Reading and Teaching Prose Texts in Senior Secondary English Classes

A thesis submitted in partial fulfilment of the requirements for the Degree of Master of Arts in Education in the University of Canterbury by Patricia J. Burnett

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ABSTRACT

This study considers three different aspects of the teaching of prose texts in New Zealand’s senior secondary English classes. Firstly, the study reports the findings of a survey of the prose texts currently being used in Years 11, 12 and 13 and the processes of texts selection at 47 area and secondary schools. Secondly, I address the issues of curriculum change and the inclusiveness of the English curriculum, focusing particularly on those issues pertaining to gender and culture. The third focus of this thesis examines some theories of literacy and the methods teachers are utilising to teach prose texts in secondary schools in the late 1990s.

The survey showed that schools are using a wide range of fiction, non-fiction and short story titles and these include a mixture of texts from the Western literary canon and texts by modern authors. While the quality of writing proved to be the most popular criteria for the selection of new texts the HODs also mentioned that books were being selected because they were written by New Zealanders and/or that they portrayed strong female characters, thus addressing some of the culture and gender issues raised in the English curriculum. Teachers are being encouraged, and pre-service teachers are being trained, to put reader-response and critical literacy theories into practice in their classrooms, and these teaching methods also seek to make classrooms inclusive for all students.
CHAPTER ONE
INTRODUCTION

My interest in the texts that senior secondary school students are reading in their English classes began with my experiences as a parent of senior secondary students. Always interested in my children's reading progress, I took notice of the books they brought home to read, some from the library and some for close reading in class. I noticed that they each tended to read the same English prose texts as they did the same classes, (e.g. The Chocolate War in the Year Eleven and The Grapes of Wrath in the Year Thirteen). I began to wonder how often changes in the books occurred, who made the decisions as to which books were bought and used by English teachers? I decided that it was time to address this question because the curriculum document, English in the New Zealand Curriculum (1994a), which set out the most recent aims for the teaching of English in the classroom and schools were just beginning to use it. I chose to concentrate on prose texts, i.e. fiction, non-fiction and short-stories, from the wide range of literary genres used as texts in secondary English classes, as these are the three genres that are clearly defined as prose texts in the New Zealand exam prescriptions.

My initial interest was in the prose texts that teachers were using in senior secondary classes before and after the introduction of the new English curriculum document, to find out what, if any, changes had been made in the selection of new texts after schools began to use the new curriculum. I found, though, that I

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1. Senior secondary students, as referred to in this thesis, are those students preparing for School Certificate, Sixth Form Certificate and Bursary examinations. Most students preparing for these examinations will be in Years 11, 12, and 13.


needed to address other issues, such as: the content and expectations in the
curriculum document and the methods teachers were using to teach literature in
the classroom.

In this introductory chapter, I intend to write briefly about the following issues: (1)
the prose texts that were being used in senior secondary English classrooms prior
to the completion of this study; (2) the new curriculum guidelines for teachers of
reading at senior secondary levels; (3) the changes in exam prescriptions for prose
texts that occurred with the change in curriculum; (4) two areas of inclusion that I
see as important for further discussion; (5) some of the changes that have been
occurring in the teaching of English prose texts; (6) adolescent readers; and (7) the
use of young adult literature in the classroom. These issues relate directly to the
three main themes that are discussed more fully throughout this thesis: the prose
texts being used, curriculum change and issues of inclusion, and the teaching of
literature.

**Previous Studies About Secondary School English Texts**

A review of some of the studies conducted on the prose texts that were being used
in schools provided me with a starting point for my study. The first of the few
studies I found that recorded the prose texts in senior secondary English was one
by David Tapp in 1989. He recorded the novel titles that were used to answer
Bursary English questions between 1986 and 1988. Over these three years he
recorded 56 titles of books which were used to answer the novel question in
Section D of the Bursary English examinations. The most popular titles he
recorded were *One flew over the Cuckoo’s Nest*, *The Great Gatsby*, *Tess of the
D’Urbervilles*, *The Catcher in the Rye* and *The Power and Glory*. (A full list of the
books he recorded is included as Appendix 1). He found that, of all the titles he
cited, approximately 25% (14) were by women, only 14% (8) were written in the
last 10 years and 14% (8) were by New Zealanders. Tapp mentioned that “only the
occasional non-fiction” text was being used (p. 25). While Katherine Mansfield
appeared to be the most popular short story author, he mentioned "Thimaera ..., Frame, Checkhov, Parker, O'Connor, Sargeson, Cowley, Joyce, Grace, Davin, Bates, Saki, [and] Poe as other authors whose works were being used" (p. 27). Tapp appeared to be somewhat critical about the texts that were being used in the late 1980s when he stated: "Many have not stood the test of time as examples of literature or inspirations to the readers" (ibid.). He was looking forward, at that time, to the advent of a new syllabus and a new exam prescription as a way of providing "something worthwhile for ... students, and worthwhile for us [the teachers]" (ibid.).

In 1993 Moya Smith conducted a study on the "Constraints on Teacher Choice of Fiction Texts Used in English Classes" as a Research Affiliate at the University of Canterbury. While this research is not yet public, Smith allowed me access to the questionnaire she had developed to answer her research questions. As part of her questionnaire she provided a list 72 book titles, (see Appendix 2), which included both fiction and non-fiction titles. This list consisted of those books Smith perceived as most likely texts to be used in the senior English programmes. These titles, along with those provided by Tapp (1989), gave me an indication of some of books that had been used for the teaching of literature before the introduction of the new English Curriculum. While Tapp's (1989) list of titles were those of novels used only in Bursary classes, Smith's (work in progress) focused on the texts that were being used with students in Years 11, 12, and 13. Twenty-eight of the titles were common to both lists.

John Taylor, in 1995, surveyed schools in Otago and Southland to find out what texts the schools in those areas were using in their English programmes. In his article, he recorded the titles of prose texts being used with students in Years 11 and 12. There were only a few titles in the Year 11 list that were on Smith's 1993 list, but some of the titles on the Year 12 list were also recorded on both of the other lists noted. Appendix 3 includes lists of relevant texts for Years 11 and 12
that Taylor (1995) recorded.

In October 1997, an article appeared in the Sunday Star/Times which also focused on the texts being used in senior English classes and some of the issues surrounding the use of texts written by New Zealanders. Rob Drent, the author of this article, stated that the “Canterbury University survey [which] found many students lacked general knowledge” (1997: p. C3) was his reason for writing this article. Although the body of the article looked at the use of New Zealand literature in senior English classes, Drent (1997) also included lists of books that were being used in six New Zealand secondary schools. (See Appendix 4). Drent found that “[w]hile most schools, says (sic) they want to increase their number of New Zealand writers, cost is a barrier to some” (ibid.). He cited Karl Mutch, from the Education Advisory Services, as saying that “… most schools would have contemporary fiction from the last 10 years but it is getting harder for schools especially the smaller country ones economically” (ibid.).

For an overseas perspective on what is being read by senior students at high school, I include here a review of an article by three Canadian researchers, Altmann, Johnston, and Mackey (1998), who looked at the English texts that Edmonton’s Grade 10\(^4\) students were reading in their classrooms. They chose to look at these materials because they understood that

Grade 10 ... represents a turning point for many students, a time when some take the plunge into reading more adult materials and some diminish their reading time or give up on reading altogether (1998: p. 209).

