website called Shmoop. The next website in popularity is Sparknotes. This is an indicator of how extensive the practice is.

ANALYTIC MEMO 17

Propositional Statement: This memo highlights the experiences that pertain to the different literary genres. The guiding question is: *What are your experiences with poems, novels and plays, respectively?*

Table 10

CORE IDEAS	
Poetry	Stylistics; empathy; exploratory ideas; cognitive challenge
Novels	Inspires writing; length and time; exploratory ideas;
Plays	Barren exposition; interactive;

This memo is comparable with Memos 7, 10, 17 and 27 in that they all address the genre-specific experiences. However, the prompting question for Memo 10 was constructed to elicit responses about any difficulty or challenge with regard literary texts; the respondents mentioned their challenges as relating to interpretation in poetry, length of the novel (a phenomenon covered in Memo 11), lexical difficulty when it comes to language, and Shakespearean drama which is discussed under Memo 5. The prompting question for this memo directly elicits genre specific experiences.

Poems: A number of factors play a role in the reception of poetry by the readers. One of them is language, and Respondent 14 states: 'as for poetry it depends on the language used' (Code 439), while respondent 13 specifies the sound effects of language: 'rhyme' (Code 437). Respondent 15 is persuaded by what 'you can see' (Code 440), the visual effect, as well as the portrayal of real life situation (Code 442). Respondent 18 also alludes to real life and empathy as poems 'take you to the shoes of the poet that sometimes if ever in life you have those experiences then you tend to assimilate the experiences of the poet' (Code 444). For Respondent 21, poetry is laden with exploratory ideas or a rich exposition and she puts it thus: 'you can go beyond many pages because you can go from line to line; you can go with stanzas; you can go with words in poetry' (Code 456). This idea of exploration is augmented by Respondent 22 who holds that in poetry one is able to 'do close reading, understand the text, understand the literary devices – the significance of literary devices, the imagery – what does this imagery mean? Go beyond, don't just rely on the internet but use your close reading to analyse the poem' (Codes 459 & 560). Lastly, Respondent 23 alludes to the cognitive challenge, a phenomenon

already mentioned in Memo 7 and is viewed by respondents in a positive light: 'creative thinking is catered for in the poem. I would like to think deep and then come up with an answer' (Code 465).

Novels: Different students react variably to the novel. For Respondent 13 it inspires writing: 'my goal of being a writer one day, I am going to write fiction' (Code 438). This experience has been discussed under Memo 5. Time and length of the text as factors in the reading of the novel are reiterated by Respondent 20 who states that 'novels generally are too big. Time … when you read the novel it requires for you to put more time' (452). With regard to being laden with exploratory ideas the novel is preferable to a play, according to Respondent 21. This respondent states that 'with the novel you can really elaborate to a huge extent' (Code 454). One can conclude that the novel has a rich exposition.

Plays: Respondent 21 above holds that a play has a barren exposition, unlike the novel. This view is further reaffirmed by the same respondent when stating that the 'play … ends too soon for me hence you cannot write a lot about it' (Code 456). However, other respondents are positively disposed to plays. Respondent 16 thinks the play is 'more like a dialogue, so when I read other people … interact together, it becomes easier to read them' (Code 443). Evidently what facilitates reading for this respondent is the dialogue or the interactive format in which the play is written. This view is further elaborated by Respondent 18 who appreciates that the play 'is not in a passive way, it's not reported. But it's just read in the form of active, you know, everything is active and you tend to enjoy' (Code 446). Respondent 19 also adds to the tally of opinion: 'you see the characters interacting with each other. You don't get to hear the narrator, what are the narrator's views – sometimes you get influenced by it' (Codes 448 & 449). Respondent 20 thinks that 'watch[ing a] live performance [is] easy to grasp and it's easy to remember' (450 & 451). Clearly the interactive nature of the play makes it easier to read and therefore creates its positive reception – a direct affirmation of the conjecture that was made in Memo 7 thus:

> One conjecture from the short narratives at this stage is that plays may be favoured because of the interactionist nature of dialogue, as opposed to prose which relies mainly on narration or point of view. However, the litmus test will be the forthcoming theoretical sampling.

However, some students find its exposition barren and limiting in terms of exploratory ideas.

ANALYTIC MEMO 18

Propositional Statement: This memo captures the experiences that are elicited by the fact that story line is credible or is based on reality. The guiding question is: *To what extent does credibility or reality play a role in your reception of a novel, play, or poem?*

Table 11

	CORE IDEAS
Reality or credibility	Relating to the reader's own experiences or life
	'Sense of inclusion'
	Empathy
	Picturing / imagination

It appears that in order to kindle the reader's interest in the literary text it must relate to the reader's own experiences, life or world. In other words, it must reflect the reader's immediate environment and be contemporary. Respondent 13 states: 'I'm able to relate what I read in the novel to what is currently happening in our everyday lives' (Code 468). Respondent 15 recommends that it must be 'something that relates to what is existing in our lives' (Code 469). Respondent 18 wants to apply the lessons learnt from engaging with a text 'when the time comes for you to have that experience then you bring back that play' (Code 471). Respondent 19 wants to read about 'things that are even happening now in our lives' (Code 472). These are things 'witnessed within my immediate locality' (Code 473), according to Respondent 20. Two respondents really appreciate a literary text if it is 'based on a true story. I think you get more interested in reading it. You have so many questions if it's real. I love it. I think it's because I know it happened' (Codes 474 & 475), according to Respondent 21. Augmenting this view, Respondent 17 'feel[s] happy to read something that did happen, compared to fictitious things – things that didn't happen' (Code 470). The basis of a literary text on reality brings about a 'sense of inclusion', as Respondent 23 explains that 'you feel that you are included' (Code 482). Another consequence of

the reality factor in a literary text is that it brings about empathy. In this regard Respondent 21 states 'so when it's reality you also put yourself in the shoes of the author or the character inside the novel' (Code 476). The same view is supported by Respondent 22 who states: 'I use to put myself in the shoes of those characters' (Code 479).

ANALYTIC MEMO 19

Propositional Statement: This memo encompasses the experiences that are elicited by the literature that is selected for the students to study. It is guided by the following instruction: *Comment on the selection of literature you study in the Department of English.*

Table 12

CORE IDEAS	
Experiences associated with literature selection	Workload vs Time
	Representativeness, African content
	Consulting students
	Length, vocab, contemporariness

Workload against Time

The phenomenon of the heavy workload in the light of time seems to pervade more categories than directly addressed by the questions. Respondent 12 raises a concern about 'many books to be read during the short period of time – that puts too much pressure such that we end up not find[ing] [the]study [of] literature appealing to us' (Code 484). Respondent 15 appeals that the Department of English 'should reduce the number of texts' (Code 490). Respondent 21 reaffirms the sentiment: 'too many books to read… too much work to do in a SHORT space of time' (Codes 499 & 501). Notably, the phrase 'too much' is repeated three times for accentuation.

Some students feel that the literary texts selected for them to read should carry the element of representativeness. Most of these respondents consider a representative selection to encapsulate African content. Respondent 17 complains about the

underrepresentation of the local content: '[there] were less African novels (Code 494). Respondent 18 thinks the selection is 'balanced this time because we have African literature.' Respondent 19 appreciates: 'we also get *A Man of the People* - it is African literature' (Code 495). A complaint is lodged by Respondent 20: 'only two are African and the rest are American. And it's difficult to relate to, because I personally prefer African literature' (Code 497). Respondent 21 prefers 'doing a bit of African novels, it's a bit better because we can relate to it' (Code 504). Respondent 23 acknowledges: 'these are interesting books that they fit in Africa because we can relate to *A Man of the People* with the situation that is currently happening in South Africa' (Code 512). The most common words here are 'African' and 'relate', and students are unequivocal in their conviction that they relate better to the African content.

Consulting students

Some students hold the view that they have to be consulted when the selection of literary texts is being made. Respondent 16 puts it bluntly: 'they should consult us; some of the selections are totally out of our comfort zone' (Codes 492 & 493). Respondent 20 also recommends that lecturers 'should include students more in the selection to get what their preferences [are]' (Code 496), while Respondent 23 blames the lecturers: 'they select books that they are interested in' (Code 510).

ANALYTIC MEMO 20

Propositional Statement: This memo encapsulates the literary periods which the respondents find appealing when studying literature. The following question was used to elicit responses: *Which period of English literature do you find appealing and why?*

Table 13

CORE IDEAS	
Period	Romantic period
	Modernism
	Victorian period and Harlem Renaissance

The Romantic period is preferred by Respondents 18, 19, 21 and 22 because of its treatment of the subject of nature. The next preferred period is the Modern period, according to Respondents 17, 20 and 23, and they can 'relate' to the 'issues of the day.' Respondent 23 appreciates it for its 'free verse' which does not 'centralise themes.' In this way it is less structured. Other periods mentioned are Victorian period and the Harlem Renaissance – though they do not dominate the transcriptions. This phenomenon relates to the relevant themes discussed under memos 6 and 14. The fact that students prefer a period that pertains to 'nature' and 'relate' to modernism are indicative of their preference of contemporariness.

5.5 SELECTIVE CODING (continued)

In pursuit of theoretical saturation of categories, a further set of twenty-four questions were compiled. These questions appear under Chapter 4 (Research Methodology and Data Collection Procedures, pp 56 - 57). Twelve respondents were interviewed as a group to broaden the understanding of the different phenomena. During the coding process the marker 'FINAL' and the serial number were used for easy tracing when the analysis and constant comparison was done. 'FINAL' also signified that this was the last coding process. While the earlier coding of data was mostly in the form of *in vivo* codes, this phase sought a degree of abstraction towards a theoretical model.

ADVANCED MEMOS

MEMO 21: LANGUAGE IN LITERATURE

Propositional Statement: This analytic memo encompasses the questions that relate to lexical and language related questions; it seeks to saturate the phenomenon under scrutiny. The following questions were elicited by intermediate memos in the previous section: *What impact does the difficulty of vocabulary or words play in your study of literature? Does it affect you positively or negatively? How does the language factor into your reading of the novel?*

POSITIVE: The phenomenon of lexical difficulty has both positive and negative repercussions. The respondent who views it in a positive light considers the 'indispensability of lexicon' (FINAL 4) in the study of literary texts. It also 'augments the students' knowledge' and increases their 'lexis bank' (FINAL 6), since they have to 'search those words' that they do not understand in a text. In a nutshell, it 'assists text comprehensibility' (FINAL 8) as students, after 'searching', they get a grasp of 'contextual meaning.' Clearly a lack of lexical understanding propels students to 'search' the meanings of difficult words from dictionaries and other reference sources.

NEGATIVE: However, there are those respondents who perceive lexical difficulty negatively as it 'hinders text comprehensibility' (FINAL 1 & 2). The use of the dictionary is seen as 'time consuming' (FINAL 3). Evidently, the students who have

to spend 'time' searching the difficult words from reference books lack the skill of inferring meaning from the context or reading between the lines.

Taking the variable vocabulary further to incorporate language in general, it is apparent that 'language simplicity' has positive spinoffs: it brings about text comprehensibility (FINAL 36) and 'the text gets more interesting' (FINAL37). On the other hand, language complexity ends in a reader 'losing interest and not understanding the text itself, but rather understanding the terms' (FINAL 39).

MEMO 22: LENGTH OF TEXT

Propositional Statement: This analytic memo embraces the questions that relate to the length of the text, the time required to read it as well as how these affect comprehension and the reading process as a whole. The following questions seek to saturate the phenomenon at hand, and they emanate from the intermediate memos. *Comment on the length of the novel in the light of time required to read it. How does it affect your study of literature? Does it affect close reading? How does the length of the novel affect your understanding of the text? What advantages or disadvantages are offered by the shortness of a text?*

Respondents are evidently frustrated by lengthy texts and unanimously agree to one solution: 'we plagiarise' (FINAL 28 & 29). By 'plagiarise' students mean that they rely on sources other than the literary text itself without due acknowledgement of these sources. One respondent puts it into proper perspective: 'we resort to an alternative which are Sparknotes' (FINAL 30). The lack of time adversely affects the students' ability of close reading, and this in turn affects the understanding of the literary text (FINAL 31). Therefore 'more reading time enables close reading' (FINAL 35). There is a correlation among length, lack of close reading, incomplete reading (FINAL 33) and 'internet Sparknotes' (FINAL 34).

The loss of plot navigation seems to prevail when it comes to the effect of length on the understanding of a literary text. One respondent admits: 'you end up forgetting what happened in chapter 1 while you are in chapter 14' (FINAL 43). This forgetting is helped by internet summaries; where 'keeping track of characters' (FINAL 48) proves to be a challenge, 'Sparknotes character analysis' (FINAL 48) are found to be useful. One respondent recommends 'writing own chapter summary' (FINAL 50)

while reading the text. The length of the text can also be a 'demoralising factor' (FINAL 44) where readers 'get bored and lazy to read.' This can be mediated by the text being 'interesting' (FINAL 45) and the subject or 'issues that the author is trying to address' (FINAL 46).

While the shorter text is preferred over a longer text, it also offers its own advantages and disadvantages. It obviously saves time and is concise: 'straight to the point' (FINAL 54). It should also make it easy to do close reading because of the availability of time to do so. Conversely, it appears to offer limited explorative ideas: 'meaning is hidden you jump to conclusion' (FINAL 55), which then necessitates that one 'reads it many times for clarity.' The general feeling is that it 'ends too soon' and this 'inconclusiveness' becomes 'tricky' during assessment – since the candidates would be expected to 'draw [their] own conclusions' (FINAL 57 & 58).

MEMO 23: RELEVANT THEMES

Propositional Statement: This analytic memo incorporates the questions that relate to the themes or subjects that students find relevant in their study of literary texts. *How is identification of themes useful or useless in your study of any text? What is your reaction to the texts that talk about your real life situations or experiences in your immediate environment? What other themes do you prefer? How do the following factors affect your reading of literature: a sense of inclusion; an appeal to the reader's imagination? What is your view about prescribed literature, especially African vs European literature? Should students be consulted when prescribing literature? Why?*

The above questions were asked to establish and saturate the emerging correlation between the effectiveness of identifying themes that are about the reader's real life experiences; and how these themes possibly bring about a sense of inclusion as well as greater appeal to the reader's imagination. Theme identification enables concurrent reading and analysis: 'it makes you to be able to analyse a text as you go along with it' (FINAL 51). Another view is that assessment questions are based on themes (FINAL 52), while yet another respondent holds that the thematic approach 'helps you understand the characters as well' (FINAL 53).

When it comes to the themes being related to the reader's real life situations, one respondent holds: 'We finish it quickly. Easier to understand' (FINAL 74) – and this implies that reality is comprehensible. This sentiment is shared in FINAL 77: 'We are able to relate to them more and as a result we end enjoying the text. If you enjoy the text well you gonna perform better. You have a clear understanding because it's part of your daily activities.' Another view is that reality themes tend to elicit emotional responses or answers to the text (FINAL 75), or the readers end up 'focusing on the general issues' (FINAL 76). Generally, respondents relate better to themes about *gender and love*. Themes that appeal to the reader's imagination sometimes evoke 'emotions and bias' (FINAL 112) emanating from the readers' sensitivity to their past experiences – with specific reference to oppression as a subject (FINAL 113). On the geographical representation of themes or subjects, there is a general view that both African and European literature must be equally represented: 'it's just good to get the best of both worlds' (FINAL 114). Furthermore, students are divided on whether they should be consulted when texts are being selected. One view is that they should be consulted, while another holds that lecturers 'know better' and students should accept the selection because they (students) 'have different interests' (FINAL 116 & 117).

MEMO 24: ASSESSMENT OF LITERARY TEXTS

Propositional Statement: This analytic memo comprises the questions that relate to the category of assessment. The questions sought to saturate the category by following up on the threads that emerged during intermediate memo writing. *How does knowing about a marking rubric or assessment criteria impact on your study of literature? What is your opinion about the marking standards applied in English literature? How do the workload (volume of texts) and the available time affect the assessment in literature? Is there consistency between the style of lecturing and the style of assessment in literature? How can you rate the general performance in literature assessment? Suggest reasons why it is good or poor?*

In relation to the assessment phenomenon, students seem to think the assessment rubric or criteria assist in bringing about 'clarity of focus' (FINAL 59 & 60) and therefore avoids re-narrating the plot. There is general discontent with the marking standards, especially the lack of shared outcomes or criterion-referencing: 'We don't

know what you guys are looking for. We can write as long as five pages but get a zero' (FINAL 63). There is a feeling that there is poor feedback and inconsistent marking standards (FINAL 64, 65 & 67). The marking is also evidently affected by the authority of interpretation (FINAL 66). Time is a limiting factor in assessment in so far as it affects the reading and responding to the literary texts (FINAL 68). There is an overwhelming view that there is a discrepancy between the style of lecturing and the style of assessment in literature (FINAL 69 & 70) with students expressing discontent: 'Some of the texts the lecturers were simply reading'. There is also a sentiment that lectures are shallow while the assessment is deep (FINAL 71). All the above factors culminate in a performance that ranges from 'really bad' to 'mediocre' – certainly nothing outstanding: 'Is it against the law if you are in Level 3 to get distinction? For a Black student?' (FINAL 73); this is an indicator of frustration with assessment practices.

MEMO 25: ROLE OF THE LECTURER AND PEERS

Propositional Statement: This analytic memo probes and saturates the role played by the lecturer and peers in the study of literary texts. It is informed by the following question*: What role is played by collaborative reading (study groups and input from lecturers) in your study of literature?*

Collaborative reading produces both adverse and positive effects. On one hand it may create laziness to read a text (FINAL 79), and a situation where a domineering voice imposes an inaccurate interpretation (FINAL 83). On the other, it brings about convergence of different viewpoints and interpretations (FINAL 81 & 82).

MEMO 26: RELYING ON INTERNET SUMMARIES AND ANALYSES

Propositional Statement: This analytic memo further consolidates our understanding of the role played by the internet summaries and analyses. The following questions were, again, informed by the emergent understanding from the intermediate memo. *Under what circumstances do you consider the internet summaries and analysis useful or useless in your study of literature? How often do you use them? Can they (summaries) replace the text? What are their positive and negative impacts? How do the internet summaries and analyses create expectations about the text, or assist predictive reading?*

A resounding 'very useful' (FINAL 84) is demonstration of the wide adoption of internet summaries and analyses in the study of literary texts. A similar affirmative laughter was a response to the comment by one respondent: 'If it wasn't for Sparknotes I wouldn't be doing Level 3' (FINAL 85). This is a reaffirmation of the indispensability of the internet analyses. In terms of the sequence the respondents read the book before consulting the internet as the reversed sequence would discourage the actual reading of the text (FINAL 86 & 87). The main focus seems to be on 'character analysis' (FINAL 88). Some students hold the view that internet summaries can replace the text while others hold a different view. The former section of the group think they are comprehensive: 'Sparknotes give you a summary and they give analysis' (FINAL 90). The latter feel that the internet summaries treat peripheral content and so there is no depth: 'if you read the summary you cannot give a deep answer' (FINAL 92 & 93). Respondents agree that relying on summaries and analyses yields 'passive' reading; and since there is no anticipation, the text 'gets boring' (FINAL 95 & 96). 'Boring' emanates from the fact that 'you kind of have an idea what to expect' (FINAL 97). Clearly this happens to the readers who start off with the internet summaries before reading the text; hence the practice stifles predictive reading and creates boredom.

MEMO 27: GENRE-SPECIFIC EXPERIENCES

Poetry experiences: Authority of interpretation

Propositional Statement: This analytic memo further explores students' experiences in respect of poetry. It builds on the emerging understanding of the 'authority of interpretation' that seems to confound students' engagement with poetry. The questions that were employed were: *How does interpretation affect your reading of poetry? Is there such a thing as a correct interpretation? Explain. What level of thinking or reasoning is required in poetry? Explain. What strategies do you employ in your reading of poems?*

What emerges from the transcript in response to the questions above is the relativity of interpretation in poetry. One respondent, without any objection from others, holds that 'there is no such thing as a correct interpretation in poetry' (FINAL 10); instead there is a 'personal experience-based interpretation' (FINAL 11). This respondent states: 'I will analyse [a poem] according to my experiences and someone else will

analyse it according to his or her experiences, so you can never know which one is right [and] which one is wrong.' This compares to the 'authority of interpretation' in Memo 10 which pertains to the challenges posed by literary texts, and affects assessment: 'she marks the way she understands, and I understand it differently' (FINAL 12). This sentiment also echoes in FINAL 13: 'poetry is based on [an] individual's interpretation, so how come we have one who is correct.' Respondents under FINAL 23, 24 & 25 take the experiences argument even further and express that it would suit them if their lecturer or marker shared the same experiences as them: 'if a Black lecturer were to read my interpretation then maybe they would understand what I'm trying to say [because of] the experiences. Interpretations after all are based on our experiences, so we share almost the same experiences.' An alternative is offered by one respondent who holds that the 'poet [has to] provid[e] background experiences' which propelled him or her to write that poem. Another one advises students to 'empathise with the poet' in order to understand the poem correctly.

Understanding poetry elicits 'critical thinking' (FINAL 98), and requires 'time before one understands' (FINAL 99); it always requires 'interest [and] skill' (FINAL 101). The techniques needed in the study of poetry include diction, themes and critical analysis.

Novel experiences

Propositional Statement: This analytic memo was attached to the main memo with the heading: genre-specific experiences. It saturated our understanding of novel experiences by employing the following question: *What strategies do you employ in your reading of novels?*

Again, the novel brings to light 'the issue of summaries from Sparknotes' which is not compatible with close reading of passages during assessment. One respondent admits that summaries constitute 'cheating' (FINAL105).

Play experiences

Propositional Statement: This analytic memo was attached to the main memo heading: genre-specific experiences. It saturated our understanding of students' experiences with plays by engaging the following questions: *What strategies do you*

employ in your reading of plays? Does the dialogue or interaction of characters in plays facilitate or hinder their reading?

The interaction of characters in plays is useful to the reading process as it helps to track the voice that is speaking, unlike 'reading the novel [where the reader] gets lost' (FINAL 107,109 & 111). The question of a barren exposition emerges again: 'But in the play they seem to talk about trivial issues' (FINAL 110).

CONCLUSIONS FROM THE DATA: TOWARDS A THEORETICAL MODEL

The following section presents what Strauss and Corbin (1990: 99) refer to as the 'Paradigm Model' which sets out to establish a network of relationships between the central phenomenon and its attendant sub-categories. The two authors propose that the relationships be ordered as follows: causal conditions, the phenomenon, context, intervening conditions, action or interactional strategies and consequences.

1. Causal Conditions

Causal conditions are defined by Strauss and Corbin (1990:100) as 'the events or incidents that lead to the occurrence or development of a phenomenon.' The categories which are discussed under this topic are: language in literature and length of the text.

1.1 Language in Literature

Two properties emerged in relation to the category of language in literature: language and lexical difficulty and the prestige of English. They are discussed in the following section.

a. Language and Lexical Difficulty

The level of language difficulty seemed to play a pivotal role in the ESL students' experiences with literary texts. During initial coding it emerged that lexical difficulty in some literary texts was a hindrance to a productive reading experience. In Memo 5 (part of initial coding) it was demonstrated how Respondent 1 described lexis as 'difficult words' (KG 41) which are 'not easy to understand' until the 'lecturer explains' (KG 42). What these phrases demonstrated was that a typical ESL student would require some intervention in order to interact meaningfully with a literary text. This respondent found the 'Shakespearean language confusing' (KG 93 &KG 39), and the 'style that is used or English that is used... makes it difficult to understand'. Respondent 6 blamed her lack of competence on her disadvantaged background as she came from a poor rural school (KG 56). The memo demonstrated how the assumed competence at University level may at times be an unrealisable ideal as this respondent held the view that 'English needs special attention [and] analys*ation*' (KG55). It was argued under Memo 5 that ESL students are predisposed to possess

lesser items in their lexical bank than first language speakers. Respondent 10 expressed that he 'find(s) it hard to interpret ....metaphors' and as a result he had 'to push and find the meaning' (KG188, 189 &190).

From the foregoing discussion it may be inferred that the assumed competence of ESL students should be accepted with caution. Their degree of competence will always vary, and, therefore, their level of engagement with literary texts will also vary. For example, it will be demonstrated in the next property (prestige of English) how certain respondents derived pleasure and elevated status from being able to analyse Shakespeare without difficulty. These were the respondents who could be assumed competent.

In a nutshell, the relative lexical impoverishment of ESL students adversely affected some students' interaction with texts. It called for constant intervention and thus affecting reading fluency. They also struggled to decode metaphorical language at times. These emerging phenomena were taken to the next level of sampling (selective) and the attendant intermediate memos. Again, in Memo 9 the difficulty of lexicon was associated with 'old' English. The descriptive phrases that were used by respondents included: 'difficult words', 'very hard' and 'more complicated'. The consequence of the lexical difficulty was the delay in the reading process and boredom after using the dictionary as a strategy to mediate the situation. Another knock-on effect was demoralisation of the readers who were not very competent as Respondent 4 stated: 'I don't know why we are doing literature … those maybe who will be writers so it will help them' (KG12 & 14). In Memo 9 some of the explicit phrases included 'lots of vocabulary', 'type of English' and 'difficult to go through' (Codes 109 & 112). These seemed to be indicative of 'relative lexical impoverishment' as well as the general language difficulty. Again, it was intimated that consulting the dictionary now and then lowers the pace of reading.

During selective coding (Memo 21) the group interview highlighted that lexical difficulty was thought to hinder text comprehensibility (FINAL 1&2) and the use of the dictionary was again said to be 'time consuming' (FINAL 3). The reader ends up 'losing interest and not understanding the text itself, but rather understanding the terms' (FINAL 39). Clearly the strategy of consulting the dictionary while reading the text does not only break the momentum gathered by the reader, but it also shifts

focus from the meaning of the text to the meaning of individual words. Conversely, language simplicity enhances text comprehensibility and 'the text gets more interesting' (FINAL 37).

b. The Prestige and the Effect of English

It was pointed out in Memo 5 that more competent ESL readers seemed to derive pride in the prestige presented by the English language and its literature. While the previous discussion focussed more on the hindrances brought by the difficulty of language, the present one demonstrates how the same difficulty was perceived as a challenge by a section of respondents. Memo 5 argued how the prestige of English filtered through to the study of literature where Respondent 2 felt that the 'ability to comprehend and analyse old English literary texts comes as a great privilege to her as an English student' (KG 25). While poetry presented difficulty through its metaphoric language to a section of respondents, the competent readers enjoyed digging out the 'hidden agenda' (KG 197). This factor separated the two types of readers: 'poetry it doesn't talk about something that is in everybody's eyes' (KG200). By implication, not everyone was considered capable of reading poetry, but those who were capable were intrigued: 'its challenges that make me so interested and enthusiastic about [poetry]' (KG 201 and Memo 5).

The prestige and the effect of the English language was clearly seen in that the competent readers were inspired to be 'successful author(s) so that they could 'leave a mark in this world' (KG 11). The love for poetic 'deeper meaning' was shared in Memo 8 by Respondents 11 and 21. In Memo 9 it was stated that two respondents had no problem with Shakespearean English after longer exposure: 'I've been engaging myself in more reading. So I've gained insight, my vocabulary had increased' (Code 72), while Respondent 15 expressed that 'Victorian texts.... pose[d] a great advantage to [their] vocabulary' (Code 491).

Lastly, the effect of English combined with lexical difficulty helped augment the student's knowledge and increased their 'lexis bank' (FINAL 6) which was a positive view of the difficulty. As argued in Memo 21, the dictionary 'search' was propelled by the lack of lexical understanding.

1.2 Length of Text

Under interactional strategies the interventionist role of the internet in the study of literary texts is discussed. The main properties of that category are its frequency, sequence, nature and effects. One of the dimensions that emerged as the beneficial effect was that the internet summaries and analysis facilitated the reading of the long text. The present discussion shed more light on the length of the text as a category. It put focus on the emergence and saturation of the following properties: the long text, shortness of the text, duration, reading purpose and the effect of the length on reading.

a. The Long Text

The first emergent property pertained to the long text. It was suggested that it brought about confusion (a dimension) especially in the light of inadequate reading time (another dimension to be discussed under duration). It was initially argued during initial coding and memo writing (Memo 2) that the time that passed while the reader was deciphering the contents of the text was crucial as it could result in confusion, or simply put, a lack of comprehension. KG79 under initial coding expressed this about novels: 'they are long and sometimes you get lost in them.'

The reading purpose provided the context in which the 'confusion' took place. It should be noted that in Diagram 2 (open coding) reading purpose was initially written as a property on its own. However, it lost that status in the subsequent memos and was therefore embedded only as a context under which the property of long texts could be better understood. Therefore, the 'confusion' or a lack of comprehension brought about by a lengthy text was dependent on whether the text was read as part of a prescribed syllabus or it was for leisure purposes. It appeared that when students were reading for the exam (*assessment* a category to be discussed next) they experienced 'pressure'. That 'pressure' resulted in a lack of understanding; whereas when they read 'leisurely' at home they felt relaxed and therefore were able to understand the long texts.

It initially emerged that 'interesting' long novels were preferred. Therefore, 'interesting' became an intervening condition in the reading of the lengthy texts. The consequence that emanates from the lack of interest in the case of a lengthy text is a

negative attitude where students read to 'get rid of the book' (KG133). Where the text is long but interesting, the attitude is positive; the result is fluent reading: 'reading four books at a time' (KG216) resulted in the respondent being 'fluent on... reading' (KG217). Again, the positive and the negative attitude had initially been dimensions of effect of length of the text, but were subsequently embedded as dimensions of the 'long text' property. The property of 'effect of literature' ceased to exist as a property but assumed the status of a dimension under 'long text.' The fact that a long text is better read and understood under leisurely conditions is indicative of how significant the time factor is. During the second cycle coding it emerged that inadequate time for reading a literary text affected close reading, comprehension and working out the gist. Respondent 19 puts it across: 'LONG NOVELS! It takes too much time and sometimes you don't understand what it is about' (Codes 95-96). The idea of inadequate time as a 'hindrance to a productive reading of a long novel was also alluded to in Memo 10, where a respondent felt there were 'too many themes' which needed to be worked out thus resulting in a lack of comprehension.' In Memo 11 the time factor was mentioned as affecting close reading and the gist of the text.

What also emerged during this second cycle was that students who found the gist of the text were inclined to understand that text. This can be seen as holistic or thematic reading.

The idea I had initially coined 'loss of plot navigation' re-emerged during the second cycle of coding. As indicated in Memo 11 this phenomenon 'comes about when, due to the extended period of time of reading a text, the reader ends up forgetting those parts or events that have already been read'. As an intervention strategy, students 'resort to an alternative which are Sparknotes' (FINAL 31). Evidently in the last cycle of coding the group of respondents thought the internet summaries and analysis were helpful intervention strategies since the internet helped them in 'keeping track of characters' (FINAL 48). Again, being 'interesting' and the relevance of themes or subjects alleviated the problem of lengthy texts.

b. Short Text

The second property was a short text. Respondents in the initial coding phase showed preference for shorter texts on the basis of time: it can be finished 'within two hours.' For this reason plays were said to be 'enjoyable' because of their brevity.

During the second cycle of coding the preference for shorter texts was densified. The following features counted in their favour: they were thought to be comprehensible (Codes 125 and 139); they allowed for easy theme identification (Code 135), they could be subjected to close reading (Code 140), they sustained reader focus (Code116), their gist was instantly identifiable (Code 131) and verifiable. During selective coding it was reaffirmed that shorter texts save time and are concise as one respondent in a group put it: 'straight to the point' (FINAL 54).

One variation to the norm was the sentiment by Respondent 21 that shorter texts were somehow incomplete: 'but with shorter ones it's interesting but you know it leaves me hanging, sometimes I wonder what would have happened if such and such a thing happened' (Code 145). This variation was reaffirmed by the group of respondents during the selective coding cycle. As intimated in Memo 22, a short text appeared to offer limited explorative ideas and was seen to be characterised by inconclusiveness. These conditions posed a challenge for some students during assessment.

c. Duration

The third property of the category (*length of text*) was the duration. The duration had two dimensions to it: more reading time available and less reading time available to engage with a literary text. The former was viewed in a positive light and, therefore, associated with a better understanding of the literary texts. The latter received more attention as was alluded under the dimension of a 'long text' where it was expressed that it affected close reading, comprehension, the gist and eventually resulted in the loss of plot navigation - as intertwined with lengthy texts.

In this section, less reading time was associated with a negative attitude of 'getting rid of the book' during initial coding. During intermediate memo writing (Memo 10) it re-emerged that less time is a hindrance as Respondent 12 puts it: 'a long text needs time and sometimes you can find many themes in one novel' (Code 91). Again, the question of the gist and close reading being influenced by the time factor was reaffirmed in that memo. These phenomena were confirmed under Memo 22: "therefore 'more reading time enables close reading' (FINAL 35).There is a correlation among length, lack of reading, incomplete reading (FINAL 33) and 'internet Sparknotes' (FINAL 34)." This quotation summed up all the factors related

to the property of duration. In Memo 11 the phenomenon of holistic or thematic reading emerged. This phenomenon seems to intervene in the process of reading as the students are constantly looking for the gist of the text.

2. The Central Phenomenon

Strauss and Corbin (1990:100) set up two guiding questions which assist the identification of the central phenomenon: *What is this data referring to? What is the action / interaction all about?* The same questions were employed in this study. The salient sub-categories that shed light on the phenomenon were the causal conditions: *language in literature* and *length of text*, and the interactional strategies: *relying on the internet summaries and analyses* as well as *relying on the role of the lecturer and peers*. The main interplay was considered to be within these sub-categories. In other words, referring to the second question, the action and interaction was essentially about: How ESL students interact with textual features such as language and lexical difficulty, and the length of the text by employing strategies to bring about better text comprehensibility.

It must be noted that the researcher embarked on the study with three main questions in mind: 1) What are the ESL students' experiences with literary texts? 2) How do ESL students experience literary texts? 3) Why do they experience literary texts the way they do? These questions led to further sub-questions with each successive interview. In keeping with Hatch (2002) as cited by Meers (2009: 78), the 'emergent design' was observed. In other words, the researcher pursued closely the main theme that was emerging from the data informed by the different sub- categories saturating during the process of interviewing and the sourcing of elicited material.

3. Context

Strauss and Corbin (1990: 101) posit that 'a context represents the specific set of properties that pertain to a phenomenon; that is, the location of events or incidents pertaining to a phenomenon along a dimensional range.' In this study the 'location of events' was identified under the category of genre-specific experiences as well as in the assessment of literary texts.

3.1 Genre-Specific Experiences

The category genre-specific experiences pertained to how respondents were affected by poems, novels and plays. These genres, therefore, were viewed as properties in themselves.

a. Poetry

Poetry as a category was discussed in the light of dimensions of negative experiences (difficulty) and positive experiences (challenge).

Difficulty: Authority of Interpretation.

The main difficulty that was associated with poetry was the authority of interpretation. In other words, students had difficulty in terms of the correctness of their interpretation of poems, especially their acceptability by lecturers during assessment. There seemed to be a lack of common ground shared by students and lecturers. As highlighted under Memo 7, the difficulty was viewed negatively by a section of respondents, and positively by those who regarded it as a 'challenge'. It was intimated that 'poems are tricky.... we do not get the exact answer from the writer' (KG 60 & 62). The question of authority came to the light that, 'when it comes to the lecturers you find out that your thoughts or the way you read the poem is something so different' (KG 63). The real test for student's interpretation seemed to come to the fore during assessment. This thread was taken to the next phase of coding and the attendant intermediate memos. The variable of *authority of interpretation* was reiterated in Memo 10 where eight of twelve respondents expressed the same difficulty. It was argued in Memo 10 that students felt this authority lied somewhere between the lecturer or the assessor and the poet as Respondent 12 asserted: 'sometimes I think the only person who can analyse the poem correctly is the poet.'

Finally the question of authority was discussed during the group interview where it was taken a step further. The group introduced the dimension of relativity of interpretation (FINAL 11) according to which one 'will analyse a poem according to one's experiences and someone else will analyse it according to his or her experiences; so you can never know which one is right and which one is wrong.' This resulted in conflicting interpretations during assessment where the lecturer 'marks the way she understands, and (the student) understand(s) it differently' (FINAL 12).

The group took the conflicting interpretations to the level where they thought it would be better if poetry were taught by Black lecturers whom they shared same experiences with and, therefore, were likely to arrive at the same interpretation as them. Another respondent thought it would help the situation if the poet were to 'provide background experiences' which had propelled him or her to write that poem.

The Challenge of Poetry: Higher Level Cognition

Secondly, the positive experiences regarding the interpretation of poetry were presented by the respondents who saw its difficulty as a challenge. These respondents associated poetry with higher level cognition. Instead of lamenting about the interpretative authority, Respondent 8 stated: 'I just say anything as long as I am going to give evidence to support my argument' (KG 101, early memo). Another higher level cognition of poetry was demonstrated by Respondent 2 who stated: 'I enjoy reading and analysing the various expressions of poets and the touchy messages that they usually convey' (KG 22& 23). This respondent was arguably considered to be competent. Furthermore, Respondent 11 made a distinction between readers when expressing that she 'love(s) to look deeply into poetry and get a message .... poetry... doesn't talk about something that is in everybody eyes'. These were interpreted to be indicative of high levels of thinking which the respondents associated with poetry.

In the next level of memo writing (Memo 8) Respondent 21 expressed love for poetry for its deeper meaning, and Respondent 11 expressed the sentiment as: 'I love to look deeply into poetry and get a message' (KG 197). Respondent 23 was reported to be filled with 'excitement' and 'creativity' when analysing poems. In Memo 17, Respondent 23 reiterated the same sentiment about the cognitive challenge: 'creative thinking is catered for in the poem. I would like to think deep and come up with an answer' (Code 465). Due to the poem's appeal to higher order thinking it could be concluded that it allowed readers to express themselves on its various levels of meanings. Therefore, it was said to be laden with exploratory ideas or a rich exposition as Respondent 21 demonstrated: 'you can go beyond many pages because you can go line to line; you can go with stanzas; you can go with words in poetry' (Code 456). Another consequence was that it allowed Respondent 22 to 'do close reading, understand the text, understand the literary devices... the imagery

...go beyond, don't just rely on the internet but use your close reading to analyse the poem' (459 & 560 in Memo 17).

Finally, the group interview reaffirmed what is stated above. To quote from Memo 27: "understanding poetry elicits 'critical thinking (FINAL 98), and requires 'time' before one understands (FINAL 99), 'interest and skill' (FINAL 101)." These were all indicators of higher order cognition.

b. Novel vs Drama

The two genres are discussed in a comparative light because what emerged strongly was the length of the novel and the brevity or shortness of the play. In other words, the narratives and discussions in Memos 7,10,11,17 and 27 mainly presented the negative effects of the novels' length and what was positive in the shortness of the play.

Novel's Length

The property had already been discussed as a full category on its own. What came to the fore was that the phenomenon rendered the text incomprehensible or 'confusing' (KG 68, Memo 7). This could be linked with what was named loss of plot navigation under Memo 2. As demonstrated in Memo 2 and 10, length had a knock–on effect on such factors as the gist of the text (Code 92), time (Codes 95 & 96) and a lack of close reading. The same argument was presented in Memo 11 and 17. The group interview highlighted the mediation of Sparknotes that was necessitated by length of the novel.

The other face of the long text was the appeal that was brought about by the text being interesting or if it was based on reality (Memo 7). The only positive said about the novel was its rich exposition or being laden with exploratory ideas (Memo 17).

Brevity of Drama / Plays

By virtue of being short, plays enjoyed a positive reception. In Memo 7, Respondent 7 stated that with plays the reader can 'imagine what is happening' (KG 72) and 'in plays you picture everything' (KG71). What could be conjectured from this was that plays did not offer the higher order cognition. The fact that readers could 'picture

everything' can be interpreted to mean that they remembered the plot easily – there is no loss of plot navigation attributable to lengthy texts like novels.

In Memo 11, plays were preferred because they took less time to finish, comprehensible, easy to focus on and it was easy to work out the gist of the text. In Memo 17 they were said to be preferable for their interactive nature or dialogue. Respondent 16 highlighted that plays were 'more like a dialogue, so when I read other people … interact, it becomes easier to read them' (Code 443). This was appreciated by Respondent 18 because it was active: 'everything is active and you tend to enjoy' (Code 446). Respondent 19 preferred the interaction because 'you see the characters interacting with each other' to the novel's 'narrator'. Respondent 20 added that 'watching a live performance was easy to grasp and remember.' Therefore, the interactive nature of the play distinguished it from the novel. Even during the group interview in Memo 27, it was expressed that the interactive nature of the play made it easy to 'track the voice that is speaking' (FINAL 107, 109 & 111).

The only negativity expressed late in the narrative about plays was that there was not much to write about from its plot, which had a barren exposition. Respondent 21 stated that 'the play.... ends too soon for me, hence you cannot write a lot about it' (Code 456). In the group interview this barrenness was expressed as follows: 'but in the play they seem to talk about trivial issues' (FINAL 110).

3.2 Assessment

The category of assessment had the following properties: shared outcomes, student performance, and work load as well as assessment practices. The discussion below considered the dimensions that emerged from initial coding up to selective coding as well as the process of densification attendant to each.

a. Shared Outcomes

The first property was shared outcomes. In other words, this one speaks to criterion – referenced marking which needs to be shared or known before hand by both the assessor and the student. In the initial coding phase it appeared that some respondents were not aware of what they were being assessed on. Responded 9, for example, had to confront her lecturer to know how 'they mark' (KG 74). The use of pronoun 'they' could imply that generally lectures do not provide students with

criteria for assessment. This scenario was taken a step further when the lecturer showed her 'their own formulas I do not know' (KG 176). Again, 'their', as highlighted under Memo 3, could be interpreted as marking the distance between the lecturers (as assessors) and students.

The thread was followed into intermediate memo writing, and it was reaffirmed in Memo 12. The lack of criterion was articulated by different respondents who expressed the same concern: 'our marker(s) sometimes they have their own things that they expected – they expect from us before we hand in the assignments' (Code 166). Respondent 19 was more articulate when expressing that they were 'not told the expectations of the lecturer' (Code 187), while Respondent 20 was more concrete: 'we are never told of a rubric which is going to be used or what is expected of us' (Code 192). In Memo 12, Respondent 23 was cited and his views seemed to sum it all as follows:

> I am not satisfied simply because we don't know exactly – what is the procedure? So for years I've been trying to balance, trying to impress the examiner. The reason…I'm unable to do that because I don't know the procedure that I must follow in writing an assignment or the procedure that the examiner follows when marking an assignment. So I'm not satisfied because there is no memorandum that they are using. So we are not given assessment procedures that will be followed beforehand. So we just write and the examiner just mark. But the procedure is not clear that the marking taking place under (Codes 220-224).

The dimension was tested during the group interview for selective coding. As indicated under Memo 24, there was a strong urge for an assessment rubric that would bring 'clarity of focus' (FINAL 59 & 60) because the students felt that they 'don't know what you guys are looking for. We can write as long as five pages but get a zero' (FINAL 63). So, in nutshell it was articulated that there was a need for shared outcomes between the assessors and students through a criterion-referenced rubric.

b. Student Performance

The second dimension was student performance. What emerged during initial coding was that students' performance in English literary studies ranged from poor to average. More direct was that it was not comparable to their performance in their other modules they were registered for. As expressed in Memo 3, one respondent

complained about 'getting low marks when it comes to English'(KG 167). Having performed meritoriously in other modules, she obtained an average mark: 'I mean a pass for English' (KG172). Student performance may be directly linked to a lack of criterion referencing that would give them focus.

Taking the dimension into intermediate memo it was evident that performance still ranged from poor, average to good performance. Respondents 12, 15 and 19 regarded their performance as poor while for Respondent 21 it was average. This was not a good indicator of the normal distribution of performance.

The group interview painted a gloomy picture as well with comments ranging from 'really bad' to 'mediocre'. One respondent's question was more poignant: 'Is it against the law if you are in level 3 to get distinction?' The question was followed by a rejoinder: 'for a black student?' (FINAL 73).

c. Workload Effect

The third dimension was the effect of workload on the category of assessment. During initial coding the emerging pattern was that the workload was heavy as some students expressed that there are 'lots of assignments' (KG 169). As a result this adversely affected their performance (KG171).

Taking the dimension into intermediate memos, it was reaffirmed that the 'heavy' work adversely affected students as Respondent 13 was cited in Memo12 saying: 'too much work is assigned to us in a short period' (Code 229) and Respondent 16 highlighted that the workload resulted in a lack of concentration. What was notable was the factor of time being related to the workload and the assessment to be set for. Again under advanced Memo 24, time was viewed as a limiting factor in assessment because in the case where a student had failed to read the text they were unlikely to perform well.

d. Assessment Practices

The last property pertained to assessment practices. The initial impression was that the transparency of marking was lacking – a dimension that was also evident under the property of shared outcomes. In Memo 3, references were made to 'how they mark' (KG174) and 'their own formulas I do not know' (KG176). This was further

discussed under Memo 13 where respondents felt that there was a need for an assessment 'rubric which is going to be used or what is expected of us' (Code 192). Another dimension which emerged during intermediate memo writing was that the marking standards were too high. As indicated in Memo 12: 'the marking or the marker is too strict; they are marking like they are marking honours students whereas ... English is our first additional language' (Codes 171 & 173). Pertaining to marking standards being too high there were further divergent views between those who appreciated the high standards: 'I believe they are too strict because they want to produce good quality' (Code 214), and those who were critical of them: 'they mark like we (are) PhD students or something' (Code 205).

Another dimension that emerged under the property of assessment practices was that of a discrepancy between lecturing and assessment styles. Students felt that they were not assessed the way they were taught. In Memo 12, Respondent 12 expressed discontent about 'being taught this way and when responding the way I was taught then I score below average' (Codes 156 & 157). The quotation epitomized the phenomenon under discussion. Different respondents expressed their views on the discrepancy ranging from the lecturing styles not helping them to prepare thoroughly for the exam to lecturers engaging in 'just a reading of the book' (Code 251).

Taking the thread to advanced memos, it was reiterated in Memo 24 that: 'Some of the texts the lecturers were simply reading' (FINAL 69 & 70). Some respondents in this group interview felt that lectures were shallow while the assessment was 'deep' (FINAL 71) – a few holding the view that lecturers were not supposed to go deep anyway. One conclusion that emerged though, was that the discrepancy was seen to adversely affect students for whom English was a second language.

4. Intervening Conditions

The intervening conditions are considered by Strauss and Corbin (1990: 103) as 'broad and general conditions bearing on action / interactional strategies.' These conditions can either make the actions easy or difficult to implement – and they are discussed below.

4.1 Relevant Themes

This category catered for the ESL students' preference of themes, and how relating to the text influenced students' experiences with literature. The two properties are discussed below.

a. Preference of Themes

During the initial coding process it emerged that some themes were preferred while others were not. Not so much emphasis was put on the themes not preferred, except that one respondent regarded the subject of racism as taboo – with specific reference to Joseph Conrad's *Heart of Darkness*.

Reader-identity

Coming to the preferred themes, what emerged in Memo 6 was that reader- identity was significant. One reader expressed that he identified with 'texts based on Black consciousness [because they] introduced a new aspect of telling a story in a vivid and emotional way that easily captures the reader' (KG 32 & KG53). Clearly such an identity is informed by socio - political awareness of who the reader is.

Another dimension to identity was the theme of gender – specifically feminism. It was highlighted in Memo 6 that women readers appeared to like reading about women issues such as 'women oppression' (KG 104) and 'arranged marriages' (KG 105). Respondent 12 (discussed under intermediate memo) also accentuated gender identity as the theme: 'women's right ...education, power, equality...' (Code 301).

Having established the themes of reader-identity in a socio-political context and the theme of gender identity, the next phase of intermediate memo writing introduced the dimension of discovery or learning something new. As mentioned in the previous discussion, gender identity was highlighted by Respondent 12. The same respondent expressed that 'literature enlighten(s) us about social issues and political and economic issues [of] the olden days which …are still dominant during this time' (Code 284). This 'enlightenment' or discovery reaffirmed reader-identity at different levels. This was further articulated by Respondent 14 who liked literature because it 'teaches us ways of living, the social and cultural norms' (Codes 258 – 259).

In Memo 20 respondents expressed preference for the Romantic and the Modern periods. The former was preferred for its dealing with the subject of nature, while the Modern period was preferred for dealing with the issues of today. Nature is also an issue of today; therefore both are themes on contemporariness.

In conclusion the group interview endorsed thematic reading of literature as enabling concurrent reading and analysis – meaning identifying themes helped one analyse a text while reading it (FINAL 51). This was also thought to be helpful in understanding characters as well. The group also shared the view that thematic reading was crucial since assessment questions were based on themes (FINAL 52). The kind of themes that were highlighted by the group interview were those that the respondents could relate with, such as gender and love.

The implication of the above is that the dimension *preference of themes* (identity and gender) gave rise to thematic reading. The latter had the effects contemplated in the paragraph above.

b. Relating to the Text

As an extension of preferred themes, the property of relating to the text was discussed in the different memos as an emerging phenomenon. In initial Memo 6, Respondent 3 mentioned the significance of being able to 'relate to the controversial but highly influential content' (KG 34) of Black Consciousness. It was from the same perspective that respondents expressed preference for gender identity as a theme, something they could relate to.

In Memo 13, 'relating' was discussed extensively with Respondent 20 preferring 'African literature (because) they write about things that we witness or have happened in our immediate locality' (Codes 276 - 277). Respondents 17 and 21 wanted texts that related to their own lives (Codes 288 & 290). In Memo 14, Respondent 15 took the dimension further by intimating that 'relating' resulted in comprehending; 'things that are closely related to us then we understand them better' (Code 304). In Memo 19 it was argued that some students felt that the prescribed literature should consider the element of representativeness, where a representative selection would encompass the African content. The group interview

seemed to prefer a balance: 'it's just good to get the best of both worlds' (FINAL 114).

Another dimension embedded to relating was 'reality' or 'credibility' of the plot. For some respondents the literary text must be based on a true story: 'You have so many questions if it's real', (Respondent 21, Codes 474 – 475). In turn, reality was thought to bring about 'a sense of inclusion', according to Respondent 23; and it was also thought to bring about empathy: 'so when it's reality you also put yourself in the shoes of the author or the character inside the novel' (Code 476).

In conclusion, during the group interview, 'relating' as a dimension was perceived to have some spin–offs. One of them was that 'reality is comprehensible' (FINAL 74) and enjoyable: 'we are able to relate to them more and as a result we end up enjoying the text'.

A slightly different dimension was that reality themes tend to elicit emotional responses or answers to the text (FINAL 75). This was thought to emanate from the readers sensitivity to their past experiences (FINAL 113).

5. Action / Interactional Strategies

Interactional strategies, according to Strauss and Corbin (1990: 104), are undertaken with the view to 'respond to a phenomenon as it exists in context or under a specific set of conditions.' This action is 'purposeful, goal oriented, done for some reason.'

5.1 Relying on Internet Summaries and Analyses

The use of the internet summarises and analyses had initially been projected in terms of its properties and dimensions. The properties had been its frequency, sequence, nature and its effect on study of literacy texts.

a. Frequency

First, in terms of frequency there had been two dimensions: 'most of the time' and 'selectively', meaning some students used the internet sources with discrimination. As alluded in Memo 1, the frequency of the phenomenon is a norm for some students: 'I go to the internet ... most of the time' (KG 67). It was further reaffirmed by

the use of the pluralistic reference to fellow students (Code KG 90) that the practice was expansively assimilated by certain students.

The property of frequency with the dimension of 'most of the time' re-emerged under intermediate Memo 16. It came as an admission that students were about to graduate through the assistance of the internet summaries and analyses in their study of literary texts: 'without the internet … I don't know what we would be? Again, the plural 'we' was used to indicate that this was a common practice. The practice was so frequent that one respondent admitted that he did not 'finish reading the book because he knew that he [would] get summaries on the internet' and another respondent referred to the practice as a 'destruction of the study of literature to a student' (Code 398) – given that it tended to replace the text.

Under the advanced memo (26), a group of twelve respondents gave a resounding 'very useful', (FINAL 84), when asked if they found the use of internet summaries useful in any way. Like in the intermediate Memo 17, a respondent re-affirmed: 'if it wasn't for Sparknotes I wouldn't be doing Level 3' (FINAL 88). This was interpreted to mean the indispensability of the internet summaries and analyses.

The second dimension of frequency as a property was the use of the internet summaries and analyses 'selectively' or with discrimination. This dimension presented a variation of 'discrimination.' Under early Memo 1, the respondent expressed that it was not wise to use the internet summaries for poetry. However, in Memo 16 it was stated that 'even [in] poetry [one] find[s] what exactly is line 7 and 8; you get your figures of speech explained well.'

b. Sequence

The second property was *sequence*, and it was divided into two dimensions: 'book first' and 'internet first'. Essentially, it emerged from (early) Memo 1 that some students read the literary texts and then consulted the internet summaries and analysis. For other respondents the sequence was reversed.

To the students who started from the 'internet first' it provided them with an entry point to the text. As alluded under Memo 1, it 'creates an expectation prior to the reading process' thereby 'demystifying the difficulty of the text in the cognitive domain' (KG88).

The point of providing an entry to the texts was taken further in intermediate Memo 16. The internet summaries were said to facilitate the reading of long texts, like novels. Respondent 21 intimated that from 'the internet you'd get a simpler explanation and you understand more.' This idea was augmented by the comment by Respondent 16: 'when the summary is good it makes you want to read the text' – which another respondent (Respondent 23) thought was a 'destruction of the study of literature to a student' (Code 398).

The dimension of 'internet first' was taken further in advanced Memo 26 where the group of respondents felt that consulting the internet summaries rendered the text 'boring' for the reason that 'you kind of have an idea what to expect' (FINAL 95, 96, 97). The dimension will be further explored under the property 'effects' of the internet summaries and analyses on the study of literature.

There is also the question of cognition associated with 'internet first'. Notably, it offers the breakdown of the text into plot sequence, themes, character analysis, etc. As highlighted in Memo 1, the component parts of a text are easier to process cognitively. In this way the knowledge gap is bridged and thus the students are empowered with predictive reading skills. This is in keeping with the schemata theory which presupposes that the reader's experiences shape his or her engagement and meaning making when it comes to the literary texts. The argument on cognition was supported in intermediate Memo 16 where the internet summaries mediate in the reading of long texts to enhance the comprehensibility of such texts. The respondent admits that: 'not all texts are easy to understand' and that sometimes when students try to read the text they 'don't even understand what it is about'.

However, in the advanced memos, a slightly different dimension emerged during the group interview. The group felt that summaries lack depth and only offer peripheral content, so relying solely on them can result in one being unable to give 'a deep answer' (FINAL 92 & 93).

The second dimension of the 'sequence' pertains to 'book first' – where readers start off by reading a text and then consolidate their understanding by consulting the internet sources. Where the internet is secondary, it only mediates and guides the process of reading; it clarifies issues. In intermediate Memo 16 it was commented that from 'the internet you'd get a simpler explanation and you would understand

more.' Under advanced Memo 26 the indispensability of the internet is generally acknowledged by the group, but equally, they agree that they read the book before they consult the internet. They also agree that the Sparknotes are comprehensive – especially with regard to character analysis (FINAL 88). The property of sequence extends to the effects of the internet – a property that is forthcoming in this discussion.

c. Nature

The nature of the internet sources is the focal point of this discussion. The interventionist role of the internet emerged during the initial interviews. The phenomenon was pursued closely in the intermediate interviews and it became clear that students were interested in the summaries and different analysis (including character, themes and others) available from specific sites. These sites included Shmoop and Sparknotes as favourites. In the advanced Memo 26 a respondent affirms: 'if it wasn't for Sparknotes I wouldn't be doing level 3 (FINAL 85). A typical Shmoop poetry page offers the following: introduction, summary, analysis, themes, quotes and study questions. When it comes to the novels it contains summary, characters, themes, quotes, analysis, questions, photos, quizzes, flashcards, best of the web, write essay, infographics, teaching, full text, literature glossary, etc. On the other hand a typical Sparknote page contains: context, plot overview, character list, analysis of major characters, themes, motifs, symbols, chapter summary and analysis, explanation of important quotations, key facts, study questions and essay topics, quizzes, suggestions for further reading and how to cite the Sparknote. Therefore, it is apparent that the respective websites contain adequate depth that really offers what is arguably more than some lectures do. In the context, a literary text is discussed in six hours of lectures – which discussion is still adversely affected by students not reading and finishing texts in time because of such factors as length, relative lexical impoverishment, language difficulty, etc.

d. Effects

The last property that emerged during open coding was the effect(s) of the internet summaries and analysis on the study of literary texts. Two dimensions emerged and it became evident that the internet was both beneficial or advantageous and detrimental or disadvantageous.

First, the internet summaries and analysis offered advantage by providing an entry point to the text and creating an expectation. This can be seen as activating the schemata in the reader so as to explore all possible meanings offered by a text. This thread was pursued into intermediate memos. At this stage it became clear that the internet propelled a further reading of the text as it gave students a bit of an idea of what the text is about. This sentiment was made solid by Respondent 16 when stating that 'when the summary is good it makes you want to read the text' (Code 373). Therefore, when one begins to read a text one is already empowered through predictive reading, it helps when it comes to the 'things that you have to figure out when you are reading literature'. However, when the view was subjected to the group interview under advanced Memo 26, it became clear that the caution was to read the book first before consulting the internet. Be it as it may, the phenomenon of starting from the internet summary to obtain an entry point and create an expectation is developed enough in the transcripts to deserve its own saturation. Therefore, the dimensions of sequence hold.

The second advantage offered by the internet summaries and analysis was the offering of a breakdown of the text into plot, themes for easier cognitive processing of the text. It was initially argued that students seemed to build their insight from the component parts of the internet breakdown and then proceeded to the whole text with greater comprehension. This initial view overlapped with the previous advantage of providing an entry to the text. The emergent phenomenon was pursued into intermediate Memo 16 where the breakdown of the text was seen to facilitate the reading of the long text. It also proved beneficial to the short text and 'even to poetry [where one] find(s) what exactly is... line 7 and 8: you get your figures of speech explained well'. The same advantage was evident in advanced Memo 26 where the group felt Sparknotes were comprehensive as they offered 'character analysis' (FINAL 88).

The third advantage embedded to the previous two was that the internet summaries facilitate active reading to a certain degree by bridging the knowledge gap. This was also associated with predictive reading as the cognitive domain would be positively influenced by the breakdown of the content. This would, in turn, possibly remove other barriers to reading in the affective domain – like the anxiety of dealing with the complexity of text. In the intermediate memo the positive effect on the reader's

cognition and active reading was expressed as: 'it gives us a bit of an idea of what the text is about.' The fact that 'when the summary is good, it makes me wanna read the text' (Code 373) is reflective of active reading brought by prior knowledge of 'what the text is about.' In advanced Memo 26 the pervading consent to the indispensability of the internet summaries attested to its positive influence cognitively.

This section focuses on the disadvantages or the detrimental effects of the internet. While the internet summaries and analysis offered advantages to the student's engagement with literary texts, it also had some negative ramifications. In early Memo 1 it was suggested that the practice could also promote passive reading as the reader would not be inclined to form conjectures while reading the literary text. In intermediate Memo 16, one respondent affirmed that the internet, 'promotes passiveness and dependency' (Code 359) and 'you don't become active in reading' (Code 382). Again, during the group interview the practice was seen as producing 'passive reading' (FINAL 95).

The second detrimental effect of internet summaries and analysis emerged during the initial coding. It was suggested that due to the discovery element of the text being taken away, the text would be left with less aesthetic value. With the reader relatively inactive, the artistic appeal of the text would not be fully realised by this reader. Under intermediate Memo 16, one respondent commented: 'sometimes you even don't finish reading the book because you know that you will get summaries in the internet'. Under advanced Memo 26, the group of respondents felt that there was no anticipation during the reading process and the text 'get[s] boring' (FINAL 95 and 96) because 'you kind of have an idea what to expect' (FINAL 97).

The third disadvantage which had initially emerged in the initial coding has already been mingled with passive reading, that is, the reader forms no conjectures while reading the text because he or she already knows what to expect from the text.

The next disadvantage which emerged was that the practice adversely affected the didactic relationship between students and their lecturers. Students in the early Memo 1 seemed to evince the thinking that the practice was unorthodox. The students seemed to expect a banking pedagogy instead of engaging with literary texts with originality of thought. The early idea and conjecture was that the cyber

revolution seemed to be challenging the traditional roles of the lecturer and the student when it came to engaging with literary texts. The ideas expressed above were confirmed in Memo 16 with one respondent admitting to the practice being unethical in the light of plagiarism. Another respondent expressed that 'students find it easier to use the internet and the textbooks for their assignments; and the respondent was laughing while intimating that 'most students ... we are ... they are very lazy in reading the whole text' (Code 372). More respondents affirmed how the internet affected assessments. For example, they are 'being penalised for plagiarism (Code 362) and 'we take people's ideas and then paraphrase them and reproduce them as our own thing. This results in a zero allocation to us.' In advanced Memo 26 another dimension was introduced by the group of respondents who intimated that summaries treat peripheral content and had no depth. One respondent reaffirmed this thinking by indicating that when you read the summary you cannot give a deep answer (FINAL 92 & 93).

5.2 Role of Lecturers and Peers

It was established under the category of assessment that some respondents felt that there was a discrepancy between the style of assessment and the style of lecturing; this was said to have a negative impact on ESL students' engagement with literary texts. This discussion embarked on tracing the saturation of the lecturer and peer role in the study of literature. The following properties had emerged during initial coding: Lecturing style and lectures' decoding of the text (at this stage combined as one property), Peers' coding of the text was combined with *validity of interpretation* at this stage because it is discussed at length under the category of genre-specific experiences.

a. Lecture's Decoding of the Text

It had initially emerged that some students' experiences with literary texts were determined by the lecturing style, especially the skill. Skilful lectures were perceived to be those with questioning ability so as to create a vibe in class. This can be seen as setting a tone in terms of some students' expectations of their lecturers. It created a binary perception about lecturers: there were those who interpreted the text for the students, and those who did not. For example, in Memo 4 one respondent commented that 'my lecturers made me understand better' (KG 53). This is the first

type of lecturer as experienced by the respondents. Desiring such a lecturer by the students created dependency. In Memo 15 it was established that the dependency resulted in students expecting a banking pedagogy from the lecturer whom they regarded as the more knowledgeable other. It was also demonstrated how this dependency could be linked to the category of assessment and acceptable interpretation in poetry (a category of genre – specific experiences).

In other words, the authority of interpretation (discussed under poetry) created this expectation from the lecturer because his / her interpretation would have more weight during assessment: 'if it wasn't for them (lecturers) we would not understand literature clearly. [When] the lecturer comes and explains it is like you get something new and the different approach of the book' (Codes 351 and 353).

The second type of lecturer was the one who empowered students by asking questions, instead of explaining and interpreting for them. This empowering pedagogy would discourage dependency. It was demonstrated in Memo 4 that students' understanding of texts was helped by the 'kind of questions he (lecturer) directs' (KG 47). The thread was followed up under Memo 15 where the sentiment was that 'many of them were not spoon–feeding us, but they were giving us opportunity to actually think around issues' (Respondent 22, Code 347).

b. Peers' Decoding of the Text

As established earlier under this category, respondents' (peers) were concerned with interpretation, especially during assessment. For this reason they expected a banking pedagogy from the lecturer. This section was about how through shared reading; they also relied on their peers 'unique ideas' to further understand the literary texts. This shared reading, as discussed in Memo 4, happened even in 'groups that [they] attended during their spare time' (KG 54). Again, under intermediate Memo 15 this phenomenon of collaborative reading was well expressed by Respondent 12: 'sometimes I can read the novel and find a different perspective; then when I share it with my peers I learn more and I have an idea of other people's perspectives' (Code 321). Other respondents also highlighted the same phenomenon.