In 1996 they surveyed the English teachers at 21 secondary schools in Edmonton to find out which texts they were using with their senior students. They found that there were 59 different fiction titles being used at Grade 10 in these schools, and by far the most popular novel being used was To Kill a Mockingbird. The researchers stated that “[a]necdotal evidence from many other English-speaking

\(^{4}\) Grade 10 in Canada is equivalent to Year 11 in New Zealand
countries suggests that the popularity of this title in high school English classrooms is widespread, both nationally and internationally ...” (1998: p. 213). Altman et. al. (1998: p. 214) provided twelve further examples of novels that were being used by the Edmonton teachers, of these, four of the titles can be found on at least one of the three lists of books created by the previous authors reviewed, being: The Chrysalids, Lord of the Flies, Animal Farm and Z for Zachariah. Two further titles are included, Anne Frank: Diary of a Young Girl and The Adventures of Huckleberry Finn, that I know from personal experience, have been used in schools within the last ten years. The authors suggested that there appeared to be

a clearcut “school canon,” that the same texts are being taught at many different levels and in many different schools. It is notable that the main titles that dominate these lists (especially the novel and play lists) also appear in US surveys (Applebee, 1993), and informal evidence suggests that they feature heavily in British, Australian, and South African schools as well (1998: p. 217).

In terms of the books used in New Zealand schools in the past decade, it seems that it would be possible to add New Zealand to the list of countries that use texts taken from a Western canon of texts. Altmann et. al. (1998: p. 219) also found that there were “few citations of writers from minority groups ... [and] little contemporary writing” on their list of texts.

Chapter Three of this thesis reviews the types of texts being used in New Zealand’s senior secondary English classrooms in 1997, as well as some of the issues that surround the selection of new texts for use as literary texts in schools.

Reading in the English Curriculum

The New Zealand English Curriculum “consists of three strands - oral language (listening and speaking); written language (reading and writing); and visual language (viewing and presenting)” (1994a: p. 19). Generally, this thesis focuses on the Reading section of the written language strand.
The importance of the English language, for all students of English is outlined in the curriculum document. Language is important for communication, understanding, community involvement, creativity, and personal development, (1994a: pp. 10-11), and “[r]esponding to literature has always been central to students’ encounter with language” (p. 16). The guiding document for the English Curriculum, *The New Zealand Curriculum Framework* (1993a: p. 10), states that because English is the language of most New Zealanders and the major language of national and international communication, all students will need to develop the ability and confidence to communicate competently in English, in both its spoken and written forms.

The English Curriculum provides some guidelines for teachers to assist them in the selection of literary texts for study with their classes, stating that they should:

- ensure that there is a balance between the reading and study of local literature and the wider heritage of English literature and world literature in English. New Zealand writing should be given a significant place in English programmes. New Zealand’s cultural identity and its literature are in some important respects distinctive. (1994a: p. 16).

Teachers are also informed about the achievement objectives for each level of the reading sub-strand. The general expectations for Reading in the English Curriculum are that students will become “aware of the processes by which meaning is gained, and ... learn how to respond to texts in a range of contexts, and analyse their structures” (1994a: p. 33). There are two sub-strands to reading - personal reading and close reading. The curriculum provides achievement objectives for both and these objectives show the ways in which students are expected to develop “skills and knowledge in the processes of exploring language, thinking critically and processing information” (ibid.).

Table 1 shows the achievement objectives for close reading at Levels 6, 7, and 8 of

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5 These are the levels teachers used for those students who were doing School Certificate,
the English Curriculum and the way in which prior learning is built on and developed throughout them. Achievement objectives provide an indication of what outcomes are expected for students who are involved with reading prose texts in senior English classrooms at New Zealand schools. The achievement objectives for Personal Reading also show that students are expected to progress from being able to “select and read for enjoyment and information a range of written texts ...” at Level 1, to being able to “read and reread a wide range of texts fluently and with enjoyment for personal development and information, gaining satisfaction from exploring ideas and aspects of texts as an integral part of daily life” (1994a: p. 34)

Table 1

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<th>Level</th>
<th>Objectives</th>
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<td>Level 6</td>
<td>• discuss and analyse language, meanings, ideas, and literary qualities in a range of contemporary and historical texts, taking account of purpose, audience, and other texts</td>
</tr>
<tr>
<td>Level 7</td>
<td>• analyse critically language, meanings, and ideas in wide range of contemporary and historical texts, discussing and interpreting their literary qualities and effects in relation to purpose and audience</td>
</tr>
<tr>
<td>Level 8</td>
<td>• analyse, interpret, and respond to language, meanings, and ideas in contrasting texts from a wide range of genres, traditions, and periods, evaluating their literary qualities and effects in relation to purpose and audience</td>
</tr>
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</table>

Examination Prescriptions

In line with the criteria set out for the study of literature in the new English Curriculum, there appear to have been some changes made to the exam prescriptions provided by the New Zealand Qualifications Authority. The

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6 These objectives are taken directly from the English Curriculum (1994a: p. 34).
University Entrance, Bursaries and Scholarship prescriptions for English in 1995 appeared to use much the same format as had been provided for several years previously. In relation to Section D of the prescriptions, and specifically the sub-sections (iii) Prose: the Novel; (iv) Prose: the short story; and (v) Prose: non-fiction (including the essay, biography and autobiography), it was stated that the works to be tested must be by 'major authors' (1995: p. 637). It is further stated that 'major author'

is understood to mean a writer of established or growing reputation, responsible for at least one work of unquestioned literary quality, or for a number of lesser works of such quality as has ensured or seems likely to ensure the writer's standing in his or her literary generation [and that] candidates should be aware that in the field of contemporary literature such definition is often uncertain. In such cases, the criterion of acceptance will be the candidate's ability to establish, in terms of the question attempted, the quality of the work chosen (ibid.).

In the 1996 Regulations and Prescriptions, it was noted that the prescriptions for English were changed for School Certificate, Sixth Form Certificate, and University Entrance, Bursaries and Scholarships (p. 3). All three of the prescriptions mention in one way or another that the "prescription is based on, and must be read in conjunction with, the English in the New Zealand Curriculum statement (Ministry of Education 1994)" (1996: pp. 89, 373 & 528). No longer were teachers informed that only 'major authors' were to be used, but that they should refer to the section "Responding to Text, page 16 English in the New Zealand Curriculum" (1996:p. 528) for the types of texts students should be encouraged to read. More specifically the prescriptions cited the passage from the curriculum document on the selection of literature cited here on page 6 (1994a: 16) and continued:

In the selection of texts in relation to General Topics, teachers should "encourage the use of a full range of texts representing a wide variety of language functions." ... "Students should understand that each text reflects a particular viewpoint and set of values which are shaped by its social or historical context."

Teachers appear to have been given more freedom in their choice of texts, but as Tapp (1989) stated about the earlier restrictions to use only major authors:

The ‘major author’ restriction should not hinder us too much - examiners interpret it broadly. A ‘light author’ will penalise the student because of the essay content rather than the ring of the name (p. 27).

I assume that few, if any, teachers would want to penalise their students' chances of passing the national examinations by using 'light authors', therefore it is probably reasonable to also assume that teachers continue to use works by 'major authors'. The curriculum document and the examination prescriptions both support the use of a wide range of texts as well as encouraging the use of New Zealand material.

**Issues arising from the English Curriculum**

The *New Zealand Curriculum Framework* (1993a) requires that curricula will "provide all students with equal educational opportunities" (p. 7). The English Curriculum makes statements on including gender, Maori students, new immigrant students with little or no English, and students with Special Needs, as well as those students with special gifts and talents (1994a: pp. 13-15) in the study of English. I have selected the issues of gender and culture to discuss in more detail throughout the thesis.

**A Gender Inclusive Curriculum**

For this study, the most important aspect of a gender-inclusive education system is that both girls and boys are able to experience positive role models in their reading. The English Curriculum states clearly that the "texts should include and reflect the achievements, interests, and perspectives of girls, women, boys and men", (1994a: p. 13).

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7 As stated, the curriculum addresses other inclusive issues, including those addressing children with Special Needs, English as a second language. These issues are seen by this author to be of equal importance to those of gender and culture, but beyond the scope of this thesis.
In 1980 Lesley Taylor conducted a study, from a feminist perspective, which focused on the fiction texts being read by 13-15 year olds in a selection of New Zealand high schools. She found that approximately 71% of the authors of the 52 books analysed were male and 27% were female (1980: p. 27). The books that she reviewed tended to portray males in a stronger physical and emotional light than the females.