Notably, during the group interview (selective coding) two viewpoints emerged on this dimension. One of them confirmed that it brought about the convergence of different viewpoints and interpretations (FINAL 81& 82). A slightly different dimension was that it created laziness to read a text (FINAL 97) and that a domineering voice would impose an inaccurate interpretation (FINAL 83) during these group discussions.

6. Consequences

Strauss and Corbin (1990:106) state that 'action and interaction taken … to manage a phenomenon has outcomes.' This section, therefore, sought to highlight the positive and negative ramifications of relying on the internet summaries and analyses as well as relying on lecturers for a banking pedagogy and peers for collaborative reading. The two authors emphasise that ('tracing these consequences is also important in grounded theory.')

On a positive as well as a negative note, it was argued that the internet summaries and analyses had the following consequences:

Positive or intended consequences:

    i.   Offering advantage by providing an entry point to the text and creating an expectation thus activating the schemata in the reader.

    ii.   Offering of a breakdown of the text into plot, themes for easier cognitive processing of the text.

    iii.   Facilitating active reading to a certain degree by bridging the knowledge gap

    iv.   Generally, they facilitate the reading of a long text

Negative or unintended consequences:

    i.   Promoting passive reading as the reader would not be inclined to form conjectures while reading the literary text;

    ii.   Due to the discovery element of the text being taken away, the text would be left with less aesthetic value;

    iii.   The practice adversely affected didactic relationship between students and their lecturers;

iv. Summaries treat peripheral content and have no depth thus adversely affecting students during assessments.

The second interactional strategy was encompassed within the role of the lecturer and peers. Again, there were intended and unintended consequences embedded to the sub-category.

The positive consequence:

i. Shared or collaborative reading resulted in the convergence of different viewpoints and interpretations.

Negative consequences:

ii. Creation of dependency as students expect a banking pedagogy from the more knowledgeable other (lecturer);
iii. Laziness to read and complete the text independently.

THE THEORETICAL MODEL

Causal conditions:

Language and lexical difficulty (relative lexical impoverishment of ESL atudents);

Pretige and effect of English (a positive challenge);

The long text and loss of plot navigation;

The short text is comprehensible;

Available reading time and loss of plot navigation.

Contextual Conditions:

Authority of interpretation in poetry;

Higher level cognition in poetry;

Loss of plot navigation in novels;

Lack of shared outcomes in assessment; Unsatisfactory student performance;

Intervening Conditions:

Relevance of themes (reader-identity);

Relating to the text

Heavy workload effect;

Discrepancy between lecturing and assessment styles

Internet summaries treating peripheral content hence a lack of depth;

The novel being laden with exploratory ideas (rich exposition);

Drama's interactive nature;

Drama's barren exposition;

Central phenomenon:

How ESL students interact with textual features such as language and lexical difficulty, and length of text by employing strategies to bring about better text comprehensibility.

Action / Interactional Strategies:

Relying on the internet summaries and analyses in order to provide entry point into the text, to offer a breakdown of the text to ease cognition, and to facilitate the reading of long texts.

Relying on the lecturer's decoding of the text , thereby expecting a banking pedagogy from a More Knowledgeable Other; Receiving an empowering pedagogy from the lecturer

Relying on the peers' decoding of the text: shared or collaborative reading thus leading to a convergence of different viewpoints and interpretations

Consequences:

Provision of an entry point to the text; Creation of expectation and activation of schemata; Active reading; Facilitation of reading of long texts; Shared reading resulting in the convergence of different viewpoints and interpretations.

Passive reading from a lack of conjectures; Lack of discovery hence less aesthetic value of the text; Adverse effect on the didactic relationship between students and lecturers; Creation of student dependency on the More Knowledgeable Other hence a banking pedagogy; Student laziness to read and complete texts independently.

CHAPTER 6: DISCUSSION, CONCLUSIONS AND RECOMMENDATIONS

INTRODUCTION

This chapter consolidates the findings presented in the theoretical model in the previous chapter. Before the presentation of the findings, validation strategies that were employed in the study are explained. Subsequently, the findings represented by the categories of causality, contextual and intervening conditions, interactional strategies as well as consequences are articulated, discussed and tested in the light of existing literature.

VALIDATION STRATEGIES

Validity in the study was achieved through acknowledgement of researcher bias, thick rich descriptions, member checking and triangulation. Creswell (2013: 253) recommends that a qualitative researcher engages in at least two validation strategies in any given study. As evident in the introduction to Chapter 4: Research Methodology and Data Collection Procedures, the researcher explained the possible bias he might bring into the study. The main bias was reported as the researcher's involvement with the respondents as a lecturer which might elicit unwarranted observations during the interactions outside the scope of the research. In the same section, the researcher provided detailed descriptions of where the respondents come from. This was done, as Creswell (2013: 252) postulates, to 'allow readers to make decisions regarding transferability…because the writer describes in detail the participants or setting under study.' Validation through member checking in this study was achieved by taking the data, the analyses, the interpretations as well as the conclusions to five respondents who had participated in the study. The unanimous opinion of the respondents was that the conclusions were credible in terms of their experiences and their general observations. Lastly, the utilisation of unstructured interviews (with open ended questions), structured intensive interviews, elicited material, and the theoretical group interviews was an attempt to achieve triangulation. This is further supported by the volume of narratives and elicited material which spans over 98 pages and over 32 000 words.

DISCUSSION

In the first chapter, it was stated that one the aims of the study was to come up with a theory or an explanation that would shed more light on the students' interaction with literary texts. The aim was narrowed down into the objective which stated that the study would explore the experiences that the students go through when they are engaged with literary texts. In keeping with the stated aim and objective, the following discussion centres around the theoretical explanation of what the ESL students go through when studying literary texts. The theoretical model is expressed as a narrative of interrelationships that exist between the central phenomenon and the sub-categories attached to it.

The theoretical model was presented as a diagram at the end of chapter 5, and is now presented here in a narrative form. As intimated in the previous chapter, after the rigorous processes of open or initial coding, axial coding and ultimately selective coding it emerged that the central phenomenon was how ESL students interact with textual features, such as language and lexical difficulty, and length of the text by employing strategies to bring about better text comprehensibility. This phenomenon was adopted in keeping with the 'emergent design' (Hatch 2002, as cited by Meers, 2009). The phenomenon directly addressed the first research question: What are the ESL students' experiences with literary texts? The salient experiences pertained to language difficulty, relative lexical impoverishment of some ESL students, and the length of the text, especially the novel. These experiences appeared to trigger a series of reactions. As Strauss and Corbin (1990: 100) aver, the main determiners of the central phenomenon are the two questions: 1) 'What is this data referring to?' 2) 'What is the action / interaction all about?' Therefore, it came to the fore that the 'interactions' were centred on the three salient experiences mentioned above. The point of departure is *how* ESL students interact with these experiences. The other telling point in the central phenomenon is that there are 'strategies' that are adopted by the ESL students in mediation of the phenomenon confronting them. These are discussed later in the model.

The experiences stated above at another level become the causal conditions that necessitate certain actions under certain contexts. In chapter 5 it was concluded that 'lexical difficulty in some literary texts was a hindrance to a productive reading

experience.' In other words, it rendered the text incomprehensible. This is worsened by the fact that second language speakers of any language inherently possess lesser lexical items than first language speakers – a phenomenon I called relative lexical impoverishment. It is 'relative' in the sense that not all ESL speakers can be assumed to be lexically impoverished in the same sense as there are different types and levels of intelligence. This point sheds light on the assumed competence of readers of literary texts.

Lexical difficulty prompts the students to use the dictionary which, in turn, is found to be 'time consuming' (FINAL 3) and 'shifts focus from the meaning of the text to the meaning of individual words.' Therefore, there is bound to be no fluency in reading when the dictionary is constantly consulted, and this situation results in some readers forgetting parts of the plot – a phenomenon I call 'loss of plot navigation.' Furthermore, the delayed reading process results in the readers losing interest in a literary text.

The language and lexical difficulty is also true in the context of poetry interpretation and the fact that poetry appeals to higher level cognition. The language of poetry is metaphorical and this poses a challenge to some students when the 'correct' interpretation has to be adopted. A poem yields different and sometimes conflicting interpretations from lecturers and students, and this poses a problem during assessment as to who has the 'authority of interpretation'. Therefore, assessment is another contextual variable that has a bearing on interpretation in the sense that students perceive their performance as being not satisfactory when they do not pass. Poor performance introduces yet another dimension: a lack of shared outcomes – a phenomenon which does not exclusively affect poetry but other genres as well. In terms of the phenomenon of the lack of shared outcomes students hold that they need to be provided with a marking rubric with detailed descriptors prior to an assessment task being administered. They think this would inform them of the expectations that lecturers have on a given task, and therefore bring about fairness. Another dimension to poetry is relativity of interpretation according to which students believe that a poem is interpreted according to the reader's experiences, so there is no such thing as a correct interpretation.

On the other hand, the language and lexical difficulty presented by poetry augurs well for more competent readers who consider it as a challenge since it appeals to higher levels of cognition. These critical readers appreciate the fact that poetry is laden with exploratory ideas, that is, it can be studied at a deeper level through close reading and yield numerous intriguing ideas. Arguably, these readers perceive prestige in the study of English literature, particularly Shakespearean language. These are the intended readers.

In the diagrammatic representation of the model the other causal condition is the length of the text (including both long and short texts) and its interplay with the available reading time. The interchange of length and time especially in the context of the novel leads to the loss of plot navigation because the more time one spends reading a long novel, the more likely it is that he or she will forget certain aspects of the plot and subsequently lose interest. The length of the text renders it incomprehensible. What compounds the length phenomenon is the heavy workload that students have to contend with, that is, they have to read many texts in preparation for assessments in literature over and above other modules they are registered for. So, the heavy workload can also be regarded as a constraining intervening condition.

On the contrary, the shorter text is considered to be comprehensible. This is specifically true of the play (drama). An intervening condition which facilitates the reading of the play is its interactive nature. It is easy for the reader to identify who is speaking at a given time, unlike in a novel where there may be different points of view in the same text. Because it is brief, a play can be subjected to close reading; it can be re-read for verification, and its gist can be easily identified – a phenomenon I call 'holistic reading'. However, there are conditions that constrain students' engagement with a play as well. Its shortness offers limited explorative ideas – a phenomenon I call 'barren exposition'. It strikes the student as incomplete or inconclusive; as a result there are not so many points of discussion or exploration especially in the context of assessment, unlike a novel which is laden with explorative ideas – a rich exposition.

Notably, time is a factor if the long literary text is prescribed for reading and assessment. Therefore, reading for pleasure does not necessarily require the

intervention of the internet summaries and analyses; however, this is not the case if the text is going to be assessed. Evidently the assessment factor brings 'pressure' to the reading experience.

In order to circumvent the phenomenon of lengthy texts in the context of available reading time most students adopt an interactional strategy of relying on the internet summaries and analyses. This strategy has desirable and undesirable consequences. At one level it provides an entry into the text. In other words, whether used before or after reading the text the internet summaries and analyses mediate the reading process by locating the different avenues within the text that can be exploited by the reader. It also creates an expectation for the reader prior to engaging with the literary text, and activates the necessary past experiences or schemata for a more meaningful engagement and interpretation. Arguably, the reader will be more informed of the global landscape of the text before the actual process of reading. Such a reader becomes more active because barriers to comprehension will have been removed and, therefore, he or she will not just focus on the plot, but will be more analytical at the same time. The length factor of the novel will have a lesser bearing on the reader's fluency.

At another level knowing all the avenues for exploration within a text may yield passive reading as one will not attempt to form conjectures of what is likely to follow in the plot line, thereby resulting in boredom and lack of interest. The text loses its aesthetic value to such a reader.

What intervenes in the length of the text is the fact that it must be interesting in order to sustain the interest of the reader. For it to be interesting the intervening conditions will be the relevance of the themes that are grappled with in the text, and the fact that the reader must be able to relate with the contents of the text. In this study the themes that are considered relevant are those that pertain to the reader-identity. One prominent theme mentioned is gender, specifically womanhood. The reader should be able to draw relevance to his or her identity from a text to continue reading it with interest. By implication, if this is the situation there may be no need to consult internet summaries and analyses all the time as it is presently happening – almost across the board. Related to identity is the fact that the reader must be able to relate to the text in terms of life experiences. This implies that the texts prescribed for

students should start off from familiar experiences and then built outwards to other cultures. Such a representative text is considered comprehensible, especially if it also takes account of the reality or credibility of the plot. It brings about a 'sense of inclusion' to the reader. However, the reality factor may sometimes make a reader respond in an emotional way to the text when the issues at hand have had a traumatic effect on their lives.

Other intervening conditions that constrain the strategy of internet summaries and analyses are: 1) internet summaries treat peripheral content hence there is a lack of depth, and 2) the use of the internet without proper acknowledgement (which is predominantly the case in the study) adversely affects the didactic relationship between students and lecturers when it comes to assessment. The former condition is relevant in highlighting that the summary cannot replace the literary text because it lacks the necessary depth of event and setting description – a requirement likely to be assessed by lecturers. The latter one underlines the practice of plagiarism that bedevils many literature departments. In my own observation and experience with undergraduate students, many of them do not see the practice as unorthodox at times, especially, if they learnt the internet analyses off by heart and later regurgitate them during examinations. In the process the relationship between students and lecturers is affected as students feel that they are unduly penalised.

Another interactional strategy students adopt is relying on the lecturer's decoding of the literary text thereby expecting a banking pedagogy from the more knowledgeable other. This expectation augurs well for authority of interpretation when it pertains to poetry. In other words, when the lecturer analyses the literary text for students, the latter are inclined to absorb the information and later reproduce it as 'correct' without critiquing it. An intervening condition that constrains the students' expecting a banking pedagogy is the discrepancy between lecturing and assessment styles. Students seem to expect to be assessed the way they were taught. In chapter 5, students expressed during the group interview that 'lectures were shallow while the assessments were deep' (FINAL 71). However, these students did not speak in unison as others held the view that lecturers were not supposed to go deep after all. In this context the lecturers who are most effective are those who offer an empowering pedagogy by allowing students to develop analytic skills independently.

The consequence of the banking pedagogy is the creation of student dependency on the more knowledgeable other.

The last interactional strategy is shared or collaborative reading where students rely on their peers' decoding of the text. Students form study groups in which they share ideas around a given text. In this informal environment they are able to express their views with ease. The practice has both positive and negative consequences which also serve as facilitating and constraining conditions respectively. The positive aspect is that shared reading brings about the convergence of different viewpoints and interpretations. In the process of discussion among peers, viewpoints that cannot be substantiated will not hold. However, if the domineering voice in the group offers an inaccurate interpretation and yet is taken as authority the consequences will be dire. Another consequence is that shared reading creates laziness for the students to read and complete a text independently.

The second objective (the reasons why the ESL students go through such experiences) can already be gleaned from the above theoretical model in the form of causal conditions: they grapple with language and lexical difficulties because of their relative lexical impoverishment; and the length of the text and, therefore, have to adopt interactional strategies. The last objective pertains to the formulation of a theoretical explanation through which students' experiences can be understood – an objective to which the holistic theoretical model presented in this chapter responds.

CONCLUSIONS

The foregoing discussion has presented a theoretical model or explanation on the ESL students' experiences with literary texts. Highlighted below are the conclusions that can be gleaned from the theoretical model:

- Language difficulty in a literary text coupled with relative lexical impoverishment of some ESL students is responsible for some students struggling with literary texts.
- Length of a text, such as a novel, combined with less reading time available sometimes result in a loss of plot navigation which may be mediated by internet summaries and analyses.

- Some ESL students grapple with the authority of interpretation in poetry, while others associate poetry with higher levels of cognition or thinking and therefore expect a positive challenge from it. Another view is the relativity of interpretation as students believe that there is no correct interpretation, but each reader brings his or her experiences to bear during interpretation.

- Some ESL students consider novels to be laden with exploratory ideas, while plays have a barren exposition and yet are preferred for their interactive nature.

- A lack of shared outcomes coupled with a heavy workload in literature assessment is perceived by some students to be responsible for their poor performance.

- The internet summaries and analyses are pivots around which the study of literary texts revolve as they provide an entry point to the text and offer a breakdown of the text to ease cognition.

- Some ESL students tend to rely on their lecturers and peers as part of collaborative reading, thus leading to a convergence of different viewpoints and interpretations.

SIGNIFICANCE OF LITERATURE

This section highlights how the theoretical model and the conclusions above are significant in the light of the literature reviewed in Chapter 3 and other studies echoing similar findings.

The related phenomena of language difficulty and relative lexical impoverishment of some ESL students are discussed in chapter 3. It is intimated by Hasim and Din (2009) that 'linguistic complexity of a [literary] text, in terms of words and sentence structure' is a challenge for ESL students. This finding is taken a step further in this study to incorporate actions or interactional strategies adopted by students to remedy this situation. That is, they consult dictionaries which, in turn, affect the fluency of reading because readers end up focusing on the meaning of individual words, not the whole text. The whole process is 'time consuming' and results in the loss of interest by the reader. Ahmad and Aziz (2009) also expressed that ESL students have to contend with the content that is difficult and the language structure that is unfamiliar when reading literary texts. The author also adds: 'Lack of

vocabulary hinders ESL students from understanding and appreciating literary texts.' There is nothing said about how the students mediate the situation. Other authors who highlighted the same phenomenon are Wallace (1986) as cited in Bouazid and Le Roux (2010), Moyo (1996), Nair *et al* (2012), Jayalakshmi and Sandersingh (2010), Khatib and Nourzadeh (2011), Duff and Maley (1990) as cited by Katema (2012), Rodhika (1991) as cited by Katema (2012), Walker, White, and Butler (2002). None of these authors adopted a grounded theory approach with its inherent intricacies of causal conditions, interactional strategies, intervening conditions and consequences of the phenomenon of language and lexical difficulty on the study of literary texts. There is no mention of students relying on the more knowledgeable other to decode the text for them, except for Snapper (2009) who arrived at an almost similar conclusion having observed a transition of students from A Level English to University. He found that students were affected by the 'volume of reading' and the additional 'secondary critical texts' as well as their laziness so they 'constantly needed the lecturers' mediation.' The authors were silent on collaborative reading to arrive at the convergence of different viewpoints and interpretations.

Embedded to the issue of language and relative lexical impoverishment is the notion of an assumed competent reader. Lecturers' expectations of students' competences are not always met. Here are some typical comments from respondents in the study which highlight the unrealistic expectation of students being competent readers: Respondent 6: 'This experiences are caused by that English needs special attention, analysation but I am from poor rural schools' (KG55). Respondent 15 states: 'And then the way they mark, they are marking like they are marking honours whereas we are not English … English is our first additional language' (Codes 172 & 173). Another one is from Respondent 21: 'So my view on their marking – I don't know how they do it. They have a different … even with language they mark like we PhD students or something' (Codes 204 & 205). Snapper (2009) has been cited in Chapter 3, pointing out that students and lecturers do not share the same agenda when it comes to literary studies as the latter assume that students have some prior knowledge about literature. Other authors as well have harped on the unrealistic expectation of the lecturers about ESL students. Hasim and Din (2009) put it succinctly: 'Lack of background knowledge and cultural background results in a lack of understanding of the literary texts.' Graber and Stoller (2002), Anderson (2007)

and Wallace (2003) as cited by Bouazid and Le Roux (2010) stress the point that ESL students are assumed to be able to interpret, understand and critique literary texts. This is what Isenberg (1990) and Torell (2001) as cited in Bouazid and Le Roux (2010) refer to as literary competence. Snapper (2011) also stresses the similar point. What set this study apart is the conclusion that some ESL students tend to rely on their lecturers and peers as part of collaborative reading thus leading to a convergence of different viewpoints and interpretations.

In respect of the length of text, I fully concur with Hassim and Din (2009) as they propound that 'length of text or word count plays a role in sustaining the interest of the second language reader.' However, the authors' finding is taken a step further in this study as it is highlighted that length and interest are mediated by the available reading time, and whether the text is read for pleasure or is prescribed for assessment or not. Interest is also sustained by the relevance of the themes grappled with in a text. Furthermore, the authors fall short in mentioning the interactional strategies that are employed by the ESL readers to mediate the length factor, that is, relying on the internet summaries and analyses (sometimes at the expense of the actual text). The perspective which is not fully covered by this study is the contribution of Katema (2012), when highlighting the distinction in the reception of the longer and the shorter texts. The author asserts that text length presents a challenge to the EFL readers and goes on to mention the reason why some students still prefer the longer texts – 'shorter texts lack contextual support and repetition found in longer texts.' This corresponds with what I referred to in the theoretical model as a barren exposition (in the case of a shorter text like a play) and the rich exposition which is laden with exploratory ideas (in the case of a longer text like a novel).

Relating to the text is closely linked to the relevance of themes mentioned in the paragraph above. In the theoretical model relating to the text is an intervening condition which facilitates the reading of long texts. Several authors in the literature review have discussed the significance of the literary text's cultural relevance to the reader, and this factor makes the reader relate easily to the text. The text speaks to the reader's worldview. I fully concur with Hasim and Din (2009) who argue that 'texts which are not culturally related and difficult reduce students' interest in reading literary texts.' Others include Snapper (2011), Kramsch (1985), Connell (2000),

Moyo (1996), Phelps (2007), Eaglestone and English (2013), Khatib and Nourzadeh (2011), Carter and Long (1991) as cited by Ketema (2012), as well as Brooks and Browne (2012). The issue of relating culturally to the text is mentioned in the theoretical model as a condition which facilitates the reading of a long text, not as an independent factor.

Another salient point mentioned in the theoretical model is the authority of interpretation, and relativity of interpretation, especially in respect of poetry. Hasim and Din (2009: 126) state that 'the deep meaning results in multiple interpretations of words and sentences.' These authors do not specify the genre in which this phenomenon obtains, nor do they mention the intervening conditions. It is Peskin (2007), who singled out poetry as enjoyable to students because it is challenging and full of emotion. A text written in poetic form triggered conventional expectations and aesthetic operations – a confirmation of the conclusion in this study that students associate poetry with higher levels of cognition.

Relativity of interpretation (students bringing forth their past experiences forth in interpreting a text) is related to the schema theory. The authors who are cited as highlighting this phenomenon in the literature review are Kitao and Kitao (1989), as well as Khatib and Nourzadeh (2011). However, they are not specific to poetic interpretation.

The internet summaries and analyses are pivots around which the study of literary texts revolves as they provide an entry point to the text and offer a breakdown of the text to ease cognition. None of the reviewed authors has highlighted this phenomenon and its consequences in relation to the study of literary texts. The closest hint is from Snapper (2009) who mentions the transition challenges faced by new university students as follows: 'The layout of the anthologies of literary studies also posed a challenge to the students as they lacked useful information such as summaries, guidance or context.' How students resolve this situation is not addressed by the author.

The interplay of lack of shared outcomes coupled with a heavy workload in literature assessment being perceived by some students to be responsible for their poor performance is not clearly covered in the reviewed literature. Only Snapper (2009) alludes to new students being affected by 'the volume of reading'. This is, however,

not said in the context of assessment; it pertains to the transition from A Level English to University English.

In a nutshell, none of the reviewed literature presents a theoretical model as prescribed by Strauss and Corbin (1990) with its systematic procedures. Though certain elements can be traced to other studies, they do not form the coherent interconnection brought by causality, interventions and consequences.

RECOMMENDATIONS FOR FUTURE RESEARCH

Firstly, the changing role of the lecturer in the face of the more detailed and concise literary analyses offered by the internet needs to be isolated and studied as a salient variable in a study. What was observed in the study was that the lecturing styles need to take account of the fact that students are already exposed to a number websites which offer detailed analyses before they attend lectures. Sometimes students are tempted by this readily available source of information not to read literary texts – if they do they do not intellectually engage with the texts knowing that they do have a second teacher, that is, the internet. Therefore, with the cyber revolution already mobilised, a better articulation of concomitant teaching strategies of literary texts is required.

Secondly, the notion of the competent reader of literature assumed by Departments of English literature at some South African universities needs further investigation. There seems to be a discord between the competences that the high school curriculum offers, and what the university expects of first time entrants. One example of this discord is that in the National Senior Certificate examination for English First Additional Language (which used to be called English Second Language before the new dispensation nomenclature) candidates are not required to write literary essays, whereas university departments of English rely almost exclusively on the literary essay for assessment.

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APPENDIX 1: Elicited Material

RESEARCH QUESTIONS

1. Briefly tell me about yourself and your educational background (high school language of instruction, home language and other languages you are able to speak and write).Why do you study English literature?

Respondent 1

I am Miss---- originally from Durban.

Respondent 2

NO COMMENT

Respondent 3

NO COMMENT

Respondent 4

I am Miss----- from Bhamshela. I did my high school education in a government school Qalakahle High school I can speak and write English.

Respondent 5

I am Miss---- who was studied at Mthunziwoxolo High school under Ulundi. My home language is Zulu and I'm able to talk English.

Respondent 6

From rural school english was tought as second additional language. IsiZulu was my home language.

2. Why do you study English literature?

Respondent 1

I don't want reading so i want to push myself to read and Because English is the medium language accross the world so if i understand and can construct full sentences i can go wherever in the world and be understood.

Respondent 2

The reason why I study literature, most importantly, is because I love English. As a student, literature is where I get to fully express my views on the assessments that we write. The books we read broadens my knowledge on the basis of English as my second language. The books, poems, in fact, all literary texts we use, motivate me in such a way that makes me certain that I could be a successful author like the others. I intend to teach literature to the successive generation as well. I want to write literary texts that will be admired and recognised. Literature is one of the major tools that I will use to leave a mark in this world, so that most people would know that I was here.

Respondent 3

No answer

Respondent 4

I don't know why we are doing literature because we are going to need it in the real world. But I think we doing it because there are those maybe who will be writers so it will help them.

Respondent 5

I'm doing Bachelor of Tourism. So it is compulsory to study English literature to complete your degree. If it were optional, I would not study it.

Respondent 6

It is an additional module in my degree, (B tourism).

3. What are your experiences with literary texts (poems, novels, short stories and plays)?

Respondent 1

They're very interesting, boring at times but they will Help me especially in learning new words and my reading skills, but sometimes I find it hard to understand because of the english words they use.

Commented [KG18]: INTERESTING vs BORING LITERATURE

Commented [KG19]: NEW WORDS and READING SKILLS

Commented [KG20]: LITERATURE IS HARD ...WORDS

Respondent 2

The literary texts we use in class are very interesting. Most especially, I love poems. I enjoy reading and analysing the various expressions of poets and the touchy messages that they usually convey. I have profoundly enjoyed texts written in old English e.g. Shakespear's poems and plays, Chinua Achebe's novels and poems as well. The ability to comprehend and analyse old English literary texts, comes as a great privilege to me as an English student.

Commented [KG21]: LITERARY USED IN CLASS...INTERESTING

Commented [KG22]: ENJOY ANALYSING EXPRESSIONS OF POETS

Commented [KG23]: POETS 'TOUCHY MESSAGES'

Commented [KG24]: ENJOYING OLD ENGLISH

Commented [KG25]: COMPREHENDING OLD ENGLISH A PRIVILEGE

Respondent 3

As a student in pursuit of a Degree entailing the English module, I find the prescribed English academic texts interesting and somewhat informative. They are informative in a sense that illuminates various social and political issues which dominate societies. However, despite how informative these texts are, they bear a very limited impact or influence in one's lifestyle as a student in pursuit of education in its greatest of quality.

Commented [KG26]: TEXTS ARE 'INTERESTING AND INFORMATIVE'

Commented [KG27]: INFORMATIVE : ILLUMINATE SOCIAL AND POLITICAL ISSUES

Commented [KG28]: LIMITED INFLUENCE on STUDENT LIFESTYLE

These prescribed texts are read for the mere purpose of preparing for assessments, ultimately, to graduate. The accomplishment of graduating is however not gratifying when the content which we are equipped with, fails to develop our individuality in a sense that they do not inform us on what is really going on around us. The prescribed texts fail to have any significant impact, thus are forgotten as they do not pose much relation nor relevance to the reader.

Commented [KG29]: TEXTS READ MERELY FOR ASSESSMENT and GRADUATION

Commented [KG30]: INFORMING INDIVIDUAL ABOUT LIFE

Commented [KG31]: NO RELEVANCE TO THE READER

Texts based on Black consciousness, on the other hand, introduce a new aspect of telling a story in a vivid and emotional way that easily captures the reader. Such texts have a different effect as one can easily relate to the controversial but highly influential content. I am not asserting nor implying that there is anything wrong with the current texts, my plead lies in the inauguration of Black conscious novels. Such texts have developed my intellectuality and thinking mind beyond what the prescribed texts have. I simply wish of this upon other inquisitive readers.

Respondent 4

My experience is good but not best especially poems. I do not understand poems very easily. The problem with novels when reading a novel written in an old English or Shakespearean English

Respondent 5

I experienced poems and plays than the other.

Respondent 6

My experience is that poems need to be analysed firstly before answering questions. Novels have indirect understanding.

4. What do you think causes the experiences you have mentioned? How does it all happen?

Respondent 1

Sometime difficult word are used in the books we read, and it's not easy to understand but once a lecturer explains it to you the level of understanding is much better.

Respondent 2

What causes the good experience I have with literary texts is my lecturer and my classmates. Mr --- is the kind of lecturer who makes it impossible for a student to miss a class. Not because he has some way of forcing us to do so, but because of

Commented [KG32]: TEXTS ON BLACK CONSCIOUSNESS

Commented [KG33]: VIVID and EMOTIONAL NARRATION OF BC CAPTURES THE READER.

Commented [KG34]: RELATING TO THE CONTENT

Commented [KG35]: INAUGURATION OF BLACK CONSCIOUS NOVELS

Commented [KG36]: INQUISITIVE READERS

Commented [KG37]: EXPERIENCE NOT BEST IN POEMS

Commented [KG38]: NOT UNDERSTANDING POEMS

Commented [KG39]: NOVEL - PROBLEM OF SHAKESPEAREAN ENGLISH

Commented [KG40]: POEMS: ANALYSE BEFORE ANSWERING QUESTIONS

Commented [KG41]: DIFFICULT WORDS

Commented [KG42]: LECTURER EXPLAN[ATION for] UNDERSTANDING

Commented [KG43]: MY LECTURER AND CLASSMATES = GOOD EXPERIENCES

Commented [KG44]: THE KIND OF LECTURER

the fact that his lessons drive us to come to class and learn more than what we had learned the day before. As well as to discover, or rather, evaluate how much we have learnt because of the kind of questions he directs to us as students. The way he communicates with us is quite informative. There's always a good vibe in class. We learn new things almost every day. I get to learn different and unique ideas from the responses and questions of my classmates. Both in class and tutorials. There's not a single day where I find myself regretting why I chose this field of study.

Respondent 3

NO COMMENT

Respondent 4

I think the style that is used or English that is used it makes it difficult to understand. It happens when trying to analyse the text especially poems that is where the big problem is

Respondent 5

My lecturer in the class Mr---- made me understand better about these literary texts and also groups that I was attended during my spare time.

Respondent 6

This experiences are caused by that English needs special attention, analysation but I am from poor rural schools.

Commented [KG45]: LESSONS DRIVE US TO COME TO CLASS

Commented [KG46]: SOMETHING NEW: DISCOVERY

Commented [KG47]: KIND OF QUESTIONS ASKED

Commented [KG48]: A GOOD VIBE IN CLASS

Commented [KG49]: LEARNING NEW THINGS

Commented [KG50]: LEARNING UNIQUE IDEAS FROM RESPONSES OF MY CLASSMATES

Commented [KG51]: STYLE OR ENGLISH USED …DIFFICULT

Commented [KG52]: TO ANALYSE …POEMS [IS] THE BIG PROBLEM

Commented [KG53]: MY LECTURER MADE ME UNDERSTAND BETTER

Commented [KG54]: SPARE TIME GROUPS [MADE ME UNDERSTAND]

Commented [KG55]: ENGLISH NEEDS SPECIAL ATTENTION, ANALYSATION

Commented [KG56]: POOR RURAL SCHOOLS

APPENDIX 2: Interview Transcripts

Respondent 7:

Background

Ok. I'm originally from Johannesburg and I have been doing English at high school as my second language and now I'm doing it as my first additional, I think. And then …a I'm currently at…studying at University of Zululand doing final year as a Dual Major.