In 1987, Elody Rathgen, Mollie Neville and Linda Harvey looked at a wide range of gender issues in English teaching in New Zealand. Two of the issues they looked at were the lack of women writers amongst the authors of the texts being used in classrooms and the sexist assumptions in the texts. They noted that few of the books used in classrooms were written by female authors or contained strong female role models and stated that “[f]avourite novels, in the upper forms, are ... monotonously selected from male writers” (p.15). Tapp's (1989) study supports their findings, in that only 25% of the texts that he recorded were by women. There appeared to have been little change during the 1980s, since Taylor's (1980) study, in the percentage of books being used in English classrooms that were written by women authors.

Rathgen et. al. (1987) also found that, girls appeared to be doing better in English examinations than boys. They looked at the methods being used to teach English and how these methods appeared to be more suited to girls: “The national examinations in English in New Zealand use writing and reading almost exclusively as the criteria for assessing English. Girls therefore do better ...” (1987: p. 12).

One of aims of this study is to find out whether more of the books being used in senior English classes in New Zealand secondary schools are being written by women authors than when Taylor, Rathgen et. al. and Tapp conducted their
studies. Is there a changing trend? Gender is one of the two main themes that are discussed from different perspectives in Chapters Three, Four and Five.

A Culturally Inclusive Curriculum
While New Zealand is seen by many as becoming a multi-cultural country, I believe it is necessary to address the bi-cultural issues in our schools before moving wider to include other cultures. Because of anomalies in the past, when the Maori culture was subjugated by the European culture, Maori culture and language were given a lower status than the English culture and language. Maori language was excluded from use in schools for many years. Middleton and May (1997) state that “‘cultural deficit’ theories explained Maori children's failure rates as resulting from their linguistic and cultural deficiencies and some teacher trainees read this literature in the mid-1970s” (p. 241). It has now been recognised, by some educationalists, that to enhance and enrich the whole of our New Zealand society it must be clearly understood in educational practices that there is a need to recognise and support the Maori culture in New Zealand. The New Zealand Curriculum Framework (1993a) states that “the school curriculum will recognise and value the unique position of Maori in New Zealand society” (p. 7). The English Curriculum appears to support biculturalism, as it includes the following statement:

All students should be encouraged to appreciate New Zealand’s bi-cultural heritage ... teachers should include Maori perspectives [and] New Zealand texts, including those by Maori authors and about Maori should form a significant part of the wide range of texts that students will explore” (1994: p. 14).

Jenny Lee (1990) stated that “[t]eaching English in Aotearoa increasingly means teaching New Zealand language and literature including the works of writers whose experience of life is very different from that of most teachers of English” (p. 21). She also saw literature as being “one way that people can be involved in another culture” (1990: p. 23), and recognised the efforts that were made in
planning, even before the new English Curriculum, to include a bi-cultural perspective.

As the curriculum document states that literature written by Maori authors should be part of the English programmes, I am interested to know whether English Departments are including texts by Maori authors in their selection of texts for senior secondary classes and to what extent. The issue of cultural inclusion is also discussed more fully in Chapters Three, Four and Five.

**Teaching Prose Texts**

There have been changes in the ways some teachers approach the teaching of literature over the years since I attended secondary school. Reading then, as I experienced it, was teacher-led and text-centred. No individual reading could be made because the meaning was thought to be imbedded in the text.

In contrast to this teaching method, the methods being used by some teachers today have become more student- or reader-oriented. In *Literacy in New Zealand Schools: Reading*, by the Education Review Office, presents some "descriptions of what good teachers do to promote high achievements in reading in secondary schools" (1997: p. 29). According to the Education Review Office, teachers are assumed to be skilled in reading, have good planning and research skills; they are expected to communicate well with their students and model the skills students need to become readers of literature; they encourage their students to participate fully in classroom activities and discussions; and to widen their students’ reading habits (1997: pp. 29-31). Wright (1992) wrote about teachers needing to “show an active commitment to broadening the reading diets of their students, ... [use] a variety of reading texts in the classroom ... [especially those with different] writing styles and types of English” (p. 12) in order to encourage students to read.

I will now look at some of the ways teachers were describing the teaching of
English prose texts in the late 1980s and the 1990s in order to introduce some of ideas I hope to develop through this thesis when I look at the ways texts can be taught.

As part of her thesis, *Negotiating the New Zealand English Curriculum*, Jennifer Morrison (1997) recorded several interviews with teachers about their beliefs about teaching English. Occasionally the teachers talked about the teaching of prose texts. One of the teachers Morrison cited had had experienced two different methods of teaching prose texts and said that:

> I can't teach the way I did ... in the Seventies, so ... I've placed a lot more emphasis on actually getting kids to acknowledge and understand their own experiences are valuable ..." (1997: p. 83).

This statement, I believe, shows how the thinking about teaching literary texts has moved over the last twenty to thirty years from the meaning being centred in the text to what is known as reader-response or Reception theory, where what the reader brings to the text, in the way of experience, is important. Sheehan (1997: p. 26) provided an overview of four different literary theories that show the “shift in the locus of meaning from the author, through the text and then the reader, finally to language itself” (p. 25).

At the time McGregor (1991) was writing it appears that the conventional approach to reading was to use “one novel for the whole class” (p. 57) and he suggested several ways in which teachers could change their approach to literature in senior classes. His suggestions included such things as

- More student choice of texts and response tasks.
- Link reading more to personal enjoyment and feelings.
- Teach students about what good reader do while reading.

Other authors for *English in Aotearoa* have written on changes to the ways in
which teachers can present texts in the classroom. For example, Elody Rathgen (1994) suggested that “teaching that makes a difference for learners and learning ... appreciates, accepts, valourises our own stories” (p. 34); it also confronts, raises consciousness and identifies contexts; it challenges both teachers and readers, and develops critical thinking skills.

In 1987, Jack Thomson described the way in which he approached the reading of *To Kill a Mockingbird* with a Year 10 class in Australia.\(^8\) He stated that he wanted to include the students as part of the whole process of reading the book. He used student participation to develop the unit and the aims of the unit, and a mixture of group work and whole class discussion to investigate the issues raised. The assessment of the unit was also handled co-operatively and included group-set assignments, group assessment, as well as individual assessment.

Brian Cambourne (1995) designed and described a “model of learning as it applies to literacy” (p. 187). He suggested that students needed to engage with texts and have demonstrations on how to construct and use them. When students engaged with the texts, the expectations of others, their own involvement with the texts in the decisions they made and the practices they used, and the feedback they received, all affected their literacy learning (ibid.).

Most senior classrooms in New Zealand, especially at Year 11, contain students of mixed ability as well as students with English as a second language. Middleton and May (1997) cited one teacher who was dealing with these difficulties as saying, “With my English class I'm going to try and use a series of different novels and get them to choose what they want to read” (p. 297).

Each of the authors I have reviewed in this section are looking at ways in which to include students in the process of learning about prose texts, acknowledging the

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\(^8\) Year 10 in Australia equates to Year 11 in New Zealand.
experiences that they as participants in the learning process bring to the classroom, rather than treating students as empty vessels to be filled with the teacher's 'expert' knowledge. I take a closer look at the way in which student-centred methods of teaching are being used in New Zealand teacher training institutions and the values of this form of teaching in Chapter Five.

The Reader's Response to Literature

In Reader-response theory, the reader's response to the text being read is central to the understanding of that text. Each reader experiences a text in different ways. Garrison and Hynds (1991) stated

that readers constantly shuttle back and forth from self to text in the process of making textual and personal meaning, and that both reader and text are mutually defined and redefined during the literary encounter, (cited in Stotsky, 1995: p. 767).

So while there may be many similarities between readers' responses, each reading is influenced by the life experiences of each individual reader. Peter Elbow (1996) felt that it was "more common for people to be more interested in a subject and be able to take in more new material about it if they first work out their own thinking about it" (p. 280). Readers develop their own set of schema, and those schema influence the ways in which they respond to a text.

Reader-response theory is not isolated to the reading of school texts. It relates to all texts that are read, and this includes such documents as the English Curriculum itself. Carolyn English (1996) states that

[c]urriculum documents, like so many policy documents, are notorious for the huge variance in interpretation that their lack of referencing and footnotes permit. The reader is allowed to make a writerly response ... as the spaces and silences within the text are interpreted using the reader's context to make sense of the document, (p. 1).

She goes on to acknowledge that the teachers, who are developing programmes from the curriculum documents, bring their own values, experience, and
personal histories to a reading of these documents (1996: p. 2). This may mean that the way in which one teacher interprets the curriculum can be different to another teachers' interpretation. So what one person sees as an important curriculum issues may not be as important to another person responding to the curriculum.

When Jennifer Morrison (1997) looked at the belief statements of the teachers in her study, she noted that their personal beliefs and their classroom experiences did affect the way they responded to the English Curriculum. Morrison stated that each of the teachers' “belief statements stand as a testament to the complexity of teachers' conceptualisation of their students, curriculum, role, goals and subject”, (1997: p. 98).

Many of the methods that teachers are using in the classrooms today do appear to develop the students' experiences of their reading rather than promote the finding of any 'truths' sited in the texts. The way in which the students experience the texts then allows them to develop strategies to expand their understanding of those texts, and in other words, critically analyse those texts. I discuss some reader-response theories more fully in Chapter Five.

**Learning to Critically Analyse Texts**

By the time students have completed Level 7 in the English Curriculum they are expected to be able to analyse the texts they use in a critical way. Locke (1997a) critiqued the meaning of 'Thinking Critically' in relation to the English Curriculum. He stated that the term is "neither defined nor discussed in [much] detail" (p. 3). He goes on to say that:

> [c]ritical literacy ... is more than simple criticism, it is the ability to see that the bases upon which we make a series of critical judgements are socially constructed and therefore relative (p. 4).  

Because there is a lack of detail on how to approach the teaching of thinking
critically, Locke presumed “that most teachers [were] continuing to do what they’ve always done ...” (ibid.), that there would have been little change in teachers’ practices. I address some of the ways that curriculum change can affect teachers in Chapter Four.

Winn and Palinscar (1993) believed that there had been a change over time concerning the definition of literacy from knowing how to read and write, to the application of reading and writing for problem solving and reasoning activities. They saw students’ ability to engage in intentional, self-regulated reading as being essential for them to attain the goals of critical literacy (p. 137).

Wendy Morgan (1997b) stated that critical literacy developed

from critical social theory and its interest in matters of class, gender and ethnicity [and that] ... critical literacy ... teachers focus on the cultural and ideological assumptions that underwrite texts, they investigate the politics of representation, and they interrogate the inequitable, cultural positioning of speakers and readers within discourses. ... They seek to promote the conditions for a different textual practice and therefore different political relations than present social, economic and political inequalities as these are generated and preserved by literacy practices within and beyond formal education ... (1997b: 1-2).

According to Baynham (1995), the focus of critical literacy is to look critically at what one is reading and ask such questions as:

- where is this text coming from?
- what is it trying to do to me?
- am I going to accept this and work with it?
- am I going to reject it?
- am I going to try and work with it on a modified basis? (p. 206).

Books such as Mellor, O’Neill and Patterson’s Reading Stories (1987), Mellor, Patterson and O’Neill’s Reading Fictions (1991), and Mellor and Patterson’s Investigating Texts (1996) seems to provide teachers with some good examples of how to approach teaching students how to critically analyse texts and address, in fairly simple terms, the questions that Baynham has set out.
Morgan (1997b) noted, though, that there can be contradictions in the teaching of critical literacy because it is being taught in a school context. She stated that "knowledge is generally presented in school: as received from authorities, and not also constructed by knowers; as certain rather than provisional ..." (1997a: p. 17). Morgan also wrote about the authoritative position of the English teacher from a personal point of view:

I was the one who had such expert knowledge of [the] range of texts, ... I occasionally drew attention to the way that I was implicated too in the meaning making through constructing this unit and directing the students' attention. Despite drawing attention to my authority, I was no less in control of the texts and activities around them, and we expected that the students were simply to follow my lead. (1997b: p. 43).

While some practising teachers are working on ways of teaching critical literacy, efforts are being made to provide pre-service teachers with an understanding of how critical literacy can work in the classroom. I discuss teaching practices in greater depth in Chapter Five when I look at the teaching of literature.

I have briefly written about the curriculum and the teaching of literature and I now go on to review some of what has been written about the special nature of adolescent readers and the type of books that are they are purported to enjoy reading.

**Adolescent or Young Adult Readers**

The majority of students in Years Eleven to Thirteen are between the ages of fifteen and eighteen and can be classified as adolescent or young adult readers. Appleyard (1990) developed a theory in which he describes five different roles that he believed readers take as they move through life, being: (1) the reader as Player - pre-school; (2) the reader as Hero and Heroine - school-age; (3) the reader as Thinker - adolescence; (4) the reader as Interpreter - graduate student; and (5) the Pragmatic Reader - adult (pp. 14-15). Appleyard does recognise, though, that these labels do not automatically fit all readers at these stages, but as generalisations they
show the progress readers make as their experiences of reading increase (p. 15). He felt that by the time readers reach the senior classes of secondary school they would be expected to have reached the ability to read as Thinkers and be progressing towards becoming Interpreters when they moved into their University years. He stated that

the adolescent reader looks to stories to discover insights into the meanings of life, values and beliefs worthy of commitment, ideal images, and authentic role models for imitation. The truth of these ideas and ways of living is a severe criterion for judging them (p. 14).

Thomson (1987) found, when looking at teenagers’ reading habits, that students often felt that the books they were reading were boring; there was a lack of student choice in what they were reading in school; the routine exercises they were being asked to complete also seemed boring and purposeless; and some felt that these exercises marred their enjoyment of reading (p. 25).

One of the problems for some young adults is that often, somewhere along their paths as readers, they seem to lose the enjoyment of reading (see the statement by Altmann et. al. cited on my page 4). This seemed to happen for some of my own children when they were in the senior forms. Reading became a chore for them and they seemed less eager readers when it came to reading English texts for school. Some of the books they were given to read did not appeal to them. One daughter stated of Graham Greene’s The Power and the Glory: “It was a horrible story - very depressing.” One possible reason for this student’s reaction may be, as Morgan (1997a) states, that “... the predominant kinds of literacy studied and practised tend to be peculiar to schooling ... for most students these kinds of literacy do not translate readily to out-of-school situations” (p. 17). To enjoy reading, according to McGregor, “the reader needs to have some stake in what is read, some sense of having chosen a book” (1991: p. 57).

In the continuing search for literary texts for young adult readers at secondary
school, the New Zealand Teacher (1998) published an article titled "Novel Choices for English" which gave the criteria that four Heads of English Departments said they used when selecting the books for their classes. The criteria that each head of department stated were that the books needed: (1) "depth"; (2) "strong role models"; (3) to be "fresh ... for seventh formers"; and (4) "to be gender balanced" (pp. 4-5). The article stated that each English Department "makes its own decisions guided by exams, internal assessment ... and ... an increasing need to expand students' horizons and foster a love of reading" (p. 4). At the Senior levels teachers look for books with good story lines; that are well written; that have a critical reputation; and enough depth to give teachers and students plenty to analyse, to use as teaching tools (p. 5). These issues are more fully discussed in Chapter 3.

Young Adult Literature

Some commentators suggest that one of the ways to encourage adolescents and young adults in their reading is the use of Young Adult Literature (literature which is specifically targetted to young modern teenagers) in the classroom, and there appears to be growing support for the use of this type of literature in the classroom. Emrys Evans (1987), for example, stated that "[t]he very first need ... is that they [young readers] should be able and happy to read for their own satisfaction and enjoyment ..." (p. 22). He advocated that there be a wider variety of books offered for reading so that all young readers' needs and interests are catered for.