INTERVIEWER: Why do you study literature?

RESPONDENT: *Ok. At first I don't want to lie, like I was like puzzled. I did not know what to expect from English. I loved English. A … I was passionate in writing stories like write books for kids. Things like that. But then I changed my perspectives. Now I wanted to be an editor, and then changed again. But now I would like to use my English as a radio broadcaster. That's the only reason.*

INTERVIEWER: Do you find English literature useful for the purposes you have just mentioned?

RESPONDENT: *A…literature as such, yes. Because I'm going to be a broadcaster, maybe at first they will ask me to read up stories, like to…to maybe to create stories or plays in the radio and so forth. But ja its useful so far.*

INTERVIEWER: What are your experiences with the different types of genres of literature: poems, novels, short stories and plays?

RESPONDENT: *Ok. When it comes to the poems, poems are quite tricky. But then one thing that I've learned from poems is that there is no right or wrong answer from them because it's about what you think the poem says. But because what ….because we do not get the exact answer from the writer, yes, of the poems. But then when it comes to the lecturers you find out that your thoughts or the way you read the poem was something so different. Especially the Victorian poems, they very confusing. I can relate to Romantics and such, but the Victorian is very confusing. And then novels … eish they very long. I don't like novels. But then I do read them but most of the time I go*

to the *internet* because *they quite confusing* cause they start up with something else. *You think that you got the book and then when the time goes on it's something different. So I usually start up from the internet and then read the book after.* But then the thing that I *enjoy are plays…because* then you can…a… . *In plays everything is being portrayed like exactly. You can picture everything that is happening there.* Like a …picture and then just *imagine what is happening* and so forth. Like now reading the book *A Doll's House. It's very interesting. And* then our *Professor has made*…has promised us to put a play to watch. So I think it is a very interesting technique to come up with.

Commented [KG67]: INTERNET MOST OF THE TIME	
Commented [KG68]: NOVELS QUITE CONFUSING	
Commented [KG69]: INTERNET FIRST	
Commented [KG70]: ENJOYS PLAYS	
Commented [KG71]: PLAYS … PICTURING EVERYTHING	
Commented [KG72]: IMAGINING WHAT IS HAPPENING	
Commented [KG73]: A DOLL'S HOUSE IS INTERESTING	
Commented [KG74]: OUR PROFESSOR	
Commented [KG75]: WATCHING PLAY…INTERESTING TECHNIQUE	

INTERVIEWER: I noted that in poetry there is a question of how you interpret and how the lecturer interprets. What is the best way you think lecturers can tackle poetry?

RESPONDENT: *[Sigh] When it comes to poetry, like the history the history of poetry. Like when you talk about Baron we know like Baron maybe…how was….we talk about his history. Like what were his thoughts about some other things – like maybe the background history of that writer may help a student to come up with…ok because vele Baron was someone who was very much in touched with nature and everything or was more romantic; was interested in maybe sexual intercourse and something like that. Maybe that can give you can give you an ideas on how to tackle that poem.*

Commented [KG76]: POET'S HISTORY INTRODUCED	
Commented [KG77]: HISTORICAL BACKGROUND	

INTERVIEWER: Interestingly, you said the novel is a bit too long. Do you think you will continue reading novels after finishing your degree?

RESPONDENT: *It has to be an interesting novel 'cause I do find some novels very interesting. I do not like novels for one thing – that they are long and sometimes you get lost in them. Like there was this novel I read Things Fall Apart. It was a bit confusing like I could not get exact thing that was happening there. So but then another novel that I read that was quite interesting. It was Tambuzai. Yes…it was Nervous Conditions and then the other one…*

Commented [KG78]: NOVEL TO BE INTERESTING	
Commented [KG79]: NOVELS ARE LONG	
Commented [KG80]: THINGS FALL APART CONFUSING	
Commented [KG81]: NERVOUS CONDITION INTERESTING	

INTERVIEWER: As a follow up, what would make a novel an interesting one for you? What is it that interests you? What kind of subjects or issues?

RESPONDENT: *Like…a…novel should be something that is true. Like I enjoy most books that have been written - Maru Bessie Head. [Be]cause] basically Maru talks about the real things that happen even though he writes something that can be…not true sometimes. But then most of the novels that he write them, I enjoy Maru novels.*

INTERVIEWER: So there must be a connection with reality?

RESPONDENT: *Yes. Yes. If something cannot be…you see. What is this book? A..about…a….religious, we read it last year…it was a William Shakespeare's book. It was a play…Macbeth. Macbeth…eish is such not a nice poem, it's not such a nice book for me. So [laughs] people loved it but I just can't Macbeth. It just sounds too good to be true. I don't know…it's just not true.*

INTERVIEWER: You mentioned something about going via the internet before approaching a novel. How useful is that?

RESPONDENT: *Oh…ok. With novel it is useful. With poems, it's not very wise…to like…going to the internet and then look at what other people think about the novel. With novel it's something that people went through and they tell you what to expect from the book. It's not…ehhh…there is different websites that a student can use. We have Shrimp, we have Shmoomp. And I wouldn't depend so much on Wikipedia…a…but then people do use…use Wikipedia, but I'd prefer those small internet services. But then what I would prefer is that…what I always say is that do not depend much on the internet when it comes to poetry because then it's different views from different people and it's not always right what they say. And when you go and read the poem you already have the thoughts of what the other person thinks. So I think it's very wise using the internet.*

Do you think the language that is used in all these genres is at an appropriate level for students?

RESPONDENT: *No. Especially when it comes to this old…there is…confusion when it comes to this Shakespearean language [be]cause we are used to this language…English language…like the normal one. Not used to thy, thou – those can*

Commented [KG82]: NOVEL TO BE TRUE

Commented [KG83]: REAL THINGS BE ADDRESSED IN NOVELS

Commented [KG84]: REALITY AFFIRMED

Commented [KG85]: MACBETH NOT A NICE BOOK

Commented [KG86]: TOO GOOD TO BE TRUE

Commented [KG87]: INTERNET NOT WISE WITH POEMS

Commented [KG88]: INTERNET TELLING WHAT TO EXPECT FROM BOOK

Commented [KG89]: DIFFERENT WEBSITES: SHRIMP, SHMOOMP

Commented [KG90]: PEOPLE DO USE WIKIPEDIA

Commented [KG91]: PREFER SMALL INTERNET SERVICES

Commented [KG92]: DO NOT DEPEND ON INTERNET FOR POETRY

Commented [KG93]: SHAKESPEAREAN LANGUAGE IS CONFUSING

be very confusing. So each and every time like when you cannot like read something and then understand entirely, you just need someone to a bit...to help you. Ja, so you cannot just do this alone. Ja, when it comes to language , I think they should just change it if possible [be]cause (laughing) poetry that has been written by those people ....and you cannot change someone's work.

INTERVIEWER: There are Shakespearean textbooks like that – where you have one page of old English and then the other page of modern English.

RESPONDENT: *I think that could be very helpful. Yes, I think that could be very helpful. Or something new would be nice. We cannot like just every on and on and on. We did Macbeth at high school, then we came back at school we doing the very same thing. Some of us are expecting...we like challenges. So we cannot go on and on and on with one and the same thing – new things.*

INTERVIEWER: You said you want to be involved in the media. Do you think literature really gave you what you what you expected when you came to the Department of English? Did it give the necessary that you thought you would gain from the English course?

RESPONDENT: *Yes, it did. It did. Like...you cannot take me and someone who did English at level one or who didn't even consider to do English and compare our writing. Because if I speak English and then write it, that would be different. Someone can speak English very fluently; someone can write it very...a... very grammatical English. But when it comes to writing, English can be very difficult. But English has done so much for me. Like when we read some...when we edit our assignments and then you read one person's assignment you find there are a lot of errors there, and only to see that this person really does lack English.*

Commented [KG94]:	NEEDING SOMEONE TO HELP
Commented [KG95]:	SOMETHING NEW
Commented [KG96]:	WE LIKE CHALLENGES – NEW THINGS
Commented [KG97]:	IMPROVES WRITING
Commented [KG98]:	EDITING ASSIGNMENT

RESPONDENT 8:

Background

I matriculated in Milani High School in Ulundi in 2002. Obviously…….the medium of instruction was English language. And my home language is IsiZulu. I can also write and speak Afrikaans. But a little.

INTERVIEWER: Why do you study literature?

RESPONDENT: *Actually …a….a… programme in this University was full, so I was advised to take this course. But I don't regret my decision [be]cause I think I'm still on the line because my intention is to study…. Ja so I think in the future I can study PGCE.*

INTERVIEWER: Oh you want to be a teacher?

RESPONDENT: *Yes. So that I can be a teacher. Or even a journalist, I think.*

INTERVIEWER: What do you mean if you say you have no regrets?

RESPONDENT: *Because the knowledge I've gained, the skills, and vocabulary is developed, pronunciation and even spelling. All those skills have developed gradually. So I think I'll be an effective communicator.*

> **Commented [KG99]:** SKILLS DEVELOPED: PRONUNCIATION, VOCABULARY AND SPELLING

INTERVIEWER: Generally, what are your experiences with literature? I want to be more specific now, focussing on poems, novels, short stories and plays.

RESPONDENT: *Ja, like I've said the writing skills like when I'm analysing poetry, we use to write short essays. So, therefore I've noticed that my writing skill has been improved. And other things is that about poetry is…you just give your…I don't know whether to say my opinions….suggestions. I just say anything as long as I'm going to give evidence to support my argument.*

> **Commented [KG100]:** WRITING SKILLS IMPROVED

> **Commented [KG101]:** POETRY ALLOWS ONES OPINIONS / SUGGESTIONS

INTERVIEWER: So that is poetry.

RESPONDENT: *I think it goes the same with i novel. And also I've noticed that the writers use novels in order to express their emotions or thoughts …ja… even the views about the world.*

INTERVIEWER: Do you think their views about the world are useful to you?

RESPONDENT: *Yes, they are. [Be]cause I've acquired general knowledge. If I can be specific, about politics, feminism, and so on – things like that.*

INTERVIEWER: Specifically, what have you learnt about feminism?

RESPONDENT: I've learnt that feminist like Maya Angelou and many others, they are against oppression of women, they advocate for women. For instance in other countries, women were not allowed to study or to write novels, so and on. Secondly there were things like arranged marriages to women. If you can go back to Satan what was the novel… oh… colour Purple. Yes things like that.

INTERVIEWER: Any plays that you have in mind?

RESPONDENT: *Macbeth. Ja, although it was written 400 years ago [laughing] but you can see that its interesting . we are being inspired to write and I've noticed that even the white people do experience things like witchcraft … like Afrikaans case I remember there, there are three witches .so the behaviour of white people can also be related to the behaviour of the blacks.*

INTERVIEWER: You mentioned something " although written 400 years ago"? What comment can you make around '400 years ago', the fact that you are studying Macbeth today, yet written 400 years ago?

RESPONDENT: *I think the way people were living back in the days is totally different from the way we live now. Ja. But in terms of literature, I think Shakespeare was the one… was the best writer, even compared to the recent writers he's still the best. Yes.*

Respondent 9:

INTERVIEWER: Why do you study English literature?

RESPONDENT: *Well, studying English literature wasn't one of my career. It was not even in my mind when I came here. But the problem was that I went to the Department of Psychology where I just thought I wanted to be a Psychologist but only to find that it was already full. There was no space for me so I just walked downstairs and I was told that there is the English Department. So I went there and then I was taken because my English I passed my English very well*

INTERVIEWER: So when you went to the Department of English what did you expect to be taught?

RESPONDENT: *I had no idea, to be honest. But I knew maybe we going…it has to do with English but I didn't know it would be a lot of books like novels and plays and all that.*

INTERVIEWER: What are your experiences with literature?

RESPONDENT: *Considering poems, I wouldn't say I'm interested with the poems that are being read; I mean are being studied here. Because we   are being taught poems…being written like long time ago and…ja. Shakespeare poems…they are just…ja. When it comes to novels well I always like to read, but I never got time like to read, read to understand the book. When I have to read a novel, it's more like I'm under pressure. I get not to understand a novel but only to read it because I'm going to write an exam or I'm going to write a test or an assignment.*

INTERVIEWER: You talk about 'read[ing] to understand' and you are 'reading under pressure'. How do you manage? Under the very same pressure you are talking about, how do you get to understand the novel then?

RESPONDENT: *Well, there are those lecturers who have got the skills to teach. Well others make you not to…you get everything that you have to know from them. But sometimes you rely on the internet where you just going to get Sparknotes that are*

Commented [KG111]:	ENGLISH NOT MY CAREER
Commented [KG112]:	NO SPACE FOR ME
Commented [KG113]:	NO IDEA
Commented [KG114]:	LOT S OF BOOKS
Commented [KG115]:	NOT INTERESTED IN POEMS BEING STUDIED
Commented [KG116]:	LONG TIME AGO…SHAKESPEARE POEM
Commented [KG117]:	NO TIME TO READ NOVELS
Commented [KG118]:	READ NOVEL UNDER PRESSURE
Commented [KG119]:	[PRESSURE] NO UNDERSTANDING
Commented [KG120]:	READ TO WRITE EXAM, TEST OR ASSIGNMENT
Commented [KG121]:	SKILFUL LECTURERS
Commented [KG122]:	SKILLS TO TEACH
Commented [KG123]:	OTHERS [LECTURERS] MAKE YOU NOT TO
Commented [KG124]:	YOU RELY ON THE INTERNET

going to tell us more. But if I take the book with me to read at home, then that's the time where I get to understand it because I don't have any assignment to do and I have enough time to read it.

INTERVIEWER: Ok. You have mentioned the Sparknotes. How useful do you find the Sparknotes to be?

RESPONDENT: It depends. There are sparknotes that…which are …like sometimes if you are not wise enough, you can take everything they say. But sparknotes are not exactly…they are not…a…what can I say? They are not…you cannot rely on them like hundred per cent because there are other things that are not said or mentioned in the sparknotes which maybe in the book they are very important.

INTERVIEWER: So do you find the combination of the book plus Sparknotes useful?

RESPONDENT: Yes. But it's important to first understand the book first. Then you can go to the sparknotes. But because of the pressure, we get not to understand the novel – but then rely on the sparknotes and then just to get rid of the novel in front of our eyes.

INTERVIEWER: I like the phrase 'get rid of the novel.'

RESPONDENT: Yeah.

INTERVIEWER: And the plays?

RESPONDENT: The play…mhhhh…there are those lecturers who can make you understand the play. Like get you to like it. Like we doing A Doll's House and it was very interesting. A…a… even, the lecturer even tried to to make other students to sort of act the play. So you had… ja. When it comes to plays and they are very short, I like that. They are very short, you can just…within two hours, you are done.

INTERVIEWER: So how frustrating is the volume of the book?

RESPONDENT: Don't mention that. When the novel is too big, they…it just feels like when am I going to finish because you come…I come to the book and I…when am

going to finish? How…and…ja. The volume of the book… ahh kind of have an influence on reading it.

INTERVIEWER: Now let's come inside the book, the content. What are your experiences with the kind of content that is covered in novels and plays?

RESPONDENT: *Others they are like good. But others I find them useless. I find them…sometimes I ask myself why are we studying this? Why? Because it has got nothing to… I mean…or maybe it's because I do not understand or maybe I didn't get enough time to read it. But then it happens that sometimes I find the book it's not useful.*

INTERVIEWER: You say 'some novels are useless.' What kind of novels would you find useful?

RESPONDENT: *The ones that doesn't, the ones that…I mean…I hate the that have to do with apartheid. I mean that have to do with telling us that blacks were like this, blacks are like that. I just don't like those novels. I just like the ones that are going to…maybe…just tell me more about ehhh…I mean…ja.*

INTERVIEWER: What kind of topics do you like?

RESPONDENT: *Referring to the book that we studied…I mean Nervous Conditions and it was…it's one of the books I enjoyed. And also Jane Eyre, I also enjoyed those kind of novels. But there is the one that we are studying, Heart of Darkness, I don't like it.*

INTERVIEWER: By Joseph Conrad?

RESPONDENT: *Yes. And I don't find it, I don't know why they are letting us study it. And my question is why don't they give it to a white person, instead of a black person. This is also means something else. It's about apartheid and telling…its more like…its being racist. And then…they are continuing, in the Department of English, they are also continuing from what…from what the book is saying. Why are they giving it to a black person and it's also like … ja.*

INTERVIEWER: So you hate topics that include racism?

RESPONDENT: *Yes. A lot.*

INTERVIEWER: So you think racism doesn't exist?

It does exist. But then we don't have to be reminded of it. We know about it.

Commented [KG164]: .RACISM

INTERVIEWER: And what do you do about it?

RESPONDENT: *Let it be.*

INTERVIEWER: Ok. Are there any other experiences surrounding the study of literature? What other factors do you think we should be aware of? Anything.

RESPONDENT: *Regarding performance, I do not know why – I'm not saying I'm intelligent, but then I don't know why we are…I mean…I am getting low mark when it comes to English because… . I think maybe the way they mark, the way they… I mean…ja…the way they give us a lot of assignments or a lot of works to do. That also like affects the way…the way I perform.*

Commented [KG165]: PERFORMANCE POOR

Commented [KG166]: DON'T KNOW WHY WE ARE

Commented [KG167]: GETTING LOW MARKS WHEN IT COMES TO ENGLISH

Commented [KG168]: THE WAY THEY MARK

Commented [KG169]: THEY GIVE US LOTS OF ASSIGNMENTS

Commented [KG170]: LOTS OF WORKS TO DO

Commented [KG171]: AFFECTS THE WAY I PERFORM

INTERVIEWER: So if you compare your marks in the other modules and your marks in English, would you say there is a vast difference?

RESPONDENT: *Of course. You don't wanna know. I mean if I can refer you to my last semester modules, I got two distinctions, and one merit and a pass…a pass…when I say a pass I mean a pass for English. Amandle' ndoda, that's what they say.*

Commented [KG172]: AVERAGE PASS FOR ENGLISH

INTERVIEWER: Do you feel that as a student you have an understanding of how the marking process is happening?

RESPONDENT: *I was concerned why I'm getting – I mean low marks, and I decided to go to Dr Lilford and to consult and ask him how do they mark. And he showed a long process. And I think maybe that is the reason why…like…they are using their own formulas that I do not even know.*

Commented [KG173]: LOW MARKS

Commented [KG174]: HOW DO THEY MARK

Commented [KG175]: A LONG PROCESS

Commented [KG176]: THEIR OWN FORMULAS I DO NOT KNOW

Respondent 10:

Background

RESPONDENT: *My first language is IsiZulu and my instruction language in my high school was English.*

INTERVIEWER: Why do you study literature?

RESPONDENT: *First and foremost I study English because I have an interest in it. And I want to improve my vocabulary because each and every day when I read a novel or poem or a short story I come across new words. So I have to refer to my   dictionary and find meaning. It's like I'm in love with literature because it entertain me and…ja. And I don't wanna be self-centred. When I'm reading a novel or a short story I get knowledge and I get other people's views and I learn different cultures from different places.*

INTERVIEWER: What are your experiences, specifically now with poetry, novels and plays? How do you experience these genres?

RESPONDENT: *Sometimes I find it hard to interpret novels or short stories because writers are different and they think about their perceptions. If I read the novel, it's not my view but it's a view from other person. So but because we here in this University we have a powerful lecturers but they make, they put more light. So I easily understand because have powerful lecturers.*

INTERVIEWER: So what else makes it hard beside the fact that the writer has different views from yours? What else makes literature hard?

RESPONDENT: *Because ehhh language. They even metaphors, so I find it hard to interpret those metaphors. Sometimes the meaning can be hidden, so I have to push and find the meaning.*

INTERVIEWER: How do you 'push' to find the hidden meaning? What strategies do you use in your reading so that you get this meaning?

Commented [KG177]: TO IMPROVE MY VOCABULARY

Commented [KG178]: NEW WORDS

Commented [KG179]: DICTIONARYFIND MEANING

Commented [KG180]: IN LOVE WITH LITERATURE

Commented [KG181]: OTHER PEOPLE'S VIEWS

Commented [KG182]: DIFFERENT CULTURES

Commented [KG183]: HARD TO INTERPRET NOVELS

Commented [KG184]: [NOVEL] NOT MY VIEW

Commented [KG185]: POWERFUL LECTURERS

Commented [KG186]: THEY PUT MORE LIGHT

Commented [KG187]: POWERFUL LECTURERS

Commented [KG188]: LANGUAGE…METAPHORS…HARD TO INTERPRET

Commented [KG189]: MEANING HIDDEN

Commented [KG190]: PUSH AND FIND MEANING

I think out of the box and I focus on the text that I'm reading and sometimes I consult my lecturers if I come across any obstacles.

Respondent 11:

INTERVIEWER: Before we come to that, can you tell me briefly about your background.

RESPONDENT: *I originally grow up at Empangeni kwesakwa-Mthethwa tha's place I grew up. And education history or life I began my first grade at Mbabe LP School. Then I completed my matric at Nhlungwa High School Mahlabathini District, that is situated at Ulundi.*

INTERVIEWER: What languages are you able to speak and were to using at school?

RESPONDENT: *IsiZulu is my first language and I speak two languages - that is isiZulu and English as my second language. At school in most cases [be]cause my high school was in a rural area so the language was isiZulu though the teachers tried to teach us with English but you know they are people.*

INTERVIEWER: Ok and then getting straight to the central idea of our discussion. Why do you study literature?

RESPONDENT: *Ok I study English literature if I may be specific..m..m. I like English so much and because I think I cannot say it's easy... it's an easy language but for me is so much easier to do literature in English. I understand better in English than in my first language because I think I've done – it's my first time doing literature here in the University of Zululand in English. And so far I never did literature in English language.*

INTERVIEWER: And what are your experiences? Can you share with me your everyday experiences. Since you came you've studied literature for 3 years, this is third year.

RESPONDENT: *Yes. Ok my experiences with the literacy texts, especially with poetry I like poetry more than novels and plays. Poetry has got this that hidden agenda. So as a person who likes to analyse things I like something with hidden agendas where I love to look deeply into it and get a message. That is what it is trying to tell us 'cause if you look at poetry, poetry it doesn't talk about something that is in everybody's eyes. You find that there is only one maybe word that might tell you what is this poem about. So I like that challenge, its challenges that make me so interested and enthusiastic about it.*

And with novels [sighs] if I can look back at the novels that I liked in my level two was the Color Purple. If I look at the Color Purple the protagonist was Miss Jane. No it was not Jane, it was Celie. The life of Celie was somehow related to the life that I lived. And if I look at Jane, Jane - I grew up living the life that Jane was living; the strength that she had, the reason that Jane grew up having that power to believe in herself. You know that was that gave me also the reason that sometimes if things are bad in life that doesn't mean that we must fall and let everything to bring you down. So I like that about the novels, they tell life they tell you about somebody's life, some protagonist's life - that what happen in her life and you get to understand that some other people do live a life that might be different from the life that you've been living.

Is there any other aspect of the play that you associate with, or that you feel is not 'on'?

RESPONDENT: *No I don't think so. I used to consider plays like poetry because you don't just read and think this is exactly what you think. Thus you find that there is something hidden, there is this hidden agenda within it. You have to open your mind and think broadly that what is it that is happening? If I think this way is it alright, or it might be possible that somebody might argue to what I say. So I enjoyed poetry so much and plays. I like them. Cause I remember in our Level 2 there was this main text - it was about The Crucible and Color Purple. Most of the people they chose the Color Purple and I chose The Crucible, they say why you chose The Crucible . I say I enjoyed it, it was like me and my other colleague **Name** we were the only two who chose that. So I used to prefer plays than the novels if maybe I have to choose.*

Commented [KG196]: LIKE POETRY MORE THAN NOVELS AND PLAYS

Commented [KG197]: POETRY..HIDDEN AGENDA

Commented [KG198]: LIKES TO ANALYSE THINGS

Commented [KG199]: LOVE TO LOOK DEEPLY INTO IT [POEM]

Commented [KG200]: POETRY ...NOT IN EVERYBODY'S EYES

Commented [KG201]: LIKE..CHALLENGE..INTERESTED...ENTHUSIASTIC

Commented [KG202]: COLOR PURPLE...LIFE OF CELIE RELATED TO THE LIFE I LIVED

Commented [KG203]: GREW UP LIVING LIFE JANE WAS LIVING

Commented [KG204]: NOVELS TELL LIFE

Commented [KG205]: HIDDEN AGENDA

Commented [KG206]: ENJOYED POETRY

Commented [KG207]: THE CRUCIBLE ENJOYABLE

Commented [KG208]: PREFER PLAYS THAN THE NOVELS

What other factors and experiences do you think are relevant towards the study of literature?

RESPONDENT: *Ok. What I have experienced with literature so much is being in love with reading. I used to ignore reading, but now I enjoy it. If I look at the title of that book I will be enthusiastic to know that what is that it is trying to tell us. And sometimes I used to look at the size of the text and say hey this book when am I going to finish it. But now since I started to do literature I've read so much books - big volumes. And now it's not a problem for me to read a book. So I read 'cause you find that I'm doing four novels or four books at a time and find that before I write my exam I have to read. So now I'm so much interested in reading. And then I've experienced that so far I'm fluent on my reading yes…and I've gained that confidence that English is not such a difficult language as long as you are so enthusiastic about it, it's so much easier.*

1. What goes through your mind when you read literature?

ELICITED MATERIAL

Respondent 12:

New insight and [1]vocabulary, how other people view the world, how they express their [2]views pertaining our surroundings.

[1]EXPANDING VOCABULARY

[2]WORLDVIEW

Respondent 13:

What goes through my mind when reading literature are numerous questions. For example, I think of [3]what inspired the author of that text, novel or poem / what I should learn from the [4]message conveyed / I also ask myself whether I'm [5]capable of writing any literary work since I am a literature student.

[3]AUTHOR INSPIRATION

[4]MESSAGE / LESSON / GIST

[5]ASPIRING AUTHORSHIP

Respondent 14:

When I read literature I [6]create my own picture relating to the text that I am reading at that particular time. It helps me enjoy the text.

[6]CREATING MENTAL PICTURE **[TAC]**

INTENSIVE INTERVIEW

Respondent 15:

Ehh one there are lots of things that come to mind when I'm reading literature. For example as I read literature, if maybe it's a novel, I need to [7]understand what it is about and then [8]who are involved with those novel. If it's a poem then I need to know what the poem is all about, the [9]theme of the poem. So there are lots of things as I'm reading literature that I [10]expect. What lesson can I draw pertaining those things?

[7]UNDERSTANDING THE GIST

[8]UNDERSTANDING CHARACTERS
[9]UNDERSTANDING POEM'S THEME / THEMATIC APPROACH

[10] EXPECTING A LESSON

Respondent 16:

What I can say is level2 English was very interesting [11]compared the one we are doing this year. Even the books we were reading were much more interesting. It is easier to [12]read them than the ones we are doing now. But what I can say is ….ok…what goes through my mind when I read

[11]INTERESTING vs UNINTERESTING BOOKS

[12]READING INTERESTING BOOKS EASIER

literature is getting to know about other [13]people's cultures, their experiences. Not like reading English within the country you are in but the other ones outside your country, outside Africa and outside the entire world. I think that's what makes it [14]more interesting. Getting to know what they go through or how they live their everyday life.

Respondent 17:

It depends on the genre cause sometimes, for example, it can speak about love. Maybe the [15]theme of love, maybe death. Then it depends on [16]what kind of literature are you reading on that moment.

Respondent 18:

Something that comes to my mind is the [17]expectation of new experiences. Like if I read a literature I know that something that I don't know – [18]something that is new is going to come up from that kind of book that I am reading.

Respondent 19:

A lot goes through my mind when I read literature, but it [19]depends on the text that I'm reading. If it is [20]boring I get turned off. If it's interesting I am eager to go further with whichever text that I'm reading. [What do you mean 'boring'?] If I [21]don't understand the language or it [22]doesn't relate to my lifestyle.

Respondent 20:

Most of the time I get [23]bored because I do not like the kind of literature we are exposed to here at the University. It's usually old literature of people we don't even know how they look like.

Respondent 21:

I don't have anything in particular that goes through my mind beside I'm really [24]interested in what I want to read. Sometimes, ok let's go for novels, probably the [25]title of the novel. For instance, The Grass is Singing – I mean, that book would take my attention. How would the grass sing? I want to know what's happening – everything, the pun intended and everything else. And when it comes to poetry, I think poetry is

[13]READING OTHERS' CULTURES

[14]
 KNOWING OTHER'S LIVES IS 'MORE INTERESTING'

[15]THEMATIC APPROACH

[16]'DEPENDS ON SPECIFIC GENRE

[17]'EXPECTING NEW EXPERIENCES'

[18]'SOMETHING NEW'

[19]'DEPENDS' ON SPECIFIC GENRE
[20]'BORING' vs 'INTERESTING TEXT'

[21]NOT UNDERSTANDING LANGUAGE YIELDS BOREDOM

[22]NOT RELATING TO READERS' LIFESTYLE YIELDS BOREDOM

[23]BOREDOM EMANATING FROM 'OLD LITERATURE' and UNKNOWN PEOPLE (contemporariness)

[24]INTEREST **[EMO]**

[25]ANALYSING THE NOVEL'S TITLE INSPIRES READING

my favourite. Yeah. I love poetry simply because there is always a [26]deeper meaning to it besides what the speaker had wrote. So when it comes to reading literature, what runs through my mind is [27]wanting to know – I'm curious. I just want to know what's really happening and what's the cause of such and such the title, inside obviously the novel or the poem.

Respondent 22:

[28]Characters, [29]setting where the novel takes place, issues, [30]themes as well as the conflict of the main character and how other characters talk about the main character, as well as how the main character develops; issues pertaining the character and others who are main characters as well.

Respondent 23:

What goes through my mind is that I think there is that [31]excitement. My mind becomes excited simply because literature has brought…so my interest part is poetry. Then I know that I [32]think creatively whenever I have to analyse the poem. So then creative thinking comes to my mind. I know that I have to go deeper; I have to be [33]creative in order to understand the poem. And also the other aspect which is the novels and also drama – very interesting also. But my focus…I become interested when I read those who are written…the novels that are written in [34]first person narration because those are…Let me say they seem more authentic [35]compared to others where there's the so-called omniscient narrator. But what goes on through my mind when I read literature, I become excited. I know that I [36]have to attack the text I'm reading; I have to attack it with the mind wide open. I have to attack it creatively.

> 2. Could you describe the feeling you derive from reading 'old' English? Do you understand fully the words which are in the text?

ELICITED MATERIAL

Respondent 12:

I find it very [37]difficult to fully understand 'old' English simply because it is not easy to derive [38]meaning unless you are guided by someone familiar with it.

[37] 'OLD ENGLISH DIFFICULT'

[38]GUIDED INTERPRETATION

Respondent 13:

I normally feel [39]confused because old English texts tend to contain words that are difficult to comprehend. Although I must say that I find them quite [40]interesting as most of them speak of historical events.

[39] 'OLD ENGLISH TEXTS CONFUSING'

[40] DIFFICULT vs INTERESTING

Respondent 14:

Old English for me seems like another language which is [41]very hard. When I read old English text I always have to have a [42]dictionary next to me which delays the process of finishing the book.

[41] 'OLD ENGLISH VERY HARD'

[42]DICTIONARY DELAYS

INTENSIVE INTERVIEW

Respondent 15:

[43]Eish. When I read old English I sometimes feel not comfortable because it's [44]more complicated. It's beyond the usually writing the usually texts that we use read. For example when I read those poems such as Death be not Proud, those Shakespearean poems, I find it very [45]difficult…**thy**… those words such as **thee** and then the other ones that from the old English. Sometimes to understand it …so I find it [46]boring to read old English because it seems to be very complex as compared to the English that we normally read - that is in the newspapers or something that is for current issues.