One English Journal (Vol. 86, No. 3, 1997) dedicated the issue to the topic of Young Adult Reading. Ted Hipple (1997) stated that he believed that it is more important that teenagers actually read, rather than what they read. He stated: "I want kids to be readers, a goal I think I share with most English teachers" (p. 15) Of the Classics or those books belonging to the 'great Western tradition' he said, they "are traditional, they've been around, with teachers able to use last year's (if
not last decade's) teaching tools: lesson plans, tests, even bulletin boards" (ibid.). He believed that one of the reasons that young adults are not as keen to read the classical literature of the past may

lie in outdated and uninspiring methods of teaching that literature ... [the] kinds of activities that tease out tensions and ironies but make the book an intellectual artifact and not a living, breathing, meaningful, powerful, and potentially life-changing force for its reader (1997: 16).

Hipple saw the use of young adult literature as a means of getting young people to read, as well as permitting "the same pedagogical tools classic literature affords: analyses of character, theme, language. Tests. Response-based classes. Small group discussions. All sorts of writing activities" (1997: p. 16). To give some direction about the types of books he believed could be used instead of the 'great classics', Hipple provided a list of the books he regarded as possible classics in young adult literature, which I have included as Appendix 5.

Pamela Carroll (1997) noted that young adult literature was being used in the middle schools in the United States, but discussed whether it would offer "authentic and valuable reading experiences for older adolescents ..." (p. 25), and whether young adult literature could have a valid place at the senior secondary English classes. Carroll thought that young adult books could be used by high school students to "investigate more closely problems that mirror their own lives" or those of others around them" (1997: p 33). She highlighted such problems as: resignation of parents from parenting; teen poverty; sexual activity, teen pregnancy and sexually transmitted diseases; sexual orientation; drug abuse; abuse, crime, violence, and gangs; hopelessness, depression and suicide; and thrill seeking and death. (1997: pp. 28-32). Appendix 6 gives a short list of books, which Carroll provided, under each of these categories.

Using a questionnaire, Bushman (1997) surveyed 380 students between grade 6 and grade 12. He was interested in their reading habits, both in and out of school.
He found that there was a decrease in reading within this age group. One reason cited for this decrease was a lack of time for reading outside school. Another was that schools were turning students away from reading “because the books they are being asked to read have little in them for students to connect to ...” (1997: p. 38). Bushman (1997) also supported the use of young adult literature as ‘set’ texts in the English classroom, stating that “all who believe that age appropriate literature is the major criterion for choosing literature for young people would argue that ...” many of the books used in some USA classrooms are “... more suitable for adults than adolescents” (p. 35). Adolescents, he stated, “can better relate to the characters and plot of YA [Young Adult] novels” (ibid.). In his article he includes list of the ten most frequently used books in grades 9 to 12, (the American equivalent to New Zealand’s Years 10 to 13), as well as some suggestions of young adult literature that could be used in the classroom, and these are recorded in Appendix 7.

Also in support of more relevant literature for young adults, Ken Donelson (1997) stated that “there is nothing sillier than choosing titles that no kid would ever want to read” (pp. 42 & 43). The major part of Donelson’s article was dedicated to listing his version of the best YA books written between 1868 and 1995. This list (p 42-47) provides a wide choice over time and style and I have included a summary as Appendix 8.

According to Richard Abrahamson (1997), the idea of using Young Adult literature to encourage adolescent readers has been written about over at least the last eighty or so years. He included a list of articles written about the “Rationale for Young Adult Literature” since 1912 (pp. 50-54).

Most of the above authors have focused on the use of literature in the United States of America, but New Zealand teachers also seemed to be interested in using Young Adult literature in their classrooms. In their book Teachers Talk Teaching
(1997), two New Zealand authors, Sue Middleton and Helen May, cite one long-serving English teacher as saying,

That was one thing I did see during the course of my career, a tremendous growth in the numbers of exciting books written especially for teenagers - ... because there were lots more people writing specifically for young people, so there was a wealth of material (p. 177).

It appears, then, that some New Zealand teachers may already be using young adult literature in their classrooms. It is part of my research to discover just which texts are being used in New Zealand English classrooms and how they are being used.

The Research

As it can be seen, there are many issues which surround the selection and use of prose texts, (fiction, non-fiction and short stories), for reading in the senior secondary English classes in New Zealand schools. By conducting a questionnaire, some classroom observations and some interviews, I plan to address the following issues: What prose texts are being used in senior English classrooms? Who chooses the books? What criteria do teachers use for the selection of new books for classroom teaching? Are the books being used gender-inclusive and cultural-inclusive? Do New Zealand teachers use much young adult fiction at the senior levels? How do teachers present English texts to their students? What training do teachers get in the teaching of English literary texts? What do teachers have to say about their experiences of the new English Curriculum?
CHAPTER TWO

METHOD

Introduction

The first focus of this study was to evaluate the prose texts being used in senior secondary English classes, to discover how these texts fitted in with the guidelines set out for text selection and use in the English curriculum. My assumption, in the early phases of this research, was that there were probably certain prose texts being used in most schools with only a few extra, different texts; that there was an unofficial New Zealand canon of texts more likely to be used in the senior secondary school than any other texts. I also assumed that the recent change in the curriculum might mean a change in the texts selected and the reasons why the texts were selected and thereby English departments would be selecting a different range of texts for their senior classes to fit within the guidelines set out in the new English curriculum.

Not long after I started the study, I began to realise that my understanding of how the texts were actually being used in classrooms was limited. Limited by the fact that all my information was second-hand, and derived either from my own experiences a long time ago, or from brief comments my children had made during their school years. This led me to conduct a series of observations in two different settings to expand my understanding of the processes that were occurring within English classrooms. I also conducted two interviews which gave me some insight into how teachers were experiencing the curriculum they were using to guide their teaching practices, and to clarify my own understanding of the processes teachers were using.

My study makes use of both quantitative and qualitative methods to answer the research questions. The data is also analysed in different ways depending on the
method of collection and the types of questions being asked. The research method that I believe, best fits this study is that of Evaluation Research, which allows the use of different methods of data collection and analysis.

**Evaluation Research**

Evaluation research is that form of research which is “used to determine the worth of a product, procedure, program, or curriculum that has been put into place to serve a particular purpose ...” according to Charles (1995: p. 238). He further stated that “criteria are specific indicators of quality ... For example one might evaluate a series of textbooks to determine whether their contents correspond to curriculum objectives ...” (p. 239). For this thesis the ‘products’ that I was interested in were the prose texts being used in senior secondary English classes and how they were affected by the introduction in 1994 of a new New Zealand English curriculum. The criteria that I initially set out with were the guidelines set out in the curriculum document, that is that texts should: (a) be chosen from a wide range of New Zealand and world literature (1994a: p. 16); (b) be gender-inclusive (p. 13) and (c) include texts by “Maori authors and about Maori” (p. 14).

**Data Collection**

Three different methods were used: a questionnaire, classroom observations and interviews. By using a variety of methods to collect my data, I believe I was able to develop a deeper understanding of the issues which surround the selection and use of English texts in New Zealand’s senior secondary schools.

**Questionnaire**

A questionnaire was developed to ascertain which texts were being used in senior secondary English classes, what new books were being chosen by English Departments, who was selecting the new books, what criteria were used for selecting the new books, whether teachers had felt a need to change the books they
were teaching because of the introduction of the New Zealand English Curriculum, as well as any other issues HODs wished to raise about the introduction of the English Curriculum.

For an example of what the questionnaire might look like I reviewed the questionnaire that Moya Smith (work in progress) had used. Her questionnaire, firstly, asked the respondents to indicate which books, on the list she provided, they were using in their English Classes, and for which year. Smith had teaching experience and already had some idea of which books teachers of English were using. On the other hand, I had no such experience so felt it better to have the respondents name the books that were being used for each of the prescribed class levels.

To learn which books secondary English departments were selecting to add to their reading resources for senior students, I then asked the respondents to state which books the school had purchased for the senior classes in the last five years and the reasons for choosing each text. The next logical move was to find out who was choosing the prose texts that the students were to be reading. I provided a list of possibilities, asking the respondents to indicate who was involved in the process of text selection and I also asked them to state why they used the process(es) that they indicated. The respondents were then asked to rank ten given criteria in order of importance when choosing prose texts for senior students.

Two of the questions, that I included in this section of the questionnaire, asked the respondents to briefly state their opinions as to whether: (1) the introduction of the New English Curriculum had affected their choice of prose texts for senior English programmes; and (2) they wished to make any other comments about selecting prose texts for reading programmes for senior classes.
The questionnaire also contained several questions which required the respondents to provide some basic background data so that I could review the nature of differently sized schools, for example, the numbers of students studying English at the senior levels, and the number of full- and part-time teachers at each school.

I piloted the questionnaire by asking two fellow students, who were practising teachers of English, to answer the questions as if they were HODs and make comments on the viability of the questionnaire. One commented on the fact that some schools had bi-lingual units and questions needed to be included to recognise these units. The other teacher stated that because of workload pressures it had taken a while to find the time to complete the questionnaire. The comments were valuable and led to some minor alterations to the questionnaire before I sent it out to the sample. The final copy of the Questionnaire is included as Appendix 9.

**Selecting the sample for the questionnaire:** The questionnaire was targeted at the Heads of English departments of New Zealand secondary and area schools.

Charles (1995) provides two general examples of sampling - probability and nonprobability sampling. Because I wished to ensure that I selected schools from each of a range of different types of schools, such as co-ed and single-sex private. I chose to use a probability sampling method, namely stratified sampling. Charles (1995) described stratified sampling as a method that “may be used when researchers want to ensure that subgroups within the population are represented proportionally in the sample” (p. 97).

The Data Management Unit of Ministry of Education's publication *Directory of New Zealand Schools and Tertiary Institutions* 1996 (1996a) was my initial source for the names of schools providing secondary education throughout New
Zealand. This publication provided me with a variety of sub-groupings, such as, area schools, private schools and secondary schools, into which secondary education providers fitted. The figures in the Directory showed that there were 96 Area/Composite schools and 339 Secondary schools listed, giving a total of 435 schools. Smith (work in progress) had surveyed 117 of these schools so these schools were removed from those available to survey because she stated that she had had a very good response rate and I did not wish to risk over-surveying this group. There were twelve schools on the lists with no recorded role. These schools were also removed from the lists as were twenty-five further schools which had rolls significantly lower than the other schools in each category. For example, there were 29 school categorised as ‘private area schools’. They had recorded rolls between 1 125 and 13. On my list, school No. 10 in this sub-group had a roll of 142, and school No. 11 had a roll of 85. A decision was made to only retain the ten schools with a roll of 142 and above. The initial ten sub-groups were reviewed and reduced to four sub-groups, which are shown in Table 2, with the numbers of schools in each sub-group from which my final sample of 50% was to be selected.

Table 2

The number of schools in the four sub-groups of secondary providers from which the 50% sample was drawn.

<table>
<thead>
<tr>
<th>Sub-group</th>
<th>Total</th>
<th>50% sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>State/Integrated Co-ed Secondary Schools</td>
<td>146</td>
<td>73</td>
</tr>
<tr>
<td>State/Integrated Area/Composite Schools</td>
<td>49</td>
<td>25</td>
</tr>
<tr>
<td>State/Integrated Single-Sex Schools</td>
<td>61</td>
<td>31</td>
</tr>
<tr>
<td>Private Schools</td>
<td>25</td>
<td>13</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>281</strong></td>
<td><strong>142</strong></td>
</tr>
</tbody>
</table>

The schools that were selected to became part of the study were then chosen
through random sampling using the CRC *Handbook of Tables for Probability and Statistics* (Beyer, 2nd Edition, 1968: pp. 480-483) to identify those schools to be included from each of the four sub-groups. Table 3 shows the numbers of schools in each of the final four sub-groups from the North and South Islands of New Zealand.

**Table 3**

The number of sample schools in the four sub-groups of secondary providers from the North and South Islands of New Zealand.

<table>
<thead>
<tr>
<th></th>
<th>NI</th>
<th>SI</th>
<th>Total sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>State/Integrated Co-ed Schools</td>
<td>56</td>
<td>17</td>
<td>73</td>
</tr>
<tr>
<td>State/Integrated Area/Composite Schools</td>
<td>11</td>
<td>14</td>
<td>25</td>
</tr>
<tr>
<td>State/Integrated Single-Sex Schools</td>
<td>29</td>
<td>2</td>
<td>31</td>
</tr>
<tr>
<td>Private Schools</td>
<td>10</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>106</td>
<td>36</td>
<td>142</td>
</tr>
</tbody>
</table>

The schools selected to receive the questionnaire did meet the expectation that it would be possible for me to get New Zealand wide coverage with my survey if all schools responded. Of the schools that were selected 75% were situated in the North Island and 25% in the South Island. The national figures indicate that approximately 70% of secondary schools are in the North Island and 30% in the South Island.

*The Respondents:* Twenty-nine responses were received from the initial posting of the questionnaire and sixteen responded after reminder a letter (Appendix 10). The 47 Heads of English departments who responded to the questionnaire, represented approximately one third of the schools surveyed and these figures are shown in Table 4. All four of the sub-groups surveyed were represented in the responses.
Table 4

The number of HODs (English) who responded to the questionnaire in the four sub-groups of secondary providers.

<table>
<thead>
<tr>
<th>Type of school</th>
<th>No. in the Sample</th>
<th>No. of Responses</th>
<th>Response Rate (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>State/Integrated Co-ed Secondary Schools</td>
<td>73</td>
<td>22</td>
<td>30</td>
</tr>
<tr>
<td>State/Integrated Area/Composite Schools</td>
<td>25</td>
<td>7</td>
<td>28</td>
</tr>
<tr>
<td>State/Integrated Single-Sex Schools</td>
<td>31</td>
<td>14</td>
<td>45</td>
</tr>
<tr>
<td>Private Schools</td>
<td>13</td>
<td>4</td>
<td>31</td>
</tr>
<tr>
<td>Totals</td>
<td>142</td>
<td>47</td>
<td>33</td>
</tr>
</tbody>
</table>

The respondents represented secondary education providers from most provinces of New Zealand with the exception of schools from the West Coast of the South Island, Otago and Southland. These latter two areas had apparently been surveyed in 1995 by John Taylor which may have affected the response rate from those areas. The majority of the respondents were from the North Island which is consistent with the original sample. There was a reasonable spread of responses from large, medium and small schools.

The Observations

The aim of observational studies is to “gather first-hand information about social processes in a ‘naturally occurring’ context”, (Silverman, 1993: p. 11). It was by being a participant observer that I was able to gain some understanding of the way in which prose texts were used in the classroom setting.

At 'College' - An educational setting for the training of secondary school teachers:
For the purpose of this study, the observations at 'College' looked at the processes being used to train pre-service teachers to use prose texts as effective tools in literature classes. I did not focus on the personal experiences of the pre-service
teachers attending the course. During the observations, I concentrated on the methods that the lecturers demonstrated as models of good teaching practice.

I approached one of the lecturers of English education at 'College', for permission to attend a series of classes dealing with prose texts. Permission was granted and I attended nine classes in all. At the first class I attended, the lecturer introduced me as a researcher who wanted to 'sit-in' on the classes. I told the class about my research and my reason for being there. Those pre-service teachers present stated that they were willing to accept me into their class as long as I participated with them in the class. From then on I was treated as another student in the class. The other pre-service teachers appeared to range in age from early twenties to mid-forties, therefore I was not obviously different from them, being a mature student at a different tertiary institution. The class seemed to consist of about eighteen to twenty pre-service teachers. Not all attended each session.