[43]FRUSTRATION **[EMO]**

[44] 'OLD ENGLISH COMPLICATED'

[45] 'DIFFICULT WORDS'

[46] COMPLEX LANGUAGE is BORING

Respondent 16:

Not exactly, not all of them. It's [47]kinder difficult to read old English compared to the one we are doing now. Especially for me, not that I'm from this [48]generation but old English is much more difficult. Like when we are reading Shakespeare and Nigerian English, it's also difficult to read. You have to understand and be able to know what they are talking about so that you will be able to understand the text.

Respondent 17:

Sometimes old English becomes [49]difficult to understand. For example, English of Shakespeare's Macbeth…it's difficult to understand but yeah, as [50]lecturer helps you then you understand a bit.

Respondent 18:

It's very [51]complicated that one because they use those difficult words. Sometimes it's [52]not easy to find the actual meaning.

Respondent 19:

I don't fully [53]understand the words in the text since I'm not familiar with the language or those texts. So I don't understand [54]most of the words there. It doesn't make me feel good because I feel I'm not understanding the [55]main idea of the text because of the words.

Respondent 20:

As I've alluded in the first that it's [56]old English and hence…With the words I have [57]no problem in understanding them because I was [58]exposed to that kind of literature from high school. But what I found when I came here I thought things were going to differ, but it's pretty much the same thing which I did on high school which I saw here at University.

Respondent 21:

The minute it says [59]old, my mind automatically thinks boring. But for some particular reason Shakespeare's Macbeth, I love his play, honestly. Even [60]though it's old I like the *thy*,

[47] 'OLD ENGLISH KINDER DIFFICULT'

[48] GENERATION GAP

[49] 'ENGISH OF SHAKESPEARE DIFFICULT'

[50] RELYING ON THE LECTURER

[51] 'DIFFICULT WORDS'

[52]
FINDING MEANING

[53] INCOMPREHENSIBLE LANGUAGE

[54] WORDS

[55]
GIST OF THE TEXT NOT UNDERSTOOD

[56] OLD ENGLISH NOT RELEVANT **[SUBTEXT]**
[57] WORDS UNDERSTOOD

[58] EXPOSURE

[59] OLD MEANS BORING **[ATT]**

[60] PRESTIGE OF ENGLISH

the *thou*'s and all that. Even though sometimes I read and I'm like 'no I [61]don't understand but I enjoy reading it.' I will not lie I can't say I understand the words while reading, I need to [62]refer to something or get someone to explain to me what it means and then…yeah. But old English…yeah…the [63]words are a bit difficult. Even if it's [64]modern sometimes I have reference with Heart of Darkness. It's a very difficult book to read – it's not even old but the text itself contains very strong usage of [65]English words that you need to use the dictionary in every other page or every other paragraph. Yeah. Even though it's old it's not that old. But the [66]text itself – not understanding words.

[*How do you deal with the fact that some words are not easy to understand?*]

I don't like it; it [67]takes long for you to finish the book. And understand you need to [68]first read, read, read then you go back to your dictionary. And then you read again. So it takes, it's a [69]longer process than when reading a book where you have got words, where you could understand all of them. But it [70]takes longer when you have to check something every

time. And you end up not understanding what is it that feels for you to [71]understand and you end up getting bored of the book. Well I easily get bored if that's the case.

Respondent 22:

I've developed my skill of understanding vocabulary in literature as I've been [72]engaging myself in more reading. So I've gained more insight, my vocabulary has increased.

Respondent 23:

No. I don't understand some of the words. There are texts like [73]Macbeth – those are very difficult texts to understand the words there because the English that is used there is not the [74]English that is used in the present day. So it is written in…let me say old English because the era that some of the novels or some of dramas or poem are written – they are

[61]WORDS INCOMPREHENSIBLE BUT ENJOYABLE

[62]REFERRING

[63]WORDS DIFFICULT

[64] 'STRONG WORDS' TRANSCEND TIME / PERIOD

[65]CONSTANTLY REFERRING TO DICITIONARY

[66]DIFFICULTY OF LEXICON

[67]DELAYS READING

[68]STEPS IN READING [Process code]

[69] A LONGER READING PROCESS

[70]

   DELAYS LEADING TO BOREDOM

[71]BORING MEANS INCOMPREHENSIBLE

[72]MORE READING, MORE VOCABULARY

[73]DIFFICULTY OF LEXICON

[74]CONTEMPORARINESS

written the era of 1500, during the era of Shakespeare and John Done and so on. Some English they use is too difficult to understand because some [75]words seem meaningless. Then the feeling that I derive from reading…the old English is [76]not my favourite because it is difficult to understand.

[How do you deal with those difficult words?]

What I do is I consult sources, I [77]consult references like the internet and also…and the reference like the dictionary. But some of the words are not in the dictionary 'cause are outdated. So that is how I try to…

[75]DIFFICULTY OF LEXICON

[76]FRUSTRATION **[EMO]**

[77]'CONSULTING INTERNET/DICTIONARY'

> 3. Which areas of literature study pose a difficulty or challenge to you?

ELICITED MATERIAL

Respondent 12:

To be honest, [78]poetry pose a challenge to me, sometimes I think the only person who can [79]analyse the poem correctly is the poet; however that is not the case. I therefore should highlight that not all of them are challenging. For instance, some of Claude Mckay and Langston Hughes are interesting and find them rather easier to analyse.

[78]POETRY CHALLENGING

[79]POETRY INTERPRETATION

Respondent 13:

[80]Victorian poetry pose difficulty to me. Sometimes I read a Victorian poem twice but still fail to capture its meaning.

[80]CONTEMPORARINESS AND DIFFICULTY OF POETRY

Respondent 14:

It has to be poetry. I find [81]poetry hard to analyse.

[81]ANALYSING POETRY HARD

INTENSIVE INTERVIEW

Respondent 15:

Ehh I may say that like for instance if I may talk about poem that we are doing, I may say in [82]poetry I'm still having a challenge because sometimes as we go to poem or to analyse a poetry, we understand that you may say - you may [83]interpret what the writer or the speaker said in the poem but

you might find that the MARKER is challenging your ideas.

[82]POETRY CHALLENGE

[83]

DIFFERENT INTERPRETATIONS

[84]STUDENT vs MARKER

Sometimes they can say [84]REALLY or that it's your own generalisation whereby we believe… I believe that when I'm writing or something based on poetry is that what you think and then substantiate. Sometimes I find that my [85]ideas are not substantiated in a way that the [86]reader will be convinced

to agree with a particular point. So the marker ends up questioning what I'm saying by saying [87]REALLY or maybe it's your own point, or I beg differ with these things. So those are challenges that come especially in literature. But here and there sometimes things go in a way that I expect them to go.

Respondent 16:

Even though I [88]love poetry, but it gives me a bit of a difficulty. Especially like last semester I was doing poetry by…but he is from Nigeria…I forget his name. He does poetry, and he is also a reggae singer. What he use to write
in his poem, he use to write [89]about the struggle and a whole

lot of things. So his text was very difficult to read. Sometimes he use to write about the way he feels. When you read his poem you have to put his feelings and thoughts; like what he was going through at the time. You have to [90]understand his feelings first before you can understand the poem itself.

Respondent 17:

Mhhh. It's a [91]novel because it's a long text – need time and sometimes you can find many themes in one novel. Some difficulties are there because you have to [92]figure something out in that novel that you reading. That's why it becomes a little bit difficult when I'm reading a novel.

Respondent 18:

I think it's [93]poetry because most of our studies they seem to diverge from the previous method that was done. They mostly focus on the [94]history of the poets than looking deeply into the poem itself. So I just become confused there – that where should be the concentration? And then it just confuses me.

INTERPRETATION

[85]SUBSTANTIATING IDEAS

[86]

CONVINCING READER

[87]'REALLY' / ACCEPTABLR INTERPRETATION

[88]LOVE vs DIFFICULTY OF POETRY

[89]

THEME OF THE STRUGGLE

[90]UNDERSTANDING FEELINGS OF THE POET FIRST

[91]LENGTH OF TEXT

[92]FIGURING NOVEL'S GIST

[93]POETRY DIFFICULT

[94]FOCUSING ON POET'S HISTORY vs 'DEEP' ANALYSIS

Respondent 19:

It would be [95]long novels and poems. LONG NOVELS? It takes [96]too much time and sometimes you don't understand what this is about. You will read about 10 pages but you still [97]don't get the idea. So that's very difficult. POEMS? Poems it's [98]the language. Sometimes you still don't get the idea of the figures of speech.

Respondent 20:

When we are told to offer [99]critical or close reading. Most of the time it's the [100]duty load cause if you have to offer [101]close reading you need more time, whereas that is the source of the problem because of the number of texts we read per semester and other modules which are also demanding.

Respondent 21:

I think its…well I love poetry, but when it comes to these [102]Romantic poetry and whatnot poetry, I simply just don't like those. And with these [103]books from Europe and all – they pose difficulty to me, they challenge me because you don't know exactly what he wants to mean. We've been reading African books; you fully understand why the author such and such thing because [104]you know what happened in your country. Even though I do history but it's a challenge to know what the author in America was trying to relate to you when you here in South Africa. So it's a bit challenging for me with those kind of literature.

Respondent 22:

I haven't seen much of literature that gives a difficulty but I've read some texts. I can mention [105]Rushdie's Shame and Heart of Darkness by Joseph Conrad. Those are the texts that were prescribed for me this semester that I found difficult to go through. But otherwise others I enjoyed very much.

[What sort of difficulty arises from Shame and Heart of Darkness?]

Shame and Heart of Darkness are novels. Shame has got so [106]many characters, so many issues, incidents that are so

[95]LENGTH OF TEXT

[96]LENGTHY READING TIME vs COMPREHENSIBILITY

[97] GETTING GIST OF LENGTHY TEXT

[98]GETTING THE GIST OF FIGURATIVE LANGUAGE

[99]DIFFICULTY OF CLODE READING

[100]READING DUTY LOAD

[101]CLOSE READING vs AVAILABILITY OF TIME

[102]DESLIKE ROMANTIC POETRY

[103]UNDERSTANDING EUROPEAN AUTHOR vs AFRICAN AUTHOR

[104]SOCIO-POLITICAL BACKGROUND A CHALLENGE

[105] DIFFICULTY FROM SPECIFIC TEXTS

[106]CHARACTER AND THEMS

closely related. For the fact that *Shame* is a Pakistanian text, so the [107]names of characters themselves are a challenge to go actually through the text as it was part of the texts prescribed for us. We wish to know all the texts before the exam. But then one had to [108]read the text three times or four times in order to grasp what is entailed in the text. So the issue of being a Pakistanian text, the use of names, many issues, many characters – so I find it difficult in that way. But as well I could mention the issue of [109]language as well. They use lot of vocabulary, so one has to [110]read so close. Now and then you [111]consult a dictionary which actually lowers the pace of reading. But with Heart of Darkness, Conrad is an educated man. So he used that type of [112]English most people found it difficult to go through. So you go to the text [113]without knowing exactly what is going on. You just pick up those issues. With the aid of [114]videos one can read – one can understand the issues of Heart of Darkness. But then without summaries and background of Heart of Darkness it is difficult to go through the text because of the language use.

[107]DIFFICULT CHARACTER NAMES

[108]SEVERAL READINGS FOR THE GIST

[109]DIFFICULTY OF LEXICON

[110]CLOSE READING

[111]DICTIONARY LOWERING READING PACE

[112]DIFFICULT ENGLISH

[113]NO EXPECTATION / CONJECTURES

[114]RELYING ON VIDEOS, SUMMARIES AND BACKGROUND **[TAC]**

Respondent 23:

I can say drama. So…because I do…poetry is my interest. I love that part. So drama somehow…drama's like…but not all of them, but those who are written by [115]Shakespeare. They

seem posing a problem to me because of the language that is used there.

[115] SHAKESPEAREAN LANGUAGE IN DRAMA DIFFICULT

> 4. Comment on the length of a text, novel, etc. How does it make you feel? Do you prefer longer or shorter texts, and why?

ELICITED MATERIAL

Respondent 12:

I prefer [116]shorter text because I just read them without losing focus and enthusiasm. I find it easy to [117]reread text should I be uncertain of anything. However the [118]long text is just tiring and makes me wonder when will I finish reading. Even if it is interesting but I am definitely sure that it is highly

[116]SUSTAINED FOCUS IN SHORTER TEXT
[117]REREADING FOR CERTAINTY
[118] LONG TEXT TIRING **[ATT]**

unlikely that I would read it again.

Respondent 13:

[119] Long texts are a pain. I [120]prefer shorter texts because they don't take much time to finish reading. This gives me time to focus on other tasks. A literature student always has work to do, more especially a 3rd year student.

Respondent 14:

I prefer shorter texts because in some [121]longer texts you find that a writer made his/her text longer by mentioning unnecessary things which makes me get bored.

INTENSIVE INTERVIEW

Respondent 15:

I will make a slightly example about the longer and shorter text. Like for instance when we read the [122]shorter text it's very easy because it's concise. But when you read a longer text what I find is that you may read the entire Charles Dickens' *Great Expectations*. I have read that text – it is interesting but you cannot finish it if you have got lots of commitment. But the shorter text you are able to finish in a short period of time. [123]The longer text consumes LOT of time so I find it very difficult to work with longer text and because it consume a lot of time. And moreover, [124]you end forgetting the other parts that you have already read. But in the short text you [125]understand everything because it is brief.

Respondent 16:

Sometimes when you read longer texts, it depends whether the book or [126]novel is interesting or boring. It can be long and [127]interesting – easy to read. And the other can be very short and very boring, like the [128]Heart of Darkness. It's very short but it's not that interesting to read. It's not like the other books; the other books are long but very easy to read and interesting. I read about first five pages of the book. I haven't finished it. I don't know…it's very very…boring, I can say. It doesn't make you feel like you wanna read more of it. It doesn't give you that interest; it doesn't make you wanna

[119] 'LONG TEXTS ARE A PAIN'
[120]SHORTER TEXT LESS READING TIME

[121]LONGER TEXTS AND BOREDOM

[122]SHORTER TEXT CONCISE

[123]LONGER TEXT TIME CONSUMING **[ATT]**

[124]LOSS OF PLOT NAVIGATION

[125]BREVITY AND COMPREHENSIBILITY

[126]INTERESTING vs BORING LONGER TEXT

[127] 'INTERESTING EASY TO READ'
[128]HEART OF DARKNESS SHORT BUT BORING

long for what's going to happen next.

Respondent 17:

As I have said [129]novel is too long, and I find difficult or challenges when I'm reading it. I prefer shorter texts – short stories, poetry. Why poetry? Why shorter texts? [130]Shorter texts, you've got everything in that moment. There is no need to say I will wait for tomorrow to find out what the story will end. You can read it [131]now and find out the end of the story and what type. And even in poetry you can find the [132]theme same time. Not that you have to finish some other day so that you can figure some themes or some…or what kind of text is this.

Respondent 18:

Yoooh. When I look at the [133]thicker one, you know, I become discouraged to continue with my thorough reading. Sometimes I [134]skip some of the chapters because I aim to go to the theme of the novel. So it's better if the length is not that much longer. I [135]prefer shorter because they are easily to read and I can finish as fast as I can. And I can go through a lot of themes – that the [136]longer one, sometimes it confuses you. You end up forgetting what is happening at the beginning of the text.

Respondent 19:

Well, I prefer shorter texts because I don't get much time to read. And shorter text are easy to understand and easily to get the [137]message of the text – unlike the longer novel. You just think joooh when I'm going to finish this book.

Respondent 20:

Normally I usually judge a text if I'm going to like it, I judge it by [138]its length. If it's too thick I give it a negative approach, but if it's a [139]thin one I go for it with everything. I prefer a shorter text because it's easy to understand and it's easy to do the [140]close reading which is demanded. It's understandable.

Respondent 21:

I read a book – just forgot the title – but it was [141]400 pages. I

[129]NOVEL TOO LONG

[130]CAPTURING EVERY ESSENCE SIMULTANEOUSLY

[131]GIST INSTANTLY

[132]THEMATIC APPROACH

[133]LENGTH vs THOROUGH READING

[134]SEARCHING FOR THEME [Process code]

[135]EASY THEME IDENTIFICATION

[136]LOSS OF PLOT NAVIGATION

[137]GIST vs LENGTHY READING TIME

[138]LENGTHY TEXT [ATT]

[139]SHORT AND COMPREHENSIBLE

[140]'CLOSE READING'

[141]'LENGTH POSES NO PROBLEM'

think that max I've been. So, honestly I don't mind the length of the novel because I enjoy reading novels. But when it's a bit [142]too thick you know there's something wrong with it. It's like 'when am I gonna finish it? Especially when it's going to be history so it's gonna be really interesting to me much. But the [143]length of the novel isn't really a problem to me if it's going to be interesting at the beginning. Then obviously I'll be taken and I will continue reading it. How does it make me feel? I think obviously [144]if it's a bit thick it makes you think twice about reading it and so you back out of it. And eventually when you are on your own you like it. 'Ok let me read it.' For example, we had to read *Shame*. Joooh, the minute I saw the book I said I won't read this one. It's out. Out of the 8 I read 7. As for *Shame Shame* I will only attend and get a vague background and what the book is about. And that's it. And I honestly prefer longer text because you get to understand what the other was trying to say. But with [145]shorter ones it's interesting but you know it leaves me hanging sometimes – I wonder what would have happened if such and such a thing would have happened. But the longer you know you will find [146]more details, unlike the shorter one. Why? Because I just prefer the longer ones.

Respondent 22:

Obviously the shorter text, but not very short. I've read Chinua Achebe – is a very short text. Chinua does not write long texts. So 150 to 200 pages is the average for me. If it goes [147]beyond that or 300 [pages] then it becomes a challenge.

[What sort of challenge arises from 400 pages?]

It could be the issue of relating or trying to [148]condense issues, trying to put together the issues. So when the text is too long it has got so many gaps. One is unable…It brings a [149]lot of aspects in it. Some of the things are not of great importance but if the text it's not too long it actually shortens the issues on that text very easily. But if the text is too long

[142]'SOMETHING WRONG WITH TOO THICK'

[143]LENGTH MEDIATED BY INTEREST

[144]LENGTH CREATES DOUBTFUL START

[145]SHORTER TEXTS INCOMPLETE

[146]'LONGER TEXT DETAILED'

[147]LENGTH A CHALLENGE

[148]CONDENSING ISSUES / GIST

[149]TOO MANY ISSUES

there are so many gaps and issues that does not really impact much on the text - that does not bring significance to the ¹⁵⁰themes of the text.

Respondent 23:

If it is ¹⁵¹too lengthy I lose interest because to me a lengthy novel is not systematic. Sometimes you read an interesting part of the novel and then you seem to ¹⁵²forget in the end because of the length of pages. I think if the novel is ¹⁵³lengthy, it must be interesting to read. The novels like Jane Eyre, they are lengthy but they are interesting. But I did not enjoy Great Expectations because my thought is that this is too lengthy, but to me it is not interesting compared to other lengthy novels I've read – like Jane Eyre.

[Would you say you prefer a longer or shorter text?]

I prefer shorter text, or I prefer only ¹⁵⁴longer texts that are interesting to me. But I prefer shorter texts – that is my preference.

5. What are your views on the marking of literature assignments and tests, and your general performance in English, particularly literature?

ELICITED MATERIAL

Respondent 12:

I personally think I have always ¹⁵⁵aimed high in English however I have realised that I will never reach what I always set myself for. Reason being, is that maybe I will never know how to write an English assignment or should I say, being ¹⁵⁶taught this way and when responding the way I was taught then I ¹⁵⁷score below average. I have regarded my performance very poor and that has ¹⁵⁸discouraged me even more.

Respondent 13:

My ¹⁵⁹performance is good; it used to be excellent but this year things got really tough. The marking is fair because lecturers ¹⁶⁰mark and correct your work so you don't repeat

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¹⁵⁰THEMATIC APPROACH

¹⁵¹LOSS OF INTEREST

¹⁵²LOSS OF PLOT NAVIGATION

¹⁵³LENGTH vs INTERESTING

¹⁵⁴ LENGTH MEDIATED BY INTEREST

¹⁵⁵'AIMING HIGH'

¹⁵⁶DISCREPANCY BETWEEN TEACHING AND ASSESSMENT STYLE
¹⁵⁷'BELOW AVERAGE PERFORMANCE'

¹⁵⁸DEMORALISED

¹⁵⁹GOOD PERFORMANCE

¹⁶⁰ASSESSMENT FEEDBACK

the same mistakes the next time you submit your work.

Respondent 14:

I think my lecturers have been fair by [161]criticizing my work to make me increase my performance and by giving me the mark that I deserve. I enjoy doing my assignments because that is when I get to [162]research more on that particular topic which gives me knowledge at the end of the day. As for [163]tests, I always find them nerve wrecking but I have performed well in all my literature work. If I had to do an Honours degree in English it will definitely be in literature.

INTENSIVE INTERVIEW

Respondent 15:

[164]I'm sorry I'm going to be…seem to be very bias or seem to be subjective to the matter because as we are producing maybe our final draft, we [165]expect to score marks. But unfortunately that the marker…our marker sometimes they have [166]their own things that they expected – they expect from us before we hand in the assignments. Sometimes we find it [167]difficult to see where did we …when…why. Like for instance, we wrote a particular text of an assignment and then we got, most of us, not all of us in English 3, we got [168]lower marks. And then we questioned why. They say you [169]did not answer the question. And then if you see it's like the lecturer was not marking the point, but was marking [170]errors that seem to appear in those texts…in those assignments that we produce. So we felt that the marking or the [171]marker is too strict and sometimes they do not…they are not lenient in terms of marking. And then the way they mark, [172]they are marking like they are marking honours students whereas we are not English…we are English students but [173]English is our first additional language. And then other things they need to tell us that we are going to submit this assignment – these are the things to consider. Something like a [174]rubric so that if I'm submitting…if I'm handing in my assignment I will be aware that so and so will

[161]ASSESSMENT FEEDBACK

[162]RESEARCHING TOPICS

[163]'TESTS NERVE WRECKING'

[164]CANDID **[ATT]**

[165]AIMING HIGH

[166]UNSHARED OUTCOMES

[167]UNSHARED OOUTCOMES

[168]POOR PERFORMANCE

[169]FAILURE TO HEED INSTRUCTIONS

[170]MARKING ERRORS

[171]STRICT MARKING

[172]HIGH STANDARDS

[173]BACKGROUND OF STUDENTS

[174]CRITERION REFERENCING

be looking for one and two and three, rather than producing a text – then say hey your text has got [175]facts but in terms of grammatical errors… . I must know that the grammatical errors worth the particular mark and the content of what I'm writing. Because sometimes there is another comment that I saw that you do have substantive evidence on your assignment. However, there are some [176]grammatical errors. If there are some grammatical errors, the student should not fail an assignment. But you only find that the [177]student got 40. And I was surprised that in terms of marking, one of the students misspelt the lecturer's surname, and on the cover there was dash five percent. And I came to wonder how come because this person…it's an error to…because what is more important is the content rather than the surname of the lecturer. They say 'misspelt my surname …in class. It means you don't attend my lectures.' And it was something that is not good because it was minus five against the name. So we expect that the marks should be deducted if there are some certain things within the content…

Respondent 16:

The marking when we write essays on literature, it depends on the way you think about that particular subject. We write our own views. So the person who is marking will not have the [178]same idea as you had when you were writing. Maybe he or she will have another thing on his mind that you did not have. Maybe you can write on literature and say literature is boring. Then when it comes to marking, his or her thoughts about literature are very good – like he will say literature is good. We wouldn't have the same ideas about it. And my [179]performance hasn't been that bad because last semester I got merit.

Respondent 17:

To be honest, [180]literature is a bit difficult. I only enjoy poetry part in literature. Yeah. Short stories I do, but poetry because sometimes…or usually poetry can be [181]associated with things that are happening in our lives. For example when the

[175]MARKING STANDARDS

[176]FAILING BECAUSE OF GRAMMATICAL ERRORS

[177]POOR PERFORMANCE

[178]DIFFERENT INTERPRETATIONS

[179]MERITORIOUS PERFORMANCE

[180]LITERATURE DIFFICULT

[181]RELATING TO THE TEXT

poem is talking about death – we all know death; talking about love, usually you associate your love with that one in the poem.

Respondent 18:

Yooooh that one [sighs] is a difficult one to comment on because I am [182]not satisfied the way our lecturers mark for us. Because in in most cases when they come to class they don't embark on the [183]skills of writing, while our assessment we have to write. We have to be creative in writing while they embark more on the summaries. So when they mark they expect more but when they teach us, they give us less information. So I'm [184]not satisfied with the way they mark. They penalise of [185]plagiarism, like they give us zero having tried to write something. I don't think you can be given a zero having put on that effort of trying to do something. It's like you never did anything. You never attempted even to write. [My performance] it's [186]not bad because I'm even thinking of doing honours next year, which means my performance is on the average, especially in literature I'm doing my best.

Respondent 19:

[Laughing] Ok. I'm not saying…it's not that bad. But there is a room for improvement. I don't think it's fair because we are [187]not told the expectations of the lecturer. For example, you will be given an essay but you don't have something like a [188]rubric – so you don't know…. Sometimes you do an assessment thinking that this is good and then when you get the marks you like 'how did I get this?' I edited my work, I followed the instruction. [189]Where did I go wrong? So I don't think it's fair in that way. Sometimes when you submit your assessment for [190]this lecturer you get good marks; for others you get bad marks. So you don't know really what you are supposed to do. Yeah. I don't think it's fair in that way.

[Performance] For this year it's [191]dropped. Level 1 was good, level 2 was good. Yeah, it's dropped.

[182]DISCONTENT [EMO]

[183]DISCREPANCY BETWEEN TEACHING AND ASSESSMENT STYLE

[184]DISCONTENT

[185]PLAGIARISM

[186]PERFORMANCE NOT BAD

[187]UNSHARED OUTCOMES

[188]UNSHARED OUTCOMES

[189]UNSHARED OUTCOMES

[190]INCONSISTENT ASSESSMENT PRACTICES

[191]DETERIORATING PERFORMANCE

Respondent 20:

With regards to marking I'm uncomfortable and I do not like the way in which literature is marked or assessed, because we never told of a [192]rubric which is going to be used or what is expected of us. We were just given maybe perhaps assignment, then you to [193]find out on yourself what that assignment requires. Even when you get your results back, there is [194]no feedback which tells you that you should have put more emphasis on this or you should have put more emphasis on that.

Respondent 21:

I think it varies with lecturers. One literature assignment, we didn't have a test beside exam. The first assignment was on 'The Doll's House' and it's a play. We submitted it to Prof---- and she marked it. Ok. If you had [195]plagiarised she gave it back to you, she said do it again. And you got a mark that you weren't satisfied with, you had an opportunity to take it and go do it again. So here we come now, me – I'm not going to involve anyone else. I got a [196]mark that wasn't pleasing. I got 52% and I thought you know what, let me just rewrite. No I got 50% and my friend got 52% so we both rewrote it and we submitted it. When [197]we came back I got 48. But why now? She said you didn't proofread. Mind you, I don't know how many times I read it and I was [198]fixing the errors she said I should fix. Ohh my word I don't understand that woman. But it's ok. So I fixed the errors and proofread again and I did what she wanted me to do. So now I did for the third time and I submitted I [199]got 45. Instead of going up it goes beneath. And you can't go up to her and say: ok please give me my 50 that I got. She won't do that. It's a [200]win or lose situation, and in this case it happened to all of us. With another friend of mine, S---- , he got 45 and he got 45 again. With M----, he got 45 and he got 45 again. Sn----she got 52 and she got 45 at the end. With Mb.. he was 40 and he was lucky enough he got 42 even though…So I don't know if the main aim was for us to remain in the 40s. So I think their

[192]LACK OF CRITERION REFERENCING

[193]UNSHARED OUTCOMES

[194]LACK OF MEANINGFUL FEEDBACK

[195]PLAGIARISM

[196]AVERAGE MARK

[197]INCONSISTENT ASSESSMENT PRACTICES

[198]EDITING

[199]DETERIORATING PERFORMANCE

[200]A PERCEIVED LACK OF FAIRNESS IN ASSESSMENT

[201]UNSHARED OUTCOMES

marking, with assignments I [201]don't understand what is it exactly they want from us. They have [202]different criteria of marking that we don't have – for some particular reason. Yet other lecturers gave us, say this is how I will be marking your assignment – do such and such a thing and all of that. With tests, because we didn't write any test this semester, we just had an assignment; I'm going to talk about the exam. The exam was very long. It was [203]400 marks paper; we only had 3 hours which obviously we were not gonna finish. So my last essay is practically half a page. So obviously I know their marking, that is going to be not even considered because I'm supposed to write two or three pages and above. So my view on [204]their marking – I don't understand how they do it. They have a different…even with language they [205]mark like we PhD students or something…And they would [206]NEVER tell us how they mark or how we were supposed to…NEVER on a dull day. They don't do that. They just say you must know this and this and this. And you like: 'Ohh My God I wonder what I'm going to score.' So their marking I think they should give us certain [207]rubrics they are using so we can be able to see exactly what they are looking for from us so that we can give back exactly that. Because you get a question and you can tackle it, but when your [208]script comes back you like I answered every other aspect required. And they say you should have arranged it like this. I think we should get some [209]rubric or something.

My performance in English is [210]very average; I'm just a pass candidate. Only last year, [211]when I was in Education, I was flying high. But this side no. Ohh yeah, I must talk about that as well. In Education we were doing Methods and with Methods that's what we going to teach at schools. So it was easier for us because I remember my last semester mark for English was 82% - which I never even dream of having here in Arts. And then that's it.

[202]CRITERION REFERENCING

[203]LENGTHY EXAMINATION

[204]UNSHARED OUTCOMES

[205]HIGH STANDARDS IN LANGUAGE

[206]LACK OF CRITERION REFERENCING

[207]CRITERION REFERENCING

[208]HIGH EXPECTATIONS

[209]UNSHARED OUTCOMES CRITERION REFERENCING

[210]AVERAGE PERFORMANCE

[211]COMPARING FACULTIES

Respondent 22:

The lecturers are fair because when you consult them they actually [212]show you where you went wrong. So I think as English is [213]very strict, it's about grammar, it's about language, how one could express in writing – English is very strict in grammar. So I believe they are very fair. But I believe they are also too strict because they want to produce [214]good quality. So if one cannot spell words correctly; if one cannot write coherently that – they want to produce a [215]quality of a student. So they are fair.

[Performance?]

I've seen much [216]improvement in my progress, especially in literature I'm doing very well. I've done… this semester I've seen lot of improvement. A [217]lot of reading I've been engaged to; I've seen great improvement. For the very first time in an essay I've [218]got 75% for poetry which is a good sign. The errors of [219]spelling are now limited. I've learnt to

write coherently so there's lots of improvement.

Respondent 23:

I'm [220]not satisfied. Simply because we don't know exactly – what is the [221]procedure? So for years I've been trying to balance, trying to impress the examiner. The reason…I'm unable to do that because I [222]don't know the procedure that I must follow in writing an assignment or the procedure that the examiner follows when marking an assignment. So I'm [223]not satisfied because there is no memorandum that they are using. So we are not given assessment procedures that will be followed beforehand. So we just write and the [224]examiner just mark. But the procedure is not clear that the marking taking place under.

[212]LECTURER FEEDBACK

[213]STRICT ADHERENCE TO GRAMMAR

[214]HIGH STANDARDS

[215]HIGH STANDARDS

[216]IMPROVED PERFORMANCE

[217]READING CULTURE

[218]PASSING WITH DISTINCTION

[219] IMPROVED SPELLING

[220]DISCONTENT

[221]LACK OF CRITERION REFERENCING

[222]POOR WRITING vs UNSHARED OUTCOMES

[223]DISCONTENT WITH LACK OF CRITERION REFERENCING

[224]MARKING TRANSPARENCY

6. Could you comment on the assessment of English literature in general?

ELICITED MATERIAL

Respondent 12:

I have always [225]aimed at obtaining excellent marks but with English assessments I just [226]praise God if I scored 50% because that has made me realise that 50% is [227]a common mark and I should not complain about it even though one trusts his/her ability and determination towards it.