The sessions were conducted by the same male lecturer, except for two which were co-conducted with a female lecturer. Each session took place in the same room. The lecture room seemed to be set up as a model classroom, with the desks in groups of six, a whiteboard at the 'front' of the room, and class work (poems project work and other writing) pinned to the walls. Copies of *English in the New Zealand Curriculum* (1994a) were kept in a low book shelf on one side of the room. At each session a trolley containing books for young adults was brought into the room. The pre-service teachers often selected books to read from this trolley.

During the sessions I attended, I was able to record the processes through taking lecture notes. I was also able to collect the supplementary readings that were provided for the pre-service teachers. These readings generally focused on the theories that underpinned the teaching practices being demonstrated or practical examples of teaching methods.
At School - an observation of teaching in practice: Towards the end of my data collection, I was given permission to observe a practising teacher, 'Pam', in action for one lesson. It had been anticipated that I would attend three related sessions, but circumstances prevented this. The teacher experienced some disruption to her plans due to illness and room unavailability.

The one lesson I observed was with a mixed-ability Year 11 class in a medium-sized, multicultural school. The classroom was set out in, what the teacher called, a parliamentary style, (see diagram below).

![Diagram of classroom layout]

**Figure 1:** Sketch of the secondary school classroom where the observation took place.

There was a whiteboard at one end, windows along both sides, and at the other end there was a sink bench with shelving above. Also at this end of the room the teacher had pinned up the dust covers from a range of young adult literature creating an interesting display. There were book shelves along this wall. It seemed that most of the books in these shelves were resource books such as
dictionaries and materials for projects. Closer inspection may have revealed a wider range, but there was not enough time to look closely. There were three computers, a radio, television and a video in the classroom.

The teacher explained that the class was smaller in number than usual because there was a funeral that day, which affected the attendance of some of her students. There were about sixteen students in the room during the lesson, with a balance of boys and girls. There was seating for about twenty-four students in the classroom.

The Interviews

As part of this study, I had planned to interview several of the respondents to the questionnaire and had included a section where the HODs could let me know that they were interested in being interviewed. The response to this section was very good with over half of the respondents (32) stating they were interested. As many of the respondents were from the North Island and from areas some distance from the University I was not able to follow up on most of the offers. If the time frame for this study had been longer and finances had permitted, I believe that interviewing these people would have been both interesting and informative. I did, however, complete two interviews which added to my data.

The Interviewees: Two teachers were interviewed about their experiences of teaching English and the changes they had experienced during their years of teaching practice. Both of these teachers were women. 'Pam' was selected for an interview because it had been her classroom in which I had observed a lesson in action. Pam had been teaching since she completed her training, which was about seven years at the time of the interview. She stated that she saw this as "a relatively short period of time" and told me that it was "... probably complicated a little bit by the fact that the first three years [she had been] long term relieving" (Interview 1). The interview took place in Pam's classroom after school had
finished for the day as that was the time that suited her best.

I conducted my second interview, with ‘Joy’. Joy was the HOD (English) at a rural school. She was selected as an interviewee because she responded to the questionnaire by stating that she would be interested in being interviewed, and I did not have to travel too far to conduct the interview. The fact that Joy was teaching at a rural school provided a contrast to the urban teacher’s experiences. During the interview, Joy said that she had been teaching for about eleven years. She had taught for three years at an urban secondary school, and had been at her current school for seven years. She explained that she had also spent one year teaching overseas. Joy had been trained as a moderator9 in English. The interview with Joy also took place after school, but this time the interview was conducted in what she called ‘the common room’. This large room seemed fairly stark, with a linoleum floor and standard school desks and chairs.

The interviews were semi-structured in that I began with a set of pre-determined questions which I referred to throughout each interview. (A copy of these questions is included as Appendix 11). Supplementary questions were used to clarify points, and during both interviews there were times when the format became more conversational than a formal interview. Bogdan and Biklin (1992: p. 97) state that “with semi-structured interviews you are confident of getting comparable data across subjects ...”. The interviews that I conducted were not the main method of data collection, but rather, they were supplementary to the other methods of data collection.

Ethical Issues

Permission for this study was sought and granted by the Human Ethics

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9 ‘Expert’ assessor; “A national standards body may decide to give ‘expert’ assessors a special title. It may also decide that these assessors are able to moderate assessments carried out by other assessors. In this case they may be known as ‘moderators’.” (NZQA (1992) Designing a Moderation System , p 21).
Committee of the University of Canterbury (see Appendix 12). The anonymity of the respondents to the questionnaire has been preserved by not naming the schools that responded.

Permission was given by the lecturer at 'College' and the secondary teacher for the observations to take place after they had read the information sheet (Appendix 13) that I provided.

Before each interview, the interviewee was given an information sheet (Appendix 14) explaining the research and the purpose of the interview. They were then asked to sign a consent form (Appendix 15) which stated that they were willing participants and understood the focus of the interview. All references to the interviewees throughout this thesis are by pseudonyms.

The interviews with Pam and Joy were transcribed in full and I sent each of them a copy of the relevant interview for them to review. Both interviewees confirmed my use of the respective texts for this thesis.

Data Analysis
Because the questionnaire required three different types of response, it was analysed in three different ways. Book lists were created from data given for the first four questions. Statistical findings have been presented in graphs and tables. Some of the questions required the respondents to record personal opinions and these comments have been fitted into the themes which are reported throughout the thesis, e.g. the text selection criteria in Chapter 3, and gender and culture issues which are expanded on in Chapter 4.

The observations at the 'College' and in the school classroom provided me with some valuable descriptive data on which to base my understanding of what types of methods teachers are using to teach students how to gain an understanding of
the texts that they read. These findings are reported in Chapter 5.

Coding the interviews

The focus questions used for the interviews were used as a basis for the coding of the two interviews. Other codes that had been developed earlier in the study were also applied. Only those parts of the interviews that had relevance to the themes investigated throughout the thesis were used.
CHAPTER THREE

THE PROSE TEXTS BEING USED IN SENIOR SECONDARY ENGLISH CLASSES

I began my analysis of the questionnaire by creating lists of the titles of the prose texts, which I compiled from the HOD responses to the first three questions on the questionnaire. These questions asked them to state which fiction, non-fiction and short stories were being used as English texts at their schools for students working at Levels Six, Seven and Eight of the Curriculum.¹⁰

Overall just over two hundred different fiction titles were recorded, and about one hundred non-fiction titles. Where possible, I have matched the texts to authors and publishing dates. The Short Story lists were the most difficult to compile as the respondents tended to state either the title of each story used, or the anthology used. It was not always possible to link stories to anthologies, but an attempt to do this has been made. (See Appendix 16 for the texts used at each level.) Some of the schools sent lists of all the books available for teaching at these levels without stating which ones were actually being used that year, (1997). This may mean that my lists are longer than could normally be expected. I decided to include all the titles because if they were available for use in the school resource room, teachers could be using them for extension reading or personal reading purposes.

**Number of prose texts being used**

Figure 2 shows the number of texts being used each level and the types of books, i.e. fiction, non-fiction and short stories. The figure shows that there were 113 fiction titles, 82 non-fiction titles and a mixture of 75 short story titles recorded for

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¹⁰ Students in Year 11 are most likely to be working at Level 6, students in Year 12 at Level 7, and students in Year 13 at Level 8.
Year 11. For Year 12, there were 89 fiction, 28 non-fiction and 71 entries for short story titles recorded. For Year 13, there were 83 fiction, 18 non-fiction and 39 short story titles. The figure also shows that there are more fiction titles at each year level than non-fiction and short story titles, but more short story titles than non-fiction at Years 12 and 13. Some of the texts are being used at more than one level and I have included these texts at each of the year levels they were being used at.