[225]AIMING HIGH

[226]AVERAGE PERFORMANCE

[227]'A COMMON MARK'

Respondent 13:

Literature assessments are not that difficult, they just need us as students to [228]use our brains and be devoted to our work. The only problem is that [229]too much work is assigned to us in a short period, so we end up feeling like literature is our primary focus among the modules we have.

[228]DILIGENCE REQUIRED

[229]WORKLOAD

Respondent 14:

SKIP

INTENSIVE INTERVIEW

Respondent 15:

Ehhh, what can I say about the assessment – sometimes I may say that when we look to the assessment that are done by black markers, sometimes it's something that seem to be not harsh or something that seem to be good. But to those of the certain colour [230]their marking seem to fail students to a certain extent that you know. For example I can make a slightly comment: we were [231]complaining about the English department, and we wrote a letter - we wrote some certain grievances to the particular…to the Dean of Arts. Then we encountered that he came to us and said you have [232]overstepped my office because you should have consulted me rather than going to the Dean. So at the very same time after the department saw that students are complaining about what we did, about what the department do – things are not

[230]FAILING THE STUDENTS

[231]DISCONTENT WITH MARKING GENERALLY

[232]FOLLOWING GRIEVANCE PROTOCOL

in line. They decided the manner they mark their essays we were passing. At the very same time because now we are now approaching the exam, when we submit our assignment [233]we seem to be failing. And the very time I may say things but I would like to keep this confidential…………

So the marking in the English department is not good. I can also say that there are those rumours…

Respondent 16:

Ok. The issue of the amount of books that we have to study for each semester. They are [234]too much. We lack concentration – like when you busy studying the other book, trying to understand it and then you come for the next lecture you find that they have started another book, while you were still doing the other one. So it's very difficult for us to adjust to the different books. Like we have to read 5 books – 2 plays, 2 novels, 2 whatever. You do all these books, at the same time you have to [235]understand how everything goes on it. You have to understand that 'ok this novel I have to read it; I have to understand whatever is going through. And this play I have to read and know every step – what's going on, who says what. And there is poetry, there is everything. So I think it's a [236]bit too much for us, especially for final year students. For second years it's not much, but it's a lot of work.

Respondent 17:

I think the way of assessment in literature is the way it can be and it could be assessed. Yeah, because in literature there are some [237]themes or there are some…like poetry devices or figures of speech that you must know. Obvious the assessment will stick on that things. But at the same time you can find them when you reading it. Every novel have a theme, every short story, drama, or whatever – they all have a [238]theme. So when you have been asked to find out the theme of that genre, I think it is with it.

Respondent 18:

Yes, the problem arises from the way they assess us or the assessment goes. It's just that we are given shorter periods.

[233]A GENERAL DISSATISFACTION WITH ASSESSMENT PRACTICES

[234]HEAVY WORKLOAD

[235]WORKLOAD vs UNDERSTANDING TEXTS

[236]'IT'S A BIT TOO MUCH'

[237]THEMES

[238]THEMATIC APPROACH

Sometimes you just come to class and then they will just give you the [239]test without even telling you that today you must prepare yourself as you are going to be assessed. Only to find that these surprise assessment are going to be recorded sometimes.

Respondent 19:

I think we only get assessed on writing skills. We don't do presentations. You [240]only get tested on the writing skills, and most cases it is essay writing and that is very long. Yeah. We should get shorter questions as well. Sometimes you have a lot to say about the novel or poem but the question will just restrict you. You just get a question for 100 marks – you have to write 2 pages for that one question. But let's say we get three different questions, maybe for one you will compare and contrast the character of this and this. I think it would be easier that way, so that we don't get restricted.

Respondent 20:

Assessment is too much especially with the SGMs. The duty load is a high duty load because as I have alluded earlier that we are not only doing English. We have also some other majors, we have core modules. We are based on two faculties – that makes it a problem because that faculty is [241]demanding its own time and this faculty is also demanding.

So sometimes we find a problem with the duty load.

Respondent 21:

The assessment questions are ok. I still think they need to explain to us what they want from us, while they still teaching or [242]lecturing us in that lecture hall. So that when we write that assignment we know exactly what that assessment is supposed to come up with. So assessments in English are average. They good. We need those kinds of assignments, I mean, we third levels – so they are right. It's only that we fail to tackle them well. And this time around we have got more [243]African novels, unlike last semester where we were like 'What's happening here?' So this time we've got Man of the People. Yeah. So assessment they ok in general, I don't

[239]SURPRISE ASSESSMENTS

[240]LACK OF DIVERSIFIED ASSESSMENT STYLE

[241]

HEAVY DUTY LOAD

[242]DICREPANCY BETWEEN TEACHING AND ASSESSMENT STYLE

[243]LOCAL CONTENT

mind. [244]We deserve that level.

Respondent 22:

Yes, recently we wrote the final paper of literature. What I wish to comment about is the time that we have been given – as looking at questions, the [245]length, the type of questions

relating it to the time frame that is given. [246]Only three hours to write but we were given four questions. So in an essay type question one has to [247]plan, one has to organise and you cannot just write haphazardly aiming to get that 2 pages or 3pages done. But you should write – put your ideas coherently so that the work will be of quality. But then what we have witnessed in this exam it was the opposite of that. We were rushing to get the three papers done. Perhaps one could get half out of the full mark. So we [248]not even editing our work. So we were really concerned about time and the number of questions. The essay type question one has to think before you answer. It's not like short question where one just answer, is able to move around and think in a broad way. But with longer transactional texts one has to write very coherently, especially the third years. You have to [249]produce quality.

Respondent 23:

I think what I would like to comment on is that: Yes, the way English literature is assessed maybe in class, or maybe if the lecturers would try to focus more on something that is going to appear on the paper – that would be a benefit for us. Now the way they assess English literature in the class – maybe in poetry, we study so[250] many poems and so many books. At the end we will not write some of these books. And some of the books are taught maybe two days and the way they are [251]assessed in class is not helpful to us to be able to prepare thoroughly for the exam or the test. But it's just a reading of the book; interpretation of the meaning of the book, instead of assessing our understanding. And when the exam come or the assignment come we don't know how to write because of the way we are assessed even in the class. So when they

[244]HIGH STANDARDS

[245]
LENGTHY EXAMINATION

[246]PERCEIVED UNFAIR ASSESSMENT PRACTICES

[247]INADEQUATE PLANNING TIME DURING EXAM

[248]NO EDITING TIME

[249]NO TIME TO PRODUCE QUALITY

[250]WORK LOAD

[251]DISCREPANCY BETWEEN TEACHING AND ASSESSMENT STYLE

assess us using the test…using any [252]assessment tool we get confused because we don't know exactly what is expected from us.

> 7. Do you find reading and or studying literature inspiring in any way? Explain.

ELICITED MATERIAL

Respondent 12:

It depends who is lecturing you…There are [253]lecturers who change one's perception towards literature. For example when I was dong level one, studying literature was just a waste of time for me. However, when I was doing level 2, the lecturer made me change my mind-set positively. I started to be inspired by studying literature. I couldn't rest without finishing my novel and [254]wondering how we will go about analysing the text. I actually enjoyed being in literature class. However now, I am not sure anymore.

[253]INSPIRED BY LECTURER

[254]ANTICIPATING SOMETHING NEW

Respondent 13:

I most definitely find literature [255]inspiring. Different authors inspire me. For example, Maya Angelou, Chinua Achebe, Alice Walker and Charles Dickens. These authors inspire me to [256]become a writer one day. They instil the idea to me that

one's past experiences could help achieve one's goals rather than crush them down. My lecturers inspire me as well for their ability to [257]unravel the hidden meanings of these texts.

[255]INSPIRED BY SPECIFIC AUTHORS

[256]

  INSPIRING AUTHORSHIP

[257]LECTURER'S DECODING OF A TEXT

Respondent 14:

Yes I do, not only does literature teaches us about the [258]history but it also teaches us about the ways of living, the social and [259]cultural norms of different society.

[258]LEARNING ABOUT HISTORY

[259]RELATING

INTENSIVE INTERVIEW

Respondent 15:

Yes it is very inspiring. For example if you have a very particular text – like I have read a poem and in that poem I

find that Chinua Achebe took a particular line. So it inspire that each day I get [260]new knowledge. And then it makes me to continue to be a scholar or a learner of something or a student is progressive because we [261]learn new things. For example, when we read books such as *Color Purple*, we see that our challenges that we have today are something that exist[ed] long time ago. And can also [262]relate that oooh that even Celie had that such problem. And then we look those things that we ………and those stories are inspiring some of us. That is why we seem to say among those books that we have read I think this is the best book because it's more inspiring and it's more motivating me in a certain way. Because if we look even the book Great Expectations we see------ the commoner moving from the lower class to the upper class. And then that means we also [263]contextualise that one – ok- I am a student, I'm being poor. If so and so managed to move from lower class to upper class that means we can make a good life. So we take those literature as something that motivates us. Sometimes we find some certain books that are not inspiring. For example I can quote the book *Shame Shame*. Like I've read that book, it's too [264]complex and I did not read because I do not understand easily. Sometimes some of the books that we read – something that this book is [265]not relevant to me and it does not… But those that are relevant to us, eihh, they are very [266]inspiring because they motivate us. Moreover, they also [267]increase our vocabulary because we read whatever the speaker or the writer says or narrator tells us. We can contextualise that, for example, we even pick the lines from Chinua Achebe, and how he challenges the issue of post-colonialism. Those things, even Chinua Achebe has seen that things are not going very well. At the very same time as we read these books we are [268]enlightened and we can even question some of the things. That is why we are able to question now that in this department we want things to be done like this because we have read and we understand

[260]NEW KNOWLEDGE

[261]NEW THINGS

[262]RELATING EXPERIENCES

[263]'CONTEXTUALISING THE TEXT' / RELATING

[264]UNINSPIRING TEXT 'COMPLEX' – INCOMPREHENSIBLE

[265]RELEVANCE TO THE READER

[266]RELEVANT IS INSPIRING

[267]RELEVANT INCREASES VOCABULARY AND FLUENCY

[268]INTERROGATING TEXTS BECAUSE THEY ARE RELEVANT

what others are doing.

Respondent 16:

Yeah, it is. It is. When you read you gain more information and you [269]improve your skills, you get to know more words. You improve your vocabulary.

[269]IMPROVED VOCABULARY

Respondent 17:

Yeah, it is. Sometimes when you reading literature, you read for pleasure. Yeah. And sometimes when you are [270]sad or you need something to chill you out, then literature is there inspiring you. And you find that something in literature is keep on comforting you in that sad part of yours.

[270]EMOTIONAL HEALING

Respondent 18:

Yes, it is, it is because [271]liberate my mind. You know sometimes it gives me some sort of encouragement in life. You know life has got ups and downs. But reading other people's stories, it makes me strong.

[271]LIBERATING THE MIND

Respondent 19:

Yes, it is inspiring because we learn a lot from literature. Even things we were not aware of, and we are able to [272]relate to our lives. We are able to understand the [273]behaviour of people through literature. Example, through the character of the novel and through literature we also [274]learn history that we were not aware of. And we understand the behaviour of ourselves and our parents, and why we think the way we do. So it is inspiring in a way.

[272]RELATING

[273]LEARNING HUMAN BEHAVIOUR

[274]LEARNING ABOUT HISTORY

Respondent 20:

Yes, I do find literature inspiring, but only when I read [275]African literature because I'm passionate about African literature. As I'm alluded that if the text is thick or if it's from other countries or if it is written by an author which I do not even know – who died long ago who is like an ancestor to me, I find no inspiration. I prefer African literature.

[275]RELATING TO THE AFRICAN EXPERIENCES

[276]African literature they write about things that we witness or have happened in our [277]immediate locality. Like for example,

[276]RELATING

[277]IMMEDIACY / RELATING TO EXPERIENCES

Alan Paton on Cry the Beloved Country, he was talking about general things which we know – when people migrate to the cities and leaving the rural areas; what kind of experiences they encounter in the urban areas. I'm also from Pietermaritzburg so it puts me at an advantage because there are many streets…I'm not sure whether Alan Paton was born in Pietermaritzburg, but there are many roads in Pietermaritzburg which are named after him. And also Bessie Head, there is a library named after her – Bessie Head Library.

Respondent 21:

I should, but I find myself reading for enjoyment only. But it is inspiring because you [278]learn so much from reading – even from newspapers in general. From novels we get inspired, for example, The Color Purple. There are so many things you can [279]learn from there. How women stood up for themselves or how a particular woman stood up for herself, I would say. And sometimes you can learn how to do things in a particular way as things were done in those times. And then you find [280]reading just for enjoyment. But I think books are inspiring in a way. I won't lie. I do find reading inspiring. You will always find something in the book.

[278]LEARNING FROM READING

[279]RELATING TO THE EXPERIENCES

[280]READING FOR ENJOYMENT

Respondent 22:

Reading literature, it is inspiring. I [281]read a lot. I find American literature if combined with African literature quite enjoyable. I'm reading at home during holidays. Buying more texts as I'll be working next year – I will have more texts. And I will have more books that are published, so I find reading quite interesting.

[281]A READING CULTURE

Respondent 23:

Yeah, it is very inspiring; it is very inspiring indeed. It is inspiring because it gives you this intensive content of English – the content that we only get in books. We are able now to see…to get that creativity of the writers. Then you are able to formulate your own understanding. And it [282]influence your speaking skills; it shapes your English because you

[282]READING IMPROVES SPEAKING SKILLS

read different writings from intellectuals and then you formulate your own. So it is inspiring because it is the [283]foundation of English, it is where the student gets more knowledge of English.

[283]READING IS FOUNDATION OF ENGLISH

8. What do you find interesting about literature?

ELICITED MATERIAL

Respondent 12:

I find literature interesting because I get to [284]know how people lived previously and how writers / authors / poets expressed their feelings about the circumstances they were in literature enlighten us about social issues and political and economic issues during the olden days which most of them are still dominant during this time. Sometimes literature help[s] us to rethink of the past and discover if the past can help to change the future or the present moment. Literature helps me to be [285]critical thinker.

[284]LEARNING OTHERS' EXPERIENCES

[285]THINKING CRITICALLY ABOUT LIFE PROBLEMS

Respondent 13:

What I find interesting about literature is that I get to read different texts and poems and the fact that I am allowed to [286]analyse them and state my own personal views.

[286]ENJOYING ANALYSES

Respondent 14:

Reading, I love reading.

INTENSIVE INTERVIEW

Respondent 15:

NOT ANSWERED

Respondent 16:

I have been reading books for…others outside the country; you [287]experience what they go through, what kind of people they are. Those kind of things, yeah. That's what I can say it's interesting, because sometimes you cannot be able to have time to study other people's cultures. But when you reading literature books, you will find out 'ooh this is how they

[287]LEARNING OTHERS' EXPERIENCES / CULTURE

live their life, this is what goes on inside the country.

Respondent 17:

Especially poetry. Poetry is inspiring because, as I have said before, you can find that the poet or the speaker is speaking about [288]something that you know. Or something that did happen to you before, so when you reading it then you can find out that 'Oooh this thing is not just happening to me. Some other person out there have that kind of…maybe a problem like that one. It interests me.

[288]RELATING TO EXPERIENCES

Respondent 18:

Yeah, it's that it creates that critical thinking skill.

Respondent 19:

SKIP

Respondent 20:

SKIP

Respondent 21:

I find poetry interesting; I will not lie about that. I love poetry; I find it very interesting because no matter how long it is, there is always something [289]deeper to find inside. There is a deeper meaning inside the poem, which you can relate to sometimes, sometimes which is inspiring. For example, Maya Angelou – she writes very inspiring poetry, something you can [290]relate to and you can live by; you can use those little quotes that you probably understand - those few lines and you can live on them. For example, Still I Rise, even though it's hard here in the department but you continue saying still I rise, irregardless of it.

[289]POETIC 'DEEPER MEANING'

[290]RELATING TO EXPERIENCES

Respondent 22:

Mainly I enjoy the build-up, the [291]build-up of issues, the development of the main character. How does the main character relate to other [292]characters? What is the climax? How the main character gets out of the situation or the problem that he is facing. How [293]denouement takes place; and how the text is wrapped – towards an end. Those are the

[291]'ENJOYING THE BUILD-UP OF ISSUES'

[292]CHARACTERISATION AND PLOT

[293]DENOUEMENT

questions that before I engage myself with the text I wish to find out – my curiosity. Every time I go through the text these are things I need to see. What are the [294]main issues? And it broadens up my knowledge of things because I get to know places because the text takes us to…say for instance, a text written by an English writer, you get to know how was English by that time. You get to [295]know the issues of the time. Say for instance *Pride and Prejudice*, we've learnt how people were relating during those times. Romeo and Juliet you are taken back to that era of Shakespeare, the Shakespearean language. You get to know many things – how was life back then. Say for instance the issue of [296]themes maybe marriage and class in *Pride and Prejudice*. One could remember *Jane Austen* and *Mr Dulsey*. So [297]themes do not change, like the issue of marriage: when do we marry, who do we marry, is it about money, is it about class? Those are things one gets to understand. It's not mainly about reading a text, but it broadens up your [298]understanding of issues around the world.

[294]MAIN ISSUES / GIST

[295]LEARNING OTHERS' EXPERIENCES / CULTURE

[296]THEMATIC APPROACH

[297]THEMES

[298]'UNDERSTANDING WORLD ISSUES'

Respondent 23:

The language, language is very interesting when you see that there is a [299]play of words – not the difficulty of language. In the book like *Shame*, the language there is difficult. But my interest is that when the writing of the speaker is interesting, it is not difficult but the play of words is interesting. And also in the poem the usage of the [300]poetic devices effectively – that is my interest.

[299]INTERESTING LANGUAGE – PUN

[300]INTERESTING POETIC DEVICES

9. Which themes or issues or topics do you find relevant when you study literature?

ELICITED MATERIAL

Respondent 12:

[301]Women's rights /function, education and power, equality, morality, racism, religion and many more.

[301]THEMES RELATING TO READER'S LIFE

Respondent 13: Mnguni

The topics I find relevant are those that are related to things that happen in the [302]world around us. For example, the topic about power hungry politicians derived from the novel 'A Man of the People' by Chinua Achebe.

Respondent 14:

I find literary work that has [303]Feminism themes more relevant.

INTENSIVE INTERVIEW

Respondent 15:

I may say that it's a pity that the University of Zululand is teaching us something that is based in the European, that is based on Victorian. And we also have things that are most important. For example I was attending a small group this semester. The small group is dealing with colonial discourse and then in last semester I also attended Analysis – whereby we analyse speeches. I find it very difficult because you have those texts that have been written by Americans, those speeches. Those things that are closely [304]relate to us then we understand them better because at the very same time if we read those things we see that in history things were like this. And we will be able to avoid that history should not repeat itself. But if are now moving from our history and to adopt the western style. Sometimes in last semester, we read a poem that was written in the 1700s. And then we find it difficult – how [305]relevant is this poem to us because we are now living in the 21st century. But we also have our history that is being ignored. So those parts of political discourse, I find it very interesting because it the [306]issue African. So I am

delighted by such a theme.

Respondent 16:

Themes?

Respondent 17:

The theme of love. Yeah. [307]Love theme, because many people or some of us have been in love before or are in love. So the theme of love is very interesting to me and it is

[302]THEMES RELATING TO READER'S LIFE / 'WORLD' (POWER)

[303]FEMINISM

[304]RELATING TO EXPERIENCES

[305]RELEVANCE / RELATING TO THE READER'S EXPERIENCES

[306]

THEMES ABOUT AFRICANNESS

[307]LOVE THEME

relevant because it teach us a lot about what really is love. And even the theme of…when you read maybe novels, there are so many themes. Like the way [308]women were treated before and the way women are being treated right now. The treatment, yeah, in different countries or here in South Africa.

Respondent 18:

I like women issues as an independent woman. I like to read about other [309]women, that how do they struggle in life. Like the one, the poem, though I'm not much into poems, but there is a poem that says *Still Arise.* Such themes that even if troubles comes into your way but you can still arise. And it was written by a woman, so I like those [310]gender issues or themes – more especially when it speaks of women who are so powerful, who are so independent in life, who can fight for their rights.

Respondent 19:

[311]Women issues. I enjoy reading about it because it makes me understand myself, the way I think – where it stems from, and the view that people have towards women.

Respondent 20:

The issues of [312]segregation or oppression of some sort. When we read about poverty; that really inspires me because I find a lot of interest on those issues because I feel there is a more need to address such issues as they are dominant even in our institution. The reason why I say oppression or segregation, mainly it's racial segregation because here you find with our department, it was before Prof------, the heads of department were white people. And my colleague who I preceded from, they shared their experiences with these leaders or heads of department and it was not a good thing to hear that…the manner in which they treated.

Respondent 21:

For me, themes…because I am a History student, themes about [313]poverty, corruption and topics of how imperialism happened – anything relating to history that happened in Africa I find relevant for me because I'm a history student.

[308]GENDER THEME / WOMEN ISSUES

[309]GENDER THEME / WOMEN ISSUES

[310]'GENDER ISSUES'

[311]'WOMEN ISSUES'

[312]RACIAL ISSUES

[313]POVERTY, CORRUPTION AND IMPERIALISM THEMES

And remember History and English interact at the end. Even when you teach you need to say what happened at a particular [time which] resulted in a particular book or novel being written. So the themes, for example, I will talk about Man of the People – there's so many themes there. There's corruption, there's immoral…yeah. But let me go on the topic of [314]corruption because I still remember that one. Those kinds of themes make you relate to English and say because of such and such corruption that happened, it led to…Odiri doing such and such for politics led to the…if talks about education.

When you come to themes of corruption, education will always interact with it or interlink with it because if are corrupt you shouldn't because you are not educated. And you want to get a position at a higher place, so that those that are educated you can manipulate and bring them to you. Hence they will not be able to open up their own political parties or whatever the case might be. So I prefer themes of such…And with topics that are relevant, sometimes I think that we should come into modern day because the kids that are growing up now, all these 94s – the born-frees, they don't understand [315]something that happened long time ago. You should tell what's happening now. So I think they should go into what is happening now when it comes to literature, while not leaving what happened in the past. Maybe we could have just a book or two and then the rest could be modern. Because people are writing books, why are we neglecting such? [316]Are we gonna only go to them after ten or fifteen years – when they are dead? Now we won't be able to go to them and say: why did you write such and such a book? You see, so I think they should get back to topics that are a bit recent so that we can all understand and interact with those novels or poetry because people are writing and we must acknowledge that.

Respondent 22:

[317]Class. The status. I find those emerging a lot. Racism,

[318]oppression of people in African context, especially Chinua Achebe's Man of the People – its addressing these issues. There are a lot of colonial texts like the scramble of Africa, Joseph Conrad – what happened when the Belgian company came to Africa. Actually a lot of people from abroad were coming in to actually search for treasures to those naïve natives of the continent.

Respondent 23:

The themes…that deals with the [319]social issues. The themes that can be related even to today's life – like the themes that focus on social issues like problems, wars, death. Those are my favourite themes. And somehow [320]love is another interesting theme. So when I read literature that deals with those themes, to me they seem relevant even to today's life. So we can use them in order to plan the future.

[318]RACISM AND OPPRESSION IN AFRICAN

[319]SOCIAL ISSUES

[320]THEME OF LOVE

> 10. Can you comment on the role played by a lecturer and your peers in your study of literature?

ELICITED MATERIAL

Respondent 12:

The lecturer plays an important role together with my peers because sometimes I can read the novel and find a different [321]perspective then when I share it with my peers I learn more and have an idea of other people's perspectives. I always regard a [322]lecturer as a supervisor or mentor that will always have more knowledge pertaining literature.

[321]SHARED READING

[322]MORE KNOWLEDGEABLE OTHER

Respondent 13:

Since I'm taught by different lectures, they all play different roles. [323]Some don't make a difference; they don't give me new information from what I have gathered on my own. Whereas some lecturers play a huge role in making me understand literature. My [324]peers don't play much of a role but there are those who inspire me to work hard if they have obtained higher marks than me.

[323]MORE KNOWLEDGEABLE OTHER

[324]SHARED READING

Respondent 14:

From 1st level to the 2nd level of my studies my lectures had an impact on how I read my texts. Unfortunately at my 3rd level there was too much work and the lectures did not have time to [325]take us through everything, we had to finish the text on record time and move on to the next one with a new lecturer. But my [326]peers helped me through a study group we created whereby we would analyse the text taking [327]everyone's point of view until we reached the one which we thought is more relevant.

INTENSIVE INTERVIEW

Respondent 15:

Ehh, our lecturer, for example, sometimes we have those texts… Let me say in the University of Zululand we are lucky that we have full contact rather than those Unisa students. So sometimes when we have something that we really do not understand we do not hesitate to come to our lecturer to ask for clarity, to [326]ask for guidance. Even sometimes they can explain those things that seem to be difficult to understand. So we are fortunate. Sometimes, for example, I was reading in the *Four Major Plays, Sizwe Bansi is Dead*. So the lecturer came to our class and then Dr----- he [329]read for us and he [330]analysed it. By the way I can even write without reading the text because I've got a lecturer who had projected or who had read for me, and who had given [331]not a lecture but had taught the play. So our lecturers are very helpful. This goes to an extent whereby if the lecturer does not do according to our will, we use to say: 'this one is not good, this one is not good. What he says does not make sense to us because to a certain way if we listen to a particular lecturer.' So our lecturers have a [332]tremendous role that they play in our success.

Yes I may say perhaps they [peers] contribute to the understanding of literature. For example, you may read a statement and then you [333]interpret in a certain way. And

[325]'MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

[326]SHARED READING

[327]SHARED READING

[328]'MORE KNOWLEDGEABLE OTHER vs EMPOWERING PEDAGOGY

[329]'MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

[330] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

[331] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

[332] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

then we may say in this text so and so did this. And then somebody say 'no, you need to reread because I think so and so said this.' Because the particular peer, if we are using the seminar or group discussion, we will have a discussion and then we will debate. And then we will see, so it also helps us because of that one. We also have those small groups that we use to study. And then after that we also have a person study as himself in his or her place. After that we go groups and then we share what we have study. And then we also [334]share facts and also share opinion. And also even say 'Oooh, I consulted a particular source, and a particular source says this about this.' Therefore, we take those knowledge then we put it together. So it's contributed.

Respondent 16:

Yeah, my peers, what we do is – we find time to study together trying to understand the text. And when the lecturer comes in, he goes in much detail about it. And then it is more understanding what we……….

Respondent 17:

Lecturers and my peers help a lot because when reading literature there are some [335]difficulties, or there are some words that you do not understand. Then a lecturer is there to guide you, and your peers. Literature depends on how a person see[s] it or it [336]depends on a person's perspective. So maybe I can say this literature or this novel is talking about death. And then the other person can say 'no this novel is talking about love.' So it depends on a person's perspective. So maybe I can guess wrong and say literature is talking about death. Then my lecturer and peers are there to guide me and tell me: 'I said this is talking about love because of this and this.'

Respondent 18:

Yeah, a lecturer plays an important role in my study of literature because he or she [337]unpacks some of the things that I never realised while I was reading the text. And my peers they give me a lot of information because those are the

[333]INTERPRETATIONS vs COLLABORATIVE READING

[334]SHARING IDEAS TO ARRIVE AT AN ACCEPTABLE INTERPRETATION vs COLLABORATIVE READING

[335] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

[336]INTERPRETATIONS

[337] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

ones that I spend most of the time with, unlike my lecturer. So we share a lot of ideas with them.

Respondent 19:

Well a lecturer and my peers play a major role since they make me understand even the [338]points that I missed in the text. But I gain a lot from my peers 'cause it's where I get different ideas, unlike a lecturer – we just get that part.

[338] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

Respondent 20:

Some lecturers do play a significant role because even if at that particular time when you studying literature, let's say perhaps you do not have that text at that time but when that lecturer comes and [339]unpacks everything its get clear to you. Even when you find a copy of that text later you still remember what that lecturer said. But some of them, I personally think, I doubt they even have a Masters degree because one lecturer last semester I remember when she came in [340]class the first thing she would do is she just smiled…..

[339] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

[340]INEFFECTIVE LECTURING STYLE

[Peers?] They do help a lot because we [341]study in groups. You can also be my witness. You remember last semester you saw our work was a bit similar because we study a lot in groups. If you see that someone has a problem we try to bring that person up. [342]We help that person as a group because with some lecturers it's difficult to go and consult and say: 'Sir or Miss or Madam I didn't understand this section.' She will tell you come back later. When you come back later, she will tell you consultation times: 'find the time slots on my door.' Now you just lose hope. Then you resort to your peers.

[341]COLLABORATIVE READING

[342]COLLABORATIVE READING

Respondent 21:

Aiii, with the lecturer sometimes there is a problem. Ok, not all of them. But they do teach, shame. They teach well, the only problem is that when you studying your peers really help because it's [343]what I heard and what you heard and what she heard – then we can mix it together to say so he must

[343]COLLABORATIVE READING

have meant this. Because you know sometimes you will be studying at 6h00, he or she is not here. So I think peers play a major role in studying literature for us here or for me as well. Because with lecturer you go to their offices to ask about the exam – what to focus on, and he or she will say 'everything.' And you like: Are you serious? The book was [344]500 pages (laughing) and he says everything. So when you are with the peers it's easier for us to break it down into minor topics and just [345]smaller topics for us to tackle and know everything. But with the lecturer he just comes and tells us that pages what and what is important and what is relevant. But we are alone with my peers we are able to [346]break it down for us to be easier. So peers play a major role.

Respondent 22:

Yes, the lecturers have helped a lot in terms of analysing the text, understanding the issues. Many of them were not spoon-feeding us, but they were giving us that [347]opportunity to actually think around issues. So they helped us not to think like them but actually to get our ideas across issues. So the main point was that they [348]helped us to understand issues and to express our own views about the issues. They helped us a lot in understanding issues on the text. And about our peers, we had [349]many group studies where we engaged and discussed issues. For instance, I had a group, so we discussed issues of education in Chinua Achebe. How does it influence the plot in Man of the People by Chinua Achebe. We have seen a lot of women getting a voice through education. So we were discussing things, so [350]students were very helpful in unpacking the issues of the text as we were reading the text in a group.

Respondent 23:

Lecturers they play a huge role because [351]if it wasn't for them we would not understand literature clearly. Because a lecture, you read as a student, but some [352]things you cannot pick up on the book. Then when a lecturer comes, the

[344]LENGTHY TEXT vs ASSESSMENT

[345]COLLABORATIVE READING

[346]COLLABORATIVE READING

[347] MORE KNOWLEDGEABLE OTHER vs EMPOWERING PEDAGOGY

[348] MORE KNOWLEDGEABLE OTHER vs EMPOERING PEDAGOGY

[349]COLLABORATIVE READING

[350]'COLLABORATIVE READING

[351] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

[352] MORE KNOWLEDGEABLE OTHER vs BANKING PEDAGOGY

lecturer comes with something interesting, something new to you as a student. Though you have read the book, but when the lecturer comes and explains it is like you get something [353]new and the different approach of the book.

Then…also the peers, the [354]contribution of peers is very important because we are diverse as students. Some of us are [355]slow learners, some of us are fast learners, so it seems those who are fast learners – those who are seen as intelligent than the others - they use to come with interesting points that help even others to understand the text because some of us cannot read the book and understand it. But when peers contribute, then it is where we get some knowledge and [356]integrate it into our knowledge and understand the text.

[353]'MORE KNOWLEDGEABLE OTHER vs EMPOERING PEDAGOGY

[354]COLLABORATIVE READING

[355] COLLABORATIVE READING

[356]COLLABORATIVE READING

11. Describe the role that is or can be played by the internet in the study of literature.

ELICITED MATERIAL

Respondent 12:

The only role that can be played by the [357]internet is to help the students to understand these long text, should it happen that I do not understand the text after I have read it, then I consult the internet for the [358]summary of the internet and other analyses of the text. It should be noted that I personally do not rely on the internet for my assignments because that [359]promotes passiveness and dependency. The internet

should be the [360]guideline not the only way to go. However in this decade most students finds it easier to use the [361]internet than the textbooks for their assignments.

Respondent 13:

The internet does not play much of a role, instead it puts most of us in jeopardy of being [362]penalised for plagiarism. It does help though, only if it is used in the right manner. That

[357]COMPREHENDING LONG TEXT THROUGH INTERNET

[358]INTERNET SUMMARIES AND ANALYSES

[359]

'PROMOTING PASSIVENESS AND DEPENCY' IN ASSIGNMENT

[360]'INTERNET THE GUIDE'

[361]REPLACING TEXT

[362]PLAGIARISM

is, acknowledging the sources used.

Respondent 14:

The internet plays a [363]vital role when it comes to getting the full analysis of the text besides the one I get from the lecturer and my peers in class.

[363] INTERNET PROVIDING FULL ANALYSIS

INTENSIVE INTERVIEW

Respondent 15:

Well, for example, I will use my friend. My friend is supposed to read the novel…the novella, Heart of Darkness. And then he read and did not understand it. He [364]went to the internet and then he used the …he didn't go to the lets…we say to the …whereby the Wikipedia, the normal Shmoomp whatsoever the sources. He went to the YouTube and then he watched the video for lecture to a particular US University. And he picked point there. And then he [365]wrote those points in his essay and he passed. By the way the person failed to [366]understand the written text. And then at the very same time he was just substantiating because they will say even if you know in page so and so you will find this. So the person used that, and so the internet plays a [367]tremendous role in improving our life. …There are students that…you put your headset and you listen. You put a text in front of you and you [368]listen a voice that is reading a text for you. And then at the very same time if something is reading the text and you follow, it's really easy for a particular person to finish the book at the short period of time. At the very same time we also have our bookshop in this university. You find that the book is not there in the bookshop or the novel is not in the bookshop. But we can [369]access the book via internet. So the internet plays a very tremendous role. Sometimes we overuse it in a way that we take people's ideas and we paraphrase them [370]reproduce as our own thing. This results in a zero allocation to us.

[364] INTERNET REPLACING TEXT

[365]PLAGIARISM

[366]REPLACING TEXT

[367]'INTERNET TREMENDOUSLY' IMPROVING READING EXPERIENCE

[368]AUDITORY TEXT

[369]E-BOOKS

[370]PLAGIARISM

Respondent 16:

Ok. Sometimes it gives us [371]good summaries (laughing). But then it is not always good to refer to the internet, because

[371]'GOOD SUMMARIES'

what's written there it's other people's views. And I think literature is about the way you view or you use that text. It depends on your idea because when you refer on the internet, it's other people's ideas and it's what they thought at that time.

[Good summaries] You know sometimes most students…we are (laughing) they are [372]very lazy in reading the whole text. So when you go to the internet it gives us a bit of an idea of [373]what the text is about. So when the summary is good, it makes you wanna read the text. And some of the things they highly…you wanna go more…you [374]wanna like go deeper in the text read it on what they were talking about – something like that.

Respondent 17:

Internet played a big…a major role in helping when you study literature because there are things that you have to [375]figure out when you reading literature. Then internet is there to help you, to make it easy for you. Even when you [376]find difficulties, when you go to the internet then you find all the [377]themes sorted for you. Yeah, internet plays a role when you study literature.

Respondent 18:

Yoooh internet plays a very [378]major role because it gives us a lot of summaries when you read that text. Sometimes not all the texts are easily to understand, so when you visit that website you find some summaries and then get to [379]understand this text is about this thing. Sometimes it has a negative impact because, as I said earlier on that sometimes we [380]penalised of plagiarism. I think it's because of the

internet – since sometimes you even [381]don't finish to read the book because you know that I'll get summaries on the internet. Sometimes you [382]don't become active in reading because you know where to refer to when you need information. And then may cause some trouble during exam time because you find that they will just give an extract. And then you have to [383]write everything on that extract. If you

[372]LAZY TO READ WHOLE TEXT

[373]CREATING EXPECTATION

[374]SUMMARIES CREATING DESIRE TO READ TEXT

[375]FIGURING THINGS OUT

[376]HELPING WITH DIFFICULTIES

[377]'THEMES ARE SORTED'

[378]'INTERNET SUMMARIES PLAYING MAJOR ROLE'

[379]GIST / THEME

[380]

INTERNET NEGATIVITY PLAGIARISM

[381]INTERNET SUMMARIES REPLACING TEXT

[382]LACK OF ACTIVE READING / PROMOTING PASSIVE READING

[383]LACK OF CLOSE READING

were just visiting the internet now and again, you will find out that you are in trouble during the exam time because you don't know where to find that extract – what was it all about in the book.

Respondent 19:

The internet plays a big role 'cause there you get many websites and then you get different views of different people. And then you [384]formulate your own ideas or your own analysis based on those. [Be]cause sometimes you read the text you don't even [385]understand what it is about. There you get summaries, you get character analysis, and you able to formulate your own analysis based on that. It is very useful.

Respondent 20:

I feel the internet has a negative role in the study of literature because here we are told that we should not consult the internet. Or if we consult the internet we should [387]choose wisely on the website we use. But the funny thing is nobody has told us which websites are relevant. But they tell us that Wikipedia, Google or Shmoop is not good for us. But they [388]never told us which exactly should we focus on when we study literature or should assist. So I find the internet useless, so therefore I opt to read my text and write from what I got from my text or from my peers.

[*Is there anything positive?*] Because I stopped long ago using the internet when I'm doing my work. Pertaining to literature so I find it irrelevant.

Respondent 21:

[Smiles] Hey, we are about to graduate and [389]without the internet, my God, I don't know what we would be [laughing aloud]. I don't know what we would be. Even though this year it's been kinder hectic because they are beginning to ask…around plagiarism. Not that it's not important, but we [390]did it so much that it was the right thing for us to do. Now that we know it's wrong, it's like we are now going to fail…they want us to fail. But the internet has played a major role in the study of literature. Because sometimes you would

[384]FORMULATING OWN INTERPRETATION FROM OTHERS'

[385]GIST

[386]FROM INTERNET SUMMARIES TO OWN ANALYSIS

[387]INTERNET NEGATIVITY – LACK OF RELIABILITY

[388]CHOOSING THE ACCEPTABLE WEBSITE

[389]'NO INTERNET, NO GRADUATION' – INDISPENSIBILITY OF INTERNET

[390]INETERNET COPYING AN INTERNALISED HABIT

read a book and the lecturer would come and explain what it means. But when you go to the internet you'd get a [391]simpler explanation and you would understand it more. And you would bring to your peers…and you would [392]break it down even more. And then you would understand a bit. So the internet has played a huge role in our lives, so in my life as well. Because even with poetry you get to find what exactly is the [393]line 7 and 8; you get your [394]figures of speech explained well. Everything in the internet is basically made simpler for us, so the internet has played its role in studying literature for us.

Respondent 22:

Yes, there is much role that can be played by the internet. But as well, one should not focus more in the internet. One should understand the text correctly and work on the issues of the text. So with reference to the [395]background of the author, the setting because it's very important to understand the time, the background of the author because the author would normally write about the things that affected him in real life. He would not write about things that he has never seen before. So that part I think, especially when it comes to summarising, some internet summaries are very useful.

Respondent 23:

The INTERNET…the internet is very important, it plays a huge role. But though the internet is very important, it can also [396]destroy the study of literature because of summaries that are there. What is not good about these summaries is that [397]they are written by some individuals. It is just a thought of other individuals. But what is interesting about the internet is that there are online journals that are published. So the journals that you cannot get from the library but you can get them on the internet – which are published journals. So sometimes on that manner or that side internet is very important. But on the side of [398]reading summaries without reading the book then that is the destruction of study of literature to a student.

[391]INTERNET OFFERING A SIMPLER EXPLANATION

[392]PEERS FURTHER BREAKING DOWN TEXT

[393]INTERNET OFFERING LINE-BY-LINE ANALYSIS
[394]INTERNET EXPLAINING FIGURES OF SPEECH

[395]INTERNET SUMMARIES PROVIDING AUTHOR BACKGROUND

[396]INTERNET SUMMARIES DESTROYING THE STUDY OF LITERATURE

[397]RELIABILITY OF INTERNET SOURCES

[398]SUMMARIES' REPLACING BOOK DESTROY LITERATURE STUDY

> 12. Which websites, if any, are relevant in the study of literature? Why are they relevant?

ELICITED MATERIAL

Respondent 12:

[399]Online journals are relevant in the study of literature. I think they are relevant because they have sufficient information because any journal has the author and all the necessary information – should one be asked to verify where the information was obtained unlike Wikipedia is not relevant and cannot be trusted because anyone can edit and put up his/her views.

[399]RELIABLE SOURCES

Respondent 13:

[400]Sparknotes and Shmoop, both these websites normally give relevant information in most literary work.

[400]SPARKNOTES AND SHMOOP

Respondent 14:

For me it has to be Sparknotes and Wikipedia. Sparknotes helps me with the [401]analysis of the text and of characters if any, while Wikipedia helps me with the [402]history of the text and about the writer as I like knowing about the writer before I read his text.

[401]SPARKNOTES FOR CHARACTER ANALYSIS

[402]WIKIPEDIA FOR HISTORY / AUTHOR BACKGROUND

INTENSIVE INTERVIEW

Respondent 15:

Well I may say sometimes, like for instance, if I would like to understand a poem, I normally go to – I may say it's [403]Shmoomp. I just go to the google and then I type the poem. And then it will send a link. And then I go straight to the …..I think Shmoomp – I remember to write it down but I'm not too sure. And then I go there, that website is analysing things clearly. So I understand it very well because I sometimes…what the [404]particular lecturer said in his or her lecture is something that I can also find there. And then you begin to wonder: 'I think so and so is also using this website because these ideas or these facts are common or similar.'

[403]SHMOOP FOR POETRY

[404]REPLACING LECTURER

So I come to the conclusion: 'Oooh so and so this website', of which I am not too sure whether a particular person use that website or not. And sometimes one of the lecturer[s] even though I know this is not the [405]authentic that you must rely on because these websites can be written by anyone. If somebody or that particular person has registered to a particular account.

Respondent 16:

(Laughing) I don't know to pronounce this. Is it [406]Shmoop (spelling it) and some others.

Respondent 17:

(Laughing) Ok. Students usually use [407]Sparknotes. There is that website that is relevant. I don't know, is it website or…whatever, but it is called [408]Shmoop. That website is relevant a lot when you study literature because you find everything sorted – you have a [409]theme, they will tell you what is the theme and where to find it. Whatever you want Shmoop is there to help you. I usually use it a lot when I'm studying literature.

Respondent 18:

[Laughing] Eeey Shmoop is the relevant one, because those people they are talented. They can [410]critically analyse the [411]characters, the themes, the setting, everything. And then

they are like the source of information.

[*Compare the role of the lecturer to that of the lecturer*] [412]Both. Because I can't say the lecturer only, because the lecturer is there in front of me for that shorter period of time. And when I look at the allocation of time or the period, you find they offer maybe four days for that text to be completed in class. And then he goes away, but the [413]internet is always there for you.

Respondent 19:

Shmmop [laughing] I'm not sure if the… it is relevant because they tell you in [414]details – even tells you the history, tells you the characters. It [415]opens your mind basically, so

[405]RELIABILITY OF INTERNET SOURCES

[406]SHMOOP

[407]SPARKNOTES

[408]SHMOOP

[409]PROVIDING THEMES / GIST

[410]

  SHMOOP CRITICALLY ANALYSE

[411]OFFERING ANALYSIS OF THEMES AND CHARACTERS

[412]INDISPENSIBILITY OF BOTH INTERNET AND LECTURER

[413]INTERNET ALWAYS THERE vs LECTURER

[414]

  SHMOOP PROVIDING HISTORY AND CHARACTERS

it's easier to take it from there. It opens your mind [be]cause sometimes you [416]miss a certain aspect not knowing that it's important. And they tell you this word actually means that. Then you able to read and find the main idea: 'Ok, I missed this.' Then you are able to think for yourself based on that.

[*Compare the role of the lecturer and that of the internet*] Internet is the [417]best because everything you need is just there. You [418]need the character analysis, it's there. You need the themes, it's there. You need the historical background, it's there. The plot is there. Every analysis is there because the lecturers will focus on the historical background of the text, historical background of the author or the speaker; and less on the text itself. But when you become [419]assessed we are assessed on the analysis of the text, and not on the historical background.

Respondent 20:
I remember one time I was doing English 2, a lecturer told us to use Google Scholar. But maybe it's my understanding. I failed to understand [420]Google Scholar. What Google Scholar provides is pretty much the same for what you just find when you type Google or Wikipedia or Shmoop.
[*How popular is Shmoop?*]
Shmoop is very popular because even if you [421]do not have a text, with Shmoop you go for summaries, essay questions, themes and some of that stuff.
[*Compare the lecturer input and Shmoop*]
It depends on which lecturer is that. If I could compare that lecturer and Shmoop, I would [422]choose Shmoop.

Respondent 21:
[423]Google is obviously the main one. But we have…what is it now? Ok, Wikipedia has been good. There's another one…Studysomething, it can't be StudyMate. But there's also GoogleScholar which explains everything; it [424]breaks down

[415]WEBSITE OPENING READER'S MIND

[416]EXPLAINING WHAT WAS MISSED DURING READING

[417]INTERNET THE BEST

[418]PROVIDING 'EVERY ANALYSIS' - CHARACTERISATION, THEMES AND HISTORY

[419]DISCREPANCY BETWEEN TEACHING AND ASSESSMENT STYLE

[420]GOOGLE SCHOLAR AND SHMOOP

[421]REPLACING TEXT

[422]SHMOOP PREFERRED TO LECTURER

[423]GOOGLE

[424]'BREAKING DOWN

everything into simple terms. And…ok let's just say it's StudyMate…I just forgot what it is – it's been long since I used Google because we are writing exams. So I'm not familiar now. But the internet has played its role.

[*When – before or after reading the text?*]

After…haaah you can't risk. I prefer [425]after because if you read it before, I can guarantee you won't finish that book because you will be saying: No man the book is talking about such and such an incident; it has such and such a theme; it has these characters; and the protagonist is who. So I think reading the novel first, finish it and then go to the internet just to verify and say: 'Oooh [426]I was correct when I was saying…' So I think it's better to first read and then go to the internet, because sometimes the internet cannot be relied on. It could be wrong sometimes. It is written by people at the end of the day.

[*Which one is more influential: the internet or the lecturer?*]

[Laughs] That's' a difficult question. You know the problem is he ends up finding out you plagiarised, so I should be saying the lecturer but I'm going to say it is the [427]internet because we did a poem and we had to submit. And as much as we were taught well by Mr---, there are so many things he left out which we wrote in our assignment and we got 65%. If we had not written it down we would have had a problem with writing it to get those good marks. So Mr N----- really helped us, or I should say the internet did its work for us much better. It made it simpler. So the [428]internet really helps because you find information that was left out when the lecturer was explaining. So I would take the internet than the lecturer.

Respondent 22:

Websites…I'm not much a fan of internet, but I've seen, I've heard, I've seen [429]Smoosh. It's one of those with good summaries. But I'm not much of a fan. I don't go much to the internet when it comes to reading literature.

EVERYTHING'

[425]TEXT PRECEDING INTERNET SUMMARY

[426]INTERNET FOR 'VERIFYING'

[427]INTERNET MORE INFLUENTIAL THAN LECTURER

[428]INTERNET SIMPLIFIES BETTER THAN LECTURER

[429]SHMOOP

[*Comparing the lecturer role and the internet role*]

Of course the role of the lecturer cause the lecturer will just give you [430]guidance and you have to follow that guidance.

[430]LECTURER'S GUIDANCE PREFERRED

Respondent 23:

[431]Victorian website is very important because it deals with literature. It gives you so many issues concerning literature. So I think Victorian website is more appropriate for the student than the others.

[431]'VICTORIAN WEBSITE APPROPRIATE'

[*Compare the role of the internet and the role of the lecturer. Which one is more effective?*]

So the one that is more [432]effective it is the role of the lecturer, because what is written there is generally known. So what the lecturer is giving it is not something that is generally known. Because [433]what we get on the internet it is just an idea of an individual. It may happen that that individual is not even qualified, but you know that the lecturer is qualified. He is in front of you. You know that whatever the lecturer is giving you is for your benefit. So the lecturer is more appropriate because you not only learn the content. So many lecturers are teaching in a way that is interesting. So somehow you observe those things from the lecturer, and you learn to be like that lecturer. So that is something that internet cannot offer because you get content from the lecturer and the lecturer sometimes becomes a [434]role model, and you wish to be like that lecturer. So it is something that you cannot get from the internet because in internet it's just words. But words are not that important.

[432]LECTURER PREFERRED

[433]RELIABILITY OF INTERNET SOURCES

[434]ROLE MODELLING BY LECTURER

13. What are your experiences with poems, novels and plays, respectively?

ELICITED MATERIAL

Respondent 12:

What I have experienced with poems, novels and plays is, if I read /study them now as a module I [435]just want to pass –

[435]READING TO PASS

after some time you learn new things and find new knowledge. Especially if you [436]read it relaxed, not because you are going to be examined on it, you discover new insight.

[436]RELAXED READING vs EXAM READING

Respondent 13:

 I enjoy poems, I like how they [437]rhyme. The poems I enjoy the most are those that have lamenting tones. I like sad, deep and emotional stuff. As for novels, I enjoy fiction. The novel I enjoyed the most this year is Frankenstein. If I achieve my [438]goal of being a writer one day, I am going to write fiction.

[437]ENOYING SOUND EFFECTS ON POETRY

[438]ASPIRING WRITER

Respondent 14:

I enjoy novels and plays, as for poetry it depends on the [439]language used.

[439]LANGUAGE A FACTOR IN POETRY

INTENSIVE INTERVIEW

Respondent 15:

Ok. Let me take poems here. I will be very brief now. If we look at poems like City Johannesburg. It's the poem that when I read ….a poem like *The Abandoned Bundle*. Those are the poems that when you read you feel that this shouldn't occur again. People must treat one another with dignity. Like for instance, the *Abandoned Bundle*, you can [440]see it is not good for a person to abandon a child – the innocent one. Those are the poems when I read I find that something is very [441]touchy to my heart. As we are Africans these are the things we mustn't do. And it is alleged that last semester if I'm not mistaken even in this university one of the students aborted a child and dumped it anywhere. And somebody wrote something that is similar to that poem…no this infant remains innocent but he was killed. And then he presented something like a letter. When I [442]read it I say 'yoooh'. If this person can read this, I'm sure wherever she goes she will always have that thing that haunts her on what she did.

[440] VISUALISING THE SITUATION

[441]RELATING TO ISSUES

[442]PORTRAYAL OF REAL LIFE SITUATION

Respondent 16:

When it comes to plays…plays…when you reading plays, it's much easier when you dealing with someone…It's because most of them are more like a [443]dialogue, so when I read

[443]THE APPEAL OF THE PLAYS' DIALOGUE FORMAT

other people plays interact together, it becomes easier to read them.

Respondent 17:

SKIP

Respondent 18:

Mmmmh. My experiences with poems is that I have said that in our days or the way they are done is no longer the same like the way they were did in the past. Because usually what I know about the poems is that they are more of concentrated on the feelings of the poet. They take you to the [444]shoes of the poet that sometimes if ever in life you have those experiences then you tend to assimilate the experiences of the poet. And then feel maybe the hardship he/she went through in life. But now the experiences that I have I have they discourage me to take the poem as the most important part that I can embark on in literature. But novels, they still fine. And the plays. Plays are more [445]active than the novel because everything is not in a [446]passive way, it's not reported. But it's just read in the form of active, you know, everything is active and you tend to enjoy – more plays than novels.

[444]EMPATHISING WITH POET

[445]'PLAYS ARE ACTIVE' AND ENJOYABLE

[446]NOVEL IS PASSIVE, REPORTED

Respondent 19:

The novels and the drama; they are very interesting. For example, the one we are doing *The Grass is Singing* – that's the novel. And the plays Pygmalion and *The Doll's House* – the issues there are [447]related to our lifestyle and we learn a lot about our history; the issues of racism, why women are oppressed.

[447]RELATING TO READER'S LIFESTLE

[*Comparing a novel and a play*] The plays, because there you see the [448]characters interacting with each other. You don't get to hear the [449]narrator, what are the narrator's views – sometimes you get influenced by it. So when you read about the characters interacting with each other you are able to see: 'ok this person is rude, is arrogant because of the way they speak.'

[448]INTERACTION OF CHARACTERS IN PLAYS

[449]POINT OF VIEW

Respondent 20:

I like to comment more on the issue of plays. As I have alluded earlier that I was exposed to literature before or during my high school days. At high school we were doing, I remember, it was Othello. We went to [450]watch, they perform Othello live. Here we never watch any live performances, so we just have to read the text or get the information from the lecturer or your peers. So I think it would be better if they try even in this English department to combine with Creative Arts to perform those plays which we study, because when you [451]watch something live it's easy to grasp and it's easy to remember even when you asked for an assessment.

[*Compare the novel and the play*] I would opt for the play. Novels generally are too big. [452]Time, when you read the novel it requires for you to put more time and that time you save it for other modules as well. I think it would be better if, let's say, one had English only to focus on. Maybe we wouldn't mind the thickness of the novel. But with other modules on your back, eeei?

Respondent 21:

My experiences…I love plays. But what I have experienced with plays is you understand it fully but it's something else when you [453]writing it in an essay. It's like you short of information because it's also short sometimes. For example, we had the 'Dolls House'…it's 50 pages. Pygmalion is better because it's a whole book. My experience with it is very…the information you might want to add on a play is vague because it only ends where it ends, you cannot continue. Yet with a [454]novel it's better because you can refer to so many things inside the novel and explain yourself. But with the play you just have to end where it ends and you cannot go beyond and say 'I think he might have wanted to say…at the end they should have or they could have done such and such a thing. So with the play it ends too soon for me hence you [456]cannot write a lot about it. But with the novel you can really

[450]LIVE PERFORMANCES OF PLAYS

[451]LIVE PERFORMANCE EASIER TO GRASP – LEARNING STYLES

[452]LENGTHY NOVEL vs TIME

[453]DISCREPANCY BETWEEN READING AND WRITING ABOUT PLAYS

[454]A RICH vs BARREN EXPOSITION

[455]PLAY'S BREVITY VOID OF EXPLORATORY IDEAS

elaborate to a huge extent. And then with poetry as well – poetry you can go beyond many pages because you can go from [456]line to line; you can go with stanzas; you can go with words in poetry. You can use all the figures of speech and all that. You can do so many things with poems. My experience with poetry is I gain more marks, unlike novels and plays. I don't know if it's because I just enjoy poetry. Sometimes what you like or when you write what you like you get better marks. Poetry does it for me and I think my experience is better with poetry than novels and plays.

[456]POETRY LADEN WITH EXPLORATORY IDEAS

Respondent 22:

At first I never loved plays that much, but I [457]grew very fond of them as I was reading more and more of this. But it was mainly about reading more. When you read more, you just develop a passion. So I developed passion, I did not love plays at first but I developed passion. As the time goes by I was reading and reading and reading, then I started to love plays. I found some poems confusing at first, but with the skill I acquired this semester where we told to do [458]close reading of poems, that's where it all started. I started to love poems because every time when I think about the poem I thought 'ok – internet, I have to go to the internet and find out what these people are pasting on the internet.' But the time I was told: do [459]close reading, understand the text, understand the literary devices – the significance of literary devices, the imagery – what does this imagery mean? Go beyond, don't just rely on the internet but [460]use your close reading to analyse the poem. So like I've been reading this poem by Prufog and others - the poem by W. Yeats. So I've been using close reading and I find the poem quite interesting. So for the [461]first time I got 75% in close reading of the poem and that shows improvement.

[457]READING CULTURE BREEDS PASSION

[458]CLOSE READING OF POEMS

[459]INTERNET SEARCH REPLACED BY CLOSE READING

[460]CLOSE READING AS A STRATEGY

[461]CLOSE READING OF POEMS BREEDS SELF-CONFIDENCE

Respondent 23:

I'm a friend to poetry and novels, as I said. So every time, before you read a poem, before you know the poem that you

are going to do, I get interested because I know that what I'm going to read is interesting. And also novels. So when I'm in the lecture hall the way I experience poems and novels is different. There is a different experience. In poems I participate. I'm [462]willing to participate every day, so my

participation is high. But in [463]novel it is in the middle, but in [464]plays it is shallow. So meaning the way I experience poems is not the same as the way I experience novels and plays.

[462]HIGH PARTICIPATION IN POETRY CLASS **[ATT]**

[463] MIDDLE PARTICIPATION IN NOVELS

[464]SHALLOW PARTICIPATION IN PLAYS

[*What causes your maximum participation in poetry?*]

It is because the poems are not simple. Some are written…poems are not usually literal, are figuratively. So I like to think, I like to be challenged to think. I don't like to read and understand, but I would like to [465]think deep and then come up with an answer. So that is what I like because the [466]creative thinking is catered for in the poem. So it is good when you read and you reread something, then you try to make your own argument using the evidence from the text. So that is what I like – to be a thinker, which is one of my interests. So the poems provide that to me.

[465]POEMS A COGNITIVE CHALLENGE – 'THINK DEEP'

[466]THINKING CREATIVELY IS INTERESTING

14. To what extent does credibility or reality play a role in your reception of a novel, play, or poem?

ELICITED MATERIAL

Respondent 12:

To the extent that it allows me to grow and learn to express myself freely. To be critical such that I [467]question things and not be a gullible person.

[467]ABILITY TO INTERROGATE

Respondent 13:

It does play a role because I'm able to [468]relate what I read in the novel to what is currently happening in our everyday lives. It also makes me differentiate between plays and novels that realistic are and those that are not.

[468]RELATING TO EVERYDAY LIFE

Respondent 14:

SKIP

INTENSIVE INTERVIEW

Respondent 15:

In terms of the credibility or reality of it I may look the novel that say[s] *Things Fall Apart*. I can say a lot about that novel. And then I can also look at the novel *A Man of the People*. If you read that we know very well that in South Africa, in Africa we have those people that we see as charismatic leaders that we have. And those charismatic leaders they sometimes, they …people trust them and they put them into power. Sometimes some of the writers write something that [469]relates to what is existing in our lives. Even if it's a fiction but we can say 'ooh this thing happen in this country, this corruption in Africa. We can even point corruption in South Africa. We can even point corruption in Nigeria where it was long addressed by people such as Chinua Achebe.

[469]RELATING EXPERIENCES

Respondent 16:

SKIP

Respondent 17:

What I know is…usually novel is…usually a fiction. So there are some things that are not reality about some of the novels. Usually the novel is fictitious. A play can be reality at some point, yeah. It might be something that happening in some other places. Usually the African plays…there is the reality there. I feel [470]happy to read something that did happen, compared to fictitious things – things that didn't happen. So it amazes me to read something that is real.

[470]'REALITY' PREFERRED TO PURE FICTION

Respondent 18:

Yes, some of the novels they reflect true stories of life. And then you can find out that some of the things that are being discussed that you read about are some of the things that you were not aware that maybe in life you can come across. And that when the time comes for you to have that experience then you [471]bring back that play – that like so and so in this play he did this and this. Like there is another novel

[471]RELATING TO READER'S EXPERIENCE

that we doing, *Man of the People,* and it's a real play. When I read that play I think of my own politicians in my area – you know the corruption and all stuff.

Respondent 19:

Yes it is. Because the issues that are discussed are even things that are even [472]happening now in our lives. So, yeah, for me they seem real – like real stories, things that really happen.

[472]RELATING TO READER'S EXPERIENCE

Respondent 20:

Some plays do affect me because they talk about things I have experienced personally and things which I have witnessed within my [473] immediate locality or seen even on television. So it's easier for me to relate with those kind of text as compared to something totally different. Like example, *A Doll's House* – you just – what's the need to study *A Doll's House* because we cannot even relate to *A Doll's House.*

[473]'IMMEDIATE LOCALITY'

Respondent 21:

It is effective. It's like a movie when they say it's based on a true story. I think you get more [474]interested in reading it. Because it is based on a true story you want to relate…sometimes you even ask yourself who could it be or what would have been happening if such and such a thing happened. You have so [475]many questions if it's real. If it's not real I tend to get bored. I prefer reality play than normal books that are just written because of enjoyment or pleasure or the fact that the person enjoys writing. So when it's reality you also put yourself in the [476]shoes of the author or the character inside the novel. And you play that character while reading it, and you find yourself [477]not sleeping until late at night because you really thinking this book has something in it. You actually recommend it to other people: 'Please read it, please read it.' I know because my favourite is *Color Purple* and I [478]enjoy reading it. I can read any other day. That's how much I love it. I think it's because I know it happened. So really plays a huge role. It really does.

[474]REALITY IS INTERESTING

[475]REALITY PROMPTS QUESTIONS vs LACK OF REALITY LEADS TO BOREDOM

[476]EMPATHISING WITH AUTHOR OR CHARACTER

[477]HEIGHTENED SUSPENSE

[478]'REALITY BREEDS A READING CULTURE

Respondent 22:

It does play a factor because at the end it does get me thinking, it does get me thinking of how issues – and I use to put myself in the [479]shoes of those characters and think if I was Tambuzai or I was Nettie, what I would have done if I found an abusive father. Yes, it has much factor, especially issues addressing women. And [480]you think of your family, if one of the members of your family was in a situation. If you yourself you were in this situation, how you would have dealt with that situation. So, yes, there are themes that pose a challenge – actually an interest and even curiosity to think deep around issues.

Respondent 23:

Yes, yes, yes it plays a huge role. If maybe a play like *The Island and Sizwe Bansi is Dead* – those plays by Athol Fugard they are very interesting; they are talking about something that affected South Africa. So every time you approach those types of plays – then [481]picture – you feel that you are included. There is a [482]sense of inclusion. And the poems like Yeats' *The Second Coming, City Johannesburg* – you feel that you are included in what the poem is about. So unlike the poems that talk about the speaker's perception of something, you feel that you are not included there. But the sense of inclusion in the poems that are real, the novels that are real like the one – Cry the Beloved Country, Tsitsi Dangarembga's Nervous Conditions
– you feel the [483]sense of inclusion of those novels and then you become interested in reading them.

[479]EMPATHISING WITH CHARACTERS

[480]RELATING TO REAL LIFE

[481]PICTURING / IMAGINATION

[482]REALITY BREEDS A SENSE OF INCLUSION

[483]'SENSE OF INCLUSION CREATES INTEREST IN READING

> 15. Comment on the selection of literature you study in the Department of English?

ELICITED MATERIAL

Respondent 12:

Very few selection is boring. For example, this semester they have chosen difficult or rather boring texts. Sometimes even the lecturer doesn't even convince us as students that the

novel is worth reading. Such novels are: *Shame* and *Heart of Darkness*. I think I should point out that in their selection, they prescribe [484]many books to be read during the short period of time – that puts too much pressure such that we end up not find study literature appealing to us.

Respondent 13:

It's a very good selection. We read interesting texts and poems, even though some of them may be [485]irritably long. I admire the fact that we are exposed to [486]Victorian texts because this poses a great advantage to our vocabulary.

Respondent 14:

I like the selection of texts by the department because it includes [487]all centuries starting from the time literary work became popular. I also like the fact that our English department offers us the [488]history of African literature which we never even knew existed while we were still in high school.

INTENSIVE INTERVIEW

Respondent 15:

Eeih, yes! What I would like to say about the selection of literature we study in the Department of English. One, I wish that the department should [489]reduce the number of texts especially in Level 3 because some of the texts, let me say some of texts are [490]not useful. And at the very same time if they want to test us with those texts they might say there are compulsory one. They ensure that in the exam they will come. And at the very same time understand that I am a black person and I will say this department is dominated by the whites, even though the HoD is not a white person. But the problem is that what they use to select something that will not discredit whites, something that protects whites. Like for instance I heard that Dr--- proposed to set a question based on the cockroach. And then he wanted students to interpret about cockroach about Sizwe Bansi. He say he was voted out. Why? Just because they see this thing mustn't be taught. So there are things that the department seems not to

[484]'MANY BOOKS-PRESSURE-NO APPEAL

[485]'IRRITABLY LONG TEXTS'

[486]VICTORIAN TEXTS ENHANCE VOCABULARY

[487]REPRESENTATIVE

[488]INCLUSIVE OF AFRICAN HISTORY

[489]WORKLOAD

[490]'USELESS TEXTS'

like it – 'no this is not relevant.' They phase it out. Why? We see that some of the things that they are teaching us are something that are irrelevant but they are teaching us as something that is relevant. But they suit their race, while to us to blacks it's something that do not help us, something that as we read we do not gain nothing. We waste our time. For example there is a text that you say this text is not useful. But we are reading it in a way because we are obliged to read it. But we find nothing interesting in it. We find nothing that is [491]CONTEMPORARINESS building us, that is constructing us because sometimes if you…….something that was [491]written long time ago. Students will not understand the way you understand. And then at the very same time you will expect them to respond in a way that you think. And we will find it difficult for us to pass, for us to excel academically.

Respondent 16:

(Laughing) Ok. Before I comment on that one, I would like to [492]CONSULTATING STUDENTS RECOMMENDED say maybe they [492]should consult us. Like maybe if we could have a say in maybe the books we gonna read and other stuffs. Cause like, you sometimes find that they pick the books you would not understand what they are talking about. Like 'Shame', there is a book called 'Shame'. The book is totally Indian (laughing). It talks more of an Indian culture; what goes on with Indians and whatsoever. So if you have never been with Indians before, if you don't know how they [493]'SELECTIONS OUT OF READERS COMFORT ZONE' live their life, you will never understand what they are talking about. Yeah, some of the [493]selections are totally out of our comfort zone.

Respondent 17:

They are using more Europeans (laughing)…European [494]LACK OF LOCAL CONTENT literature, especially novels. Yeah. There were [494]less African novels. One I recall …the African novel I've read they are only two. It was 'The Story of an African Farm' and 'A Man of the People'. So usually they based on European literature a lot.

Respondent 18:

They offer us different kinds of literature. It's more or less balanced this time because we have African literature, we have other literatures. So don't embark only on the history.

Respondent 19:

Aaaay. It's not bad. [It would be bad] maybe if we only did old English novel like Macbeth, those types. We also get A Man of the People – it is [495]African literature.

Respondent 20:

I think the selection of literature, the entire executive of English Faculty [496]should include students more in selection to get what their preferences are as opposed to just giving any text. Of 8 texts, only two are [497]African and the rest are American. And it's difficult to relate to, because I personally prefer African literature.

Respondent 21:

From the beginning of the year, must I include my SGM? [laughing] Oooh God. Ok. Level 1, level 2 and then level 3 with English and the department – English obviously isn't easy. But when you are in high school you get [498]good grades for English and come to varsity you expect it will continue, only to find it's something else. So with the department of English here, I find that we've been given [499]too many books to read. For example, this semester we have 8 novels to read (minus 2 plays). So it's six we are expected to read in this short semester and we are expected to write essays as well in this semester. I honestly think if we only had a [500]test and an exam, it would have been better. A test on a certain book and an exam. If only we had been prescribed books at the beginning of the year, probably just to be told 'ok this whole year' – then breaking down the semesters as well 'you going to have 12 books – 6 this semester, 6 that semester. And with those books you are able to choose 3 for your exam and 1 play or 1 poetry. It would be better. Basically my studying in the department has been very

difficult. We had too much work to do in a [501]SHORT space of time. And then we had SGM – Lord knows why we have them. Honestly. Because we attending at the Department of Education, we've got 3 core modules, we have the Department of English; we have literature and we have language. And I have History in the Department of History. So I'm doing six modules. Within those six modules I'm attending 4 times, but with English literature I'm attending twice for it. I have an SGM and I have a class for literature. In the SGM I have to attend 2 hours. So already the mind is already is full of literature; I'm not focusing on my other modules. Hence I'm also failing because it's [502]too much for me. I don't know English, God, this department is killing us! Honestly! But the selection of literature is [503]too much in the department. It's a bit too much. Last semester I hated the fact that we were only doing European, we were studying everything that happened in Europe and all those countries. And now that we doing a bit of [504]African novels, it's a bit better because we can relate to it. Then we have poetry. We have Yeats, the Lord knows why we doing him! Honestly! But it's fine because when we were reading it I [505]googled and some of the stuff on Yeats I noticed that they refer to him in many of the poetry. So I thought this was important for us to read. But the [506]selection of literature sometimes isn't well for assessment for us, I think.

Respondent 22:

Yes, I think they were too irrational this time around. We had many texts. There was a [507]short period of time. Sometimes before you even understand what the other text is about, the other text is introduced. So you end up not knowing even characters – who are the characters in this text because…But then we are advised to take texts with us at home so that we [508]familiarise ourselves with texts. I think had we followed that advice…it would be much easier. But then we cannot complain much, we are third-years. I believe there is a reason why we had lots of texts because we had to

[502]WORKLOAD

[503]WORKLOAD 'TOO MUCH' [EMO]

[504]RELATING TO AFRICAN CONTENT

[505]GOOGLE

[506]SELECTION vs ASSESSMENT

[507]WORKLOAD vs TIME

[508]READING TIME

[509]READ-READ-READ-VOCABULARY

[509]read and read and read, and the end we acquire much vocabulary. We can actually write the required paper. I think that was the idea behind it all. I cannot blame them that much.

Respondent 23:

Yes. I think the selection is not appropriate for the students. I think some members of the staff in English department – those who have a right to select books – they select books that [510]they are interested in. Like the book of Joseph Conrad, *Heart of Darkness*. I think that there are books that are…Conrad is described by Achebe as a racist. So I don't think those books are [511]appropriate in this present day South Africa, because we need to move away from the issue of race and then learn something new. So there are some interesting books that we are reading, like *Man of the People*. These are interesting books that they fit in Africa because we can [512]relate to *Man of the People* with the situation that is currently happening in South Africa. So the selection of books sometimes some books are not relevant for us. So some books are not popular even to students. So [513]*Heart of Darkness* is not popular. Books like *Shame*; it is not popular to students. We only read those that we feel that 'No, this book is interesting' – like *Heart of Redness*. We feel that those are very interesting books. So sometimes the selection of books in English department – sometimes the selection is done according to the [514]choice of person – the interest of that person.

[510]SELECTION BASED ONLY ON LECTURER INTEREST

[511]RACISM SUBJECT INAPPROPRIATE

[512] RELATING TO LOCAL / AFRICAN CONTENT

[513]UNPOPULAR BOOKS

[514]SELECTION ACCORDING TO LECTURE INTEREST

> 16. Which period of English literature do you find appealing and why?

ELICITED MATERIAL

Respondent 12:

I find the [515]Harlem Renaissance interesting because it emancipates about what happened during that period and some of the things/issues that were dominant that time are still dominant even now. Harlem Renaissance artists were

[515]HARLEM RENAISSANCE

expressing how they lived during that period. For example, Zora Huiston was an African-American woman and her short story 'The Sweat' she wrote how gender roles were depicted and one realises after having read it that [516]gender roles were or indeed are socially constructed.

[516]GENDER A SOCIAL CONSTRUCT

Respondent 13:

Sorry, I don't have an answer for this question.

Respondent 14:

It has to be the [517]Victorian period because I find its literary work more relevant to the life that we live today.

[517]VICTORIAN RELATES TO TODAY'S LIFE

INTENSIVE INTERVIEW

Respondent 15:

I would like not to answer this question.

Respondent 16:

[518]Romantic period, because I understand their concerns. I understand what the Romantics were fighting for – fighting against industrialisation and all those other things. So I think the Romantic period.

[518]ROMANTIC PERIOD – ANTI-INDUSTRIALISATION

Respondent 17:

I think [519]modern literature is appealing because we are now living in modern time. You find that it's a bit waste of time reading a novel of that time…Victorian time when Queen Victoria was… So I think modern literature is right for us as we are living in modern time.

[519]MODERN PERIOD FOR THE MODERN READER

Respondent 18:

[520]Romantic literature because it's about nature, it's about reality. It brings back the importance of nature since in our days we can see in the true sense of speaking that we are in that period where we [521]wish to go back – even ourselves. When you look at the issue of [522]global warming, you know, change in climate – weather changes. You just realise that nature…we were supposed not to corrupt it. Yes. So I like Romantic literature.

[520]ROMANTIC PERIOD – NATURE / REALITY

[521]NOSTALGIA

[522]REAL / ISSUES OF THE DAY

Well there is nothing much that I can add. But I can say something on behalf of supervision in this Department of

English. I wish that there is thorough follow up from us as students about our satisfaction on the way they conduct lectures and the selection of poems. You know sometimes we read those poems that are [523]too long to understand. You know … a poem of about three pages. Then you expect to write that poem during the exam where you have limited time. You know, I'm not happy at all that they don't even [524]embark on the themes or the so-called… but the technical tools that are being employed by the poet when writing the poem. Sometimes you find that it's just confusing when you come to class expecting that the lecturer is going to embark on the [525]poem itself and you find that the lecturer is teaching you about the history. Like we doing those Irish things…even today I don't understand what it was all about … Irish Irish thing. And at the [526]exam you have to critically analyse the poem.

Respondent 19:

It would be [527]Romanticism. To be honest, firstly because I understand fully what it is about, unlike the others. I get confused what is the difference between Modernism and Victorianism, but this one I have a clear understanding of it. I think that's the reason it is appealing. It praises nature and the importance of nature; the connection between the people and nature; the role that nature plays.

Respondent 20:

The period of writers such as Zakes Mda and Chinua Achebe. I find that appealing because they particular talk about [528]experiences which are not too old whereby one can relate to, or maybe perhaps it's old but it's not that old. You can be able to remember from what you've been told or from what you have watched from television or you've read on the newspapers.

Respondent 21:

Modern and Romanticism. [529]Romantic period is very nice and goes beyond Modern. I don't know is it because I like nature, I'm a huge nature fan. I can go sit up the roof top at

[523]LENGTHY POEM INCOMPREHENSIBLE

[524]LACK OF THEMATIC APPROACH

[525]LECTURING ABOUT HISTORY, NOT ANALYSIS

[526]DISCREPANCY BETWEEN TEACHING AND ASSESSMENT STYLE

[527]ROMANTICISM – RELATING TO NATURE

[528]MODERN EXPERIENCES EASY TO RELATE TO

[529]ROMANTICISM – RELATING TO NATURE

2am, but it's ok. So I prefer Romanticism era because it talks about the beauty of nature, everything in nature and beside having all these huge buildings; everything that happened that was just normal. Hence I'm doing History, so I like everything that happened before.

Respondent 22:

It is [530]Romanticism and Victorian as well. I remember the text Pride and Prejudice – I think that is Romantic and Great Expectations is Victorian. I find those eras more appealing. The reason why, they address that scramble when the [531]Industrial Revolution started to emerge. I can remember the poem like Chimney Sweeper that was addressing how young people were used in industries to actually serve the white government. So I find those era, I learnt a lot from those era, I find them very appealing. The Victorian especially during the era when the Industrial Revolution when the [532]black people were engaged in slavery. The issue of class, people…that was the time whereby there were people who are called gentlemen, educated people, class and who is educated is viewed, how who is not is viewed. How one is accepted in the community because of his status. Those were issues around Victorian era.

Respondent 23:

In terms of historical period in poetry, the [533]modernism period. That is an interesting period to me, because modernism writers did not focus on the way the poem must be written. For example, in talking about the metre of the poem is no longer that important thing in modernism. Also constant rhyme, there are no role, so the free verse poems for me are interesting. So that is what the modernists are offering – free verse poems that are [534]not centralised in a certain theme. Because the themes in modernism are broad compared to Romanticism and Renaissance – the themes there are centralised. So that is why I'm interested in Modernism because of [535]broader themes that the poems are covering.

[530]ROMANTICISM AND VICTORIAN

[531]INDUSTRIALISATION

[532]SLAVERY / CLASS

[533]MODERNISM FOR ITS FREE VERSE

[534]NO CENTRALISATION OF THEMES

[535]BROADER THEMES

APPENDIX 4

1. What impact does the difficulty of vocabulary / words play in your study of literature? Does it affect you positively or negatively?

R: The difficulty of vocabulary or words have a negative impact because you end up not understanding what is going on in the play.

Commented [FINAL1]: HINDERING TEXT COMPREHENSIBILITY

R: For me it's time consuming [be]cause you end up focusing more on understanding the words rather than understanding the text itself. So it's negative.

Commented [FINAL2]: HINDERING TEXT COMPREHENSIBILITY

R: For me – negatively and positively. It is time consuming but this is English. For us to advance ourselves for knowledge empowerment we need to understand

Commented [FINAL3]: 'TIME CONSUMING'

vocabulary so that in the future words that we encounter when we do literature – when we see them in future you also able to understand.

Commented [FINAL4]: INDISPENSIBILITY OF LEXICON

Yeah, I would also say it impacts me negatively and positively. It is negative because every time I am reading a novel I have to use a dictionary. And if I don't find that word from the dictionary I have to use my computer to find that word. And it is positive in a way that as I am searching those words I'm gaining that knowledge and it's gonna be kept be kept with me forever. And I'm gonna use it when I'm doing my analysis.

Commented [FINAL5]: DICTIONARY REFERENCING vs INFERRING FROM CONTEXT

Commented [FINAL6]: AUGMENTING KNOWLEDGE AND LEXIS BANK

Commented [FINAL7]: LEXIS AIDING ANALYSIS

It affects me positively …[when] you search for the [word] you are able to understand the text… because when an author uses a word…they want to give you another perspective of the context itself. They wanna give you an idea as they see it themselves. So…I get to understand more deeply the way in which they mean it.

Commented [FINAL8]: ASSISTING TEXT COMPREHENSIBILITY

Commented [FINAL9]: UNDERSTANDING CONTEXTUAL MEANING

2. How does interpretation affect your reading of poetry? Is there such a thing as a correct interpretation? Explain.

R: There is no such thing as correct interpretation in poetry because I will analyse it according to my experiences and someone else will analyse it according his or her experiences, so you can never know which one is right [and] which one is wrong. So there is no correct interpretation of poetry; it's a matter of personal experiences.

Commented [FINAL10]: NO 'CORRECT INTERPRETATION' IN POETRY

Commented [FINAL11]: PERSONAL EXPERIENCE-BASED POETRY INTERPRETATION

RESEARCHER: Does the lack of correct interpretation affect you?

R: Yes. Yes, in the marking. Eish, in my entire analysis someone will say 'what an F!' She marks the way she understands, and I understand it different[ly].

R: Poetry is based on individual's interpretation, so how come we have one who is correct

RESEARCHER: How can the interpretation issue be solved?

R: Maybe if the poet will just give us the background before they wrote that poem. Like the experiences that were involved; maybe we can have insight.

R: The marker should give us answers in advance, so that we can all be on the same page.

R: They say [when] you make an interpretation you must [show] how valid that statement is. But you find that your interpretation is incorrect.

R: No, if they do that's because you go to the internet, it's not your interpretation. It's the internet interpretation.

R: It depends how you substantiate your answer because it happens that even though you substantiate your answer but your answers or ideas are not relevant to the poem.

R: It's because my ideas [are] not relevant for what he or she thinks.

R: The lecturer has ideas – different ideas. It happens that you gave him your ideas – different ideas…but you find that he is not interested in your ideas.

R: Lecturer …having predetermined responses?

RESEARCHER: Any solution?

R: It would be better if the questions asked are about the imagery, the tone, the general.

R: What I think at third year level we can get, I am not racist, a black lecturer to teach poetry [be]cause then their experiences and our experiences are almost similar. So they will get us.

Commented [FINAL12]: AUTHORITY OF INTERPRETATION VS ASSESSMENT

Commented [FINAL13]: AUTHORITY OF INTERPRETATION VS 'INDIVIDUAL INTERPRETATION

Commented [FINAL14]: POET PROVIDING BACKGROUND EXPERIENCES

Commented [FINAL15]: SHARED OUTCOMES VS POWER RELATIONS

Commented [FINAL16]: AUTHORITY OF INTERPRETATION

Commented [FINAL17]: INTERNET INTERPRETATION VS PERSONAL INTERPRETATION

Commented [FINAL18]: RELEVANCE OF INTERPRETATION

Commented [FINAL19]: AUTHORITY OF INTERPRETATION VS PERSONAL INTERPRETATION

Commented [FINAL20]: AUTHORITY OF INTERPRETATION VS PERSONAL INTERPRETATION

Commented [FINAL21]: SHARED OUTCOMES

Commented [FINAL22]: ASSESSING CLOSE READING

Commented [FINAL23]: SHARED / COMMON (BLACK) EXPERIENCES VS INTERPRETATION

R: Sometimes they set the bar really high for us. We are not English speaking students so we cannot produce high quality English. But then if a black lecturer were to read my interpretation then maybe they would understand what I'm trying to say [because of] the experiences. Interpretations after all are based on our experiences, so we share almost the same experiences. So I think it's only fair.

R: There are black people or second language speakers that can interpret a poem or literature in a manner in which a white person can interpret. It's just the way in which we think things. If you read Shakespeare's poem you need to put yourself into [his shoes] in order to understand the poem. When you get to varsity there is no home and second language – there is only language

3. Comment on the length of the novel in the light of time required to read it. How does it affect your study of literature? Does it affect close reading?

(All laugh)

R: We plagiarise. That's what I think. We get summaries.

R: Take this semester, it's the shortest. Because the novels are long it takes much of our time and we don't finish them on time. At the end of the day they give us assignments, and then we plagiarise.

R: And adding to that we resort to an alternative which are Sparknotes.

R: I think it affects our level of close reading…if I'm rushing. If for two weeks I have to finish the novel, how can I close read. I just want to finish it, not to know exactly what is behind the words that I read now.

R: And we have other modules, so we can't close read. Sometimes you read a novel that is kinda boring so you just put it off.

R: You end up not finishing the novel itself.

R: and then you will be tempted to go to Sparknotes.

R: A way forward – ensure the books are there in the bookshop; even the year before so that when you are home you can close read the text.

Commented [FINAL24]: SHARED / COMMON (BLACK) EXPERIENCES VS INTERPRETATION

Commented [FINAL25]: PERSONAL EXPERIENCE-BASED POETRY INTERPRETATION

Commented [FINAL26]: EMPATY-BASED INTERPRETATION

Commented [FINAL27]: EMO: LAUGHTER

Commented [FINAL28]: INTERNET SUMMARIES VS PLAGIARISM

Commented [FINAL29]: PLAGIARISING FROM THE INTERNET

Commented [FINAL30]: 'RESORTING' TO THE INTERNET SPARKNOTES AS INTERVENTION

Commented [FINAL31]: CLOSE READING VS READING WITHOUT UNDERSTANDING

Commented [FINAL32]: CLOSE READING VS BORING TEXT

Commented [FINAL33]: INCOMPLETE READING

Commented [FINAL34]: INCOMPLETE READING VS INTERNET SPARKNOTES

Commented [FINAL35]: MORE READING TIME ENABLING CLOSE READING

4. How does the language factor into your reading of the novel?

R: Of course if the language is simple it make[s] it easy to understand the text faster. The text gets more interesting if the language is simpler. But then if language is complex it requires most of the time to go to the dictionary to try and make sense between the text.

R: And to add on your point you end up losing the interest and not understanding the text itself, but rather understanding the terms****.

R: But then we are not doing typical English; we are doing English with bombastic words – it challenges us.

R: Yeah. It takes us back to the first question [of] vocabulary, so that we can acquire this totality of English. We should be good at spelling, grammar as well as vocabulary. We need vocabulary.

5. How does the length of the novel affect your understanding of the text?

R: I don't think the understanding of the text depends on the length. It depends on the kind of language – the ability of the author to attract you.

R: The length of the novel it affects…you end up forgetting what happened in chapter 1 while you are in chapter 14.

R: But chapter 14 is an answer to chapter 1.

R: A novel can be short but still you understand it.

R: I think long novels affect my passion to read the novel. I just get bored and lazy to read [be]cause I know I've read three chapters but still there are fifteen chapters before I finish it. So I'm not interested in finishing it.

R: But then if the text is interesting like Jane Eyre you don't want it to end.

R: It depends on which issues the author is trying to address. If it's only crime you end getting bored and not interested in the text.

RESEARCHER: How serious is the occurrence of forgetting the earlier part of the novel?

(Chorus) Very serious

R: You can't forget. Does forgetting affect you?

R: Yes. That's why at times we have to go back to look at the summaries because we have already forgotten what was the start. So we only know the middle and the end. So we kinds forget what was happening before. So we go and look at the summaries.

R: I think there are too many characters to the novel you can also being confused knowing exactly the characters to the novel. So that's why we need to go look at the character analysis maybe on the Sparknotes.

R: For me the only thing that makes me forget is the fact that I have read one novel

and thereafter read another novel. By the time I finish the fifth one I have already forgotten the first one.

RESEARCHER: What is the solution?

R: Do your own summaries after you have read a chapter.

R: Time is against us.

6. How is identification of themes useful / useless in your study of any text?

R: It is useful. It makes you to be able to analyse a text as you go along with it. And it makes you to understand that chapter or that certain part even better.

R: And most often when questions are asked they usually relate to themes.

R: Help[s] you understand the characters as well.

7. What advantages / disadvantages are offered by the shortness of a text?

R: Time. Same time. Straight to the point.

R: And I think short texts the meaning is so hidden you just jump to conclusion. But if you read them closely…you say 'ohh this is not what I just [thought]. Read it many times for clarity. Short texts are not clearer compared than [to] long text[s].

R: We don't want them to end.

R: Disadvantages, they just end. They are so sudden, you don't get where to really get where the novel was going sometimes. It just ends. And you have to draw your own conclusions – which can be tricky when you are asked a question. [Be]cause you are going to answer in a manner in which you understand. Of which somebody else will say something else. It's tricky. In longer texts they do give an idea where the novel is going. It depends on the author. But then short text end[s].

R: I never read such a novel where you are given ideas of how the text ends. Usually you draw your conclusions.

Commented [FINAL57]: ENDING TOO SOON VS INCONCLUSIVENESS

Commented [FINAL58]: INCONCLUSIVESS VS ASSESSMENT

8. How does knowing about a marking rubric or assessment criteria impact on your study of literature?

R: Yes. Yeah. It's important to know what is it that you need to focus on so that when you start writing you exactly what to write and how to write it. It's like clarity of focus – unlike when you just analysing you can write whatever you feel like writing. Whereas if you have a rubric [you know] what to focus on.

Commented [FINAL59]: KNOWING FOCAL AREAS

Commented [FINAL60]: 'CLARITY OF FOCUS'

R: If we are not given a rubric we end up retelling the story because we don't know what to cover or what to discuss. And sometimes we fail to understand the question itself.

Commented [FINAL61]: CRITERION REFERENCING VS 'STORYTELLING' ANSWER

R: We must be taught how to respond to questions because we start narrating the story.

Commented [FINAL62]: LECTURING AND ASSESSMENT DISCRAPANCIES VS NARRATIVE ANSWER

R: sometimes the questions are ~~limited~~ limiting. (contextual questions)

9. What is your opinion about the marking standards applied in English literature?

R: We don't know what you guys are looking for. We can write as long as 5 pages but get a zero.

Commented [FINAL63]: LACK OF SHARED OUTCOMES

R: Even the comments are not constructive.

Commented [FINAL64]: POOR FEEDBACK

R: You get a comment like: 'What are you saying?' 'Really?'

R: If they find 2% of plagiarism it should not affect the assignment.

R: It would be better if our work were to be marked one person (because of different standards by different lecturers).

Commented [FINAL65]: MARKING STANDARDS INCONSISTENT

R: It all goes back to that question of interpretation; how does one lecturer interpret the text. That's it. We end up not knowing cause I don't know what Mr---- wants.

R: There is no consistency.

R: If Mr--- were to mark my script I would pass. But if Mr---- were to mark my script I would fail.

R: And get zero.

R: Or a negative zero.

10. How do the workload (volume of texts) and the available time affect the assessment in literature?

R: We don't have enough time.

R: We have too many things to do, too many books to read and respond to them.

R: The texts are too much and the time is not enough.

11. Is there consistency between the style of lecturing and the style of assessment in literature?

R: (Chorus) No

R: The style of lecturing is not the same. Some of the texts the lecturers were simply reading. And some of the texts were analysed in class. If only we were taught by one lecturer.

R: They highlight a few things, and then when you have to analyse you have to go deep. Maybe there are things that they didn't touch.

R: And they are lecturers at the end of the day. You have to do the whole thing. Yes.

12. How can you rate the general performance in literature assessment? Suggest reasons why it is good or poor?

R: Bad. Really bad. Mediocre.

R: No distinction.

R: The higher you go the harder it becomes.

R: I thought if you understood the book you gonna be able to answer any question. But it's not the case when the results come back.

R: Is it against the law if you are in Level 3 to get a distinction?

R: For a black student!

13. What is your reaction to the texts that talk about your real life situations or experiences in your immediate environment? What other themes do you prefer?

R: We finish it quickly. Easier to understand.

R: Questions like 'Is it relevant to the SA context?'

R: But when answering such questions you end up being emotional.

R: And the thing you ending up being general and leaving the part [where] you have to also quote from the novel. You ending up focusing on the general issues.

R: We are able to relate them more and as a result we end enjoying the text. If you enjoy the text well you gonna perform better. You have a clear understanding because it's part of your daily activities.

RESEARCHER: Themes?

R: Love

R: Things that deal about the portrayal of women.

14. What role is played by collaborative reading (study groups and input from lecturers) in your study of literature?

R: We have different preferences. Some will say I prefer a group.

R: In groups we end up focusing on what we discussed during those discussions and makes you even lazy to read the novels.

R: There are people who are professional parasites in groups – who just come, sit around taking notes.

R: You get different ideas. You get to see how people would analyse that poem or you see their point of view. Unlike when you read the novel on your own – you don't really know how to tackle a question. Whereas if you have been with a group you would be able to.

R: Everyone [must] have finished the novel.

R: [Be]cause some of them don't read novels – they come to group to listen.

R: One person with a big voice who is telling you this and that but at the end of the day it's wrong.

15. Under what circumstances do you consider the internet summaries and analysis useful or useless in your study of literature? How often do you use them?

R: (Several voices) Very useful.

R: If it wasn't for Sparknotes I wouldn't be doing Level 3. (choral laughter)

RESEARCHER: How often?

R: Right after the book I go to the internet…

R: Summaries. Yes.

R: If you visit them before you read…there is that…

R: I like to read the character analysis. If I read the summaries I get temped to write what was there even though that would be plagiarism. But if I only look at the character analysis and then construct my own paper.

16. Can they (summaries) replace the text? What are their positive and negative impacts?

(Chorus) No.

(Another chorus) Yes. Yes.

Commented [FINAL80]: 'PREFESSIONAL PARASITES'

Commented [FINAL81]: SOURCING 'DIFFERENT IDEAS'

Commented [FINAL82]: A DIFFERENT 'POINT OF VIEW'

Commented [FINAL83]: DOMINEERING VOICE VS ACCURACY OF INTERPRETATION

Commented [FINAL84]: OVERWHELMING 'USEFUL'

Commented [FINAL85]: INDISPENSIBILITY OF SPARKNOTES

Commented [FINAL86]: SEQUENCE: BOOK THEN INTERNET

Commented [FINAL87]: VISTING INTERNET FIRST DISCOURAGES READING

Commented [FINAL88]: FOCUSING ONLY ON CHARACTER ANALYSIS

Commented [FINAL89]: MIXED FEELINGS

R: Sparknotes give you a summary and they give analysis. I don't lie.

R: Summaries are not deep, unlike the book.

R: And they focus on the obvious things in the summary. Things that you spotted yourself. They don't give the serious stuff.

R: You can pass [from summaries] but that does not mean you understand.

R: If you read the summary you cannot give a deep answer

R: And when you are supposed to quote, what are going to quote? And the references you can only get them from the novel.

RESEARCHER: Does it affect your reading in any way?

R: It does affect my reading because sometimes I can read a novel and not understand what I am reading. Like Shakespeare – you know, the language I don't understand look at the summary of everything that I was reading. And at the end I'll have to go to the internet and I'm just reading words.

Is it active or passive?

R: Passive. Passive.

RESEARCHER: Anticipation of the story line?

R: It gets boring.

17. How do the internet summaries and analyses create expectations about the text, or assist predictive reading?

R: When you have read the summary you kind of have an idea what to expect in the novel. That's why they say it gets boring. [Be]cause you have that something you wanna see at the end that you have read about in the novel.

18. What level of thinking or reasoning is required in poetry? Explain. What strategies do you employ in your reading of poems?

R: Critical thinking. Very critical.

R: Can one read a poem and analyse it on their own without having consulted a dictionary or anything?

R: It depends – on poem and language.

R: I get very scared when they me there's gonna be an unseen poem in the exam. For me understanding of the poem takes time.

R: Some of us the schools that we come from we didn't do poems. Really.

R: It depends on the interest. If you are interested in poetry you can do it. And it depends on the skills you have.

REASEARCHER: Techniques?

R: Defining words. Diction.

R: You start from character, the plot, the themes. All these things.

R: Critical analysis.

19. What strategies do you employ in your reading of novels?

R: When it comes to the novel you just have to know the novel because you don't know how the question is going to come out.

R: This takes us to the issue of using summaries from Sparknotes. The assessor will

simply use an extract from the page you haven't even read and put it and say 'use the skill.' You don't know whether is it chapter 2, chapter 3 and that's how they catch you if you are cheating.

20.   W

hat strategies do you employ in your reading plays?

Plays

R: You don't know who speaks to whom. (an extension of question 19)

21. Does the dialogue or interaction of characters in plays facilitate or hinder their reading?

R: It helps. With me I like hearing characters interact with each other. Whereas when I'm reading the novel I get lost: Who was speaking? Whereas with the play it's easier.

Commented [FINAL107]: INTERACTION HELPS TRACKING THE VOICE VS NOVEL'S 'GETTING LOST'

R: The play is simple. But the novel is challenging. For me I prefer the interaction.

Commented [FINAL108]: INTERACTION'S SIMPLICITY VS CHALLENGING NOVEL

REEARCHER: If you were to choose?

R: The novel.

R: The novel you don't know who is speaking. Is it the writer or characters? You get lost.

Commented [FINAL109]: TRACKING THE VOICE

R: But in the play they seem to talk about trivial issues.

Commented [FINAL110]: PLAYS DEALING WITH TRIVIAL ISSUES

R: You don't see if it's a narrator's suggestion or it's the character because they do not put the quotation marks in novels.

Commented [FINAL111]: TRACKING THE VOICE: NARRATOR VS CHARACTER

22. How do the following factors affect your reading of literature: a sense of inclusion; an appeal to the reader's imagination?

R: I become emotional and biased in a way.

Commented [FINAL112]: CREATING AN EMOTIONAL OR BIASED REACTION

R: We are very sensitive to those things (racism). We still have scars of oppression.

Commented [FINAL113]: CREATING SENSITIVITY

23. What is your view about prescribed literature, especially African vs European literature?

R: Both. It's just good to get the best of both worlds. Understanding the Europeans and how they think. And the Africans and how we think. And comparing. You get to understand a whole lot more than just preferring Africa. Usually African writers write in a defensive way. They [are] always defending themselves in the text. Not all of them.

Commented [FINAL114]: BOTH WORLDS

Commented [FINAL115]: DEFENSIVE WRITING

24. Should students be consulted when prescribing literature? Why?

R: Yes.

R: No, [be]cause we don't know the texts. Those that we have read, we only learnt of them here.

R: We have different interests.

R: Leave it to the lecturers, they know better.

> **Commented [FINAL116]:** DIFFERENT STUDENT INTERESTS A HINDRANCE

> **Commented [FINAL117]:** 'LECTURERS KNOW BETTER'