![Graph showing numbers of fiction, non-fiction, and short story titles at each Year level.]

Figure 2: The numbers of fiction, non-fiction and short story English texts used with Year 11, 12, and 13 students.

The results shown in the figure, however, do not show the numbers of books used by each individual school in the survey, at each level. The choices of which books to read, and at which level or levels, are made at each school, rather than at a national level. I will discuss the selection of books later in this section.
Inconsistencies in responses to some questions, mentioned earlier, meant that it was not possible to confidently state that there was a strong relationship between the numbers of students and the numbers of books used at each school. Generally, though, when matching the books used to the number of students, where available, it did appear that those schools with fewer students used fewer books. However, one school, which appeared to offer the largest number of books to students in Years 11 and 12, had divided the books into themes. Another school also noted that “there is a small but discernible movement from the traditional ‘Class Set’ approach towards smaller sets tailored to individual needs in recognition of declining interest and ability in reading” and one of the smaller schools stated that they buy books “in groups of five to get a wider selection of titles”.

There appeared to be a wide selection of fiction being used as reading texts in the senior English classes at the schools that responded to the survey. The fiction texts appear to have covered a wide range of different writing styles, e.g. Science Fiction, Romance, Realism, Gothic, Modern Fiction, New Zealand Fiction, Pacific Island Fiction, and literature from different countries around the world. The non-fiction books used were mostly biographies and autobiographies. The short stories appeared to have been selected from a variety of anthologies.

**The most frequently cited texts**

While there was no set New Zealand canon of texts, some of the books on the lists appeared to be more widely used than others. Tables 5, 6 and 7 show the six most frequently cited fiction titles, as well as the three most frequently cited non-fiction titles and short story anthologies or authors for Years 11, 12 and 13 respectively.
### Table 5
The most frequently cited texts in Year 11

<table>
<thead>
<tr>
<th>No. of times cited</th>
<th>Title</th>
<th>Author</th>
<th>Country</th>
<th>Year published</th>
</tr>
</thead>
<tbody>
<tr>
<td>21</td>
<td>Animal Farm</td>
<td>George Orwell</td>
<td>Britain</td>
<td>1945</td>
</tr>
<tr>
<td>18</td>
<td>The Wave</td>
<td>Morton Rhue</td>
<td>USA</td>
<td>1981</td>
</tr>
<tr>
<td>17</td>
<td>Of Mice and Men</td>
<td>John Steinbeck</td>
<td>USA</td>
<td>1937</td>
</tr>
<tr>
<td>12</td>
<td>Z for Zachariah</td>
<td>Robert O'Brien</td>
<td>USA</td>
<td>1975</td>
</tr>
<tr>
<td>10</td>
<td>To Kill a Mockingbird</td>
<td>Harper Lee</td>
<td>USA</td>
<td>1960</td>
</tr>
<tr>
<td>9</td>
<td>The Pearl</td>
<td>John Steinbeck</td>
<td>USA</td>
<td>1947</td>
</tr>
<tr>
<td></td>
<td><strong>Non-fiction:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Black Like Me</td>
<td>J.H. Griffin</td>
<td>USA</td>
<td>1961</td>
</tr>
<tr>
<td>7</td>
<td>To Sir With Love</td>
<td>E.R. Braithwaite</td>
<td>Britain</td>
<td>1959</td>
</tr>
<tr>
<td>6</td>
<td>Hiroshima</td>
<td>J. Hersey</td>
<td>USA</td>
<td>1946</td>
</tr>
<tr>
<td></td>
<td><strong>Short Stories:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Pounamu, Pounamu</td>
<td>Witi Ihimaera</td>
<td>New Zealand</td>
<td>1972</td>
</tr>
<tr>
<td>6</td>
<td>The New Net Goes Fishing</td>
<td>Witi Ihimaera</td>
<td>New Zealand</td>
<td>1977</td>
</tr>
<tr>
<td>5</td>
<td>Beethoven's Ears</td>
<td>O. Marshall</td>
<td>New Zealand</td>
<td>1996</td>
</tr>
</tbody>
</table>

### Table 6
Most frequently cited texts in Year 12

<table>
<thead>
<tr>
<th>No. of times cited</th>
<th>Title</th>
<th>Author</th>
<th>Country</th>
<th>Year published</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>To Kill a Mockingbird</td>
<td>Harper Lee</td>
<td>USA</td>
<td>1960</td>
</tr>
<tr>
<td>20</td>
<td>Lord of the Flies</td>
<td>William Golding</td>
<td>Britain</td>
<td>1954</td>
</tr>
<tr>
<td>17</td>
<td>The God Boy</td>
<td>Ian Cross</td>
<td>New Zealand</td>
<td>1972</td>
</tr>
<tr>
<td>12</td>
<td>Smith's Dream</td>
<td>C.K. Stead</td>
<td>New Zealand</td>
<td>1971</td>
</tr>
<tr>
<td>10</td>
<td>Oracles and Miracles</td>
<td>S. Eldred-Grigg</td>
<td>New Zealand</td>
<td>1987</td>
</tr>
<tr>
<td>10</td>
<td>Potiki</td>
<td>Patricia Grace</td>
<td>New Zealand</td>
<td>1986</td>
</tr>
<tr>
<td></td>
<td><strong>Non-fiction:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>To the Is-land</td>
<td>Janet Frame</td>
<td>New Zealand</td>
<td>1991</td>
</tr>
<tr>
<td>3</td>
<td>Mihipeka - The Early Years</td>
<td>M. Edwards</td>
<td>New Zealand</td>
<td>1990</td>
</tr>
<tr>
<td>2</td>
<td>Hiroshima</td>
<td>J. Hersey</td>
<td>USA</td>
<td>1946</td>
</tr>
<tr>
<td></td>
<td><strong>Short Story:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Burning Boats</td>
<td>Katherine Mansfield</td>
<td>New Zealand</td>
<td>1994</td>
</tr>
<tr>
<td>5</td>
<td>First Fifteen</td>
<td>Owen Marshall</td>
<td>New Zealand</td>
<td>1994</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Wilkinson</td>
<td>New Zealand</td>
<td></td>
</tr>
</tbody>
</table>

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11 I have only cited the author as this was the way that many teachers referenced this material, therefore no publication date has been included.

12 I have been unable to locate the publication date for this title.
<table>
<thead>
<tr>
<th>No. of times cited</th>
<th>Title</th>
<th>Author</th>
<th>Country</th>
<th>Year published</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Fiction:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>One Flew Over the Cuckoo's Nest</td>
<td>K. Kersey</td>
<td>USA</td>
<td>1973</td>
</tr>
<tr>
<td>11</td>
<td>The Handmaid's Tale</td>
<td>Margaret Atwood</td>
<td>Canada</td>
<td>1986</td>
</tr>
<tr>
<td>9</td>
<td>Owls Do Cry</td>
<td>Janet Frame</td>
<td>New Zealand</td>
<td>1951</td>
</tr>
<tr>
<td>7</td>
<td>Wuthering Heights</td>
<td>Emily Bronte</td>
<td>Britain</td>
<td>1847</td>
</tr>
<tr>
<td>7</td>
<td>Sons and Lovers</td>
<td>D.H. Lawrence</td>
<td>Britain</td>
<td>1913</td>
</tr>
<tr>
<td>7</td>
<td>Brave New World</td>
<td>A. Huxley</td>
<td>USA</td>
<td>1952</td>
</tr>
<tr>
<td><strong>Non-fiction:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>To the Is-land</td>
<td>Janet Frame</td>
<td>New Zealand</td>
<td>1983</td>
</tr>
<tr>
<td>2</td>
<td>I Know Why the Caged Bird Sings</td>
<td>Maya Angelou</td>
<td>USA</td>
<td>1984</td>
</tr>
<tr>
<td>2</td>
<td>Angel at My Table</td>
<td>Janet Frame</td>
<td>New Zealand</td>
<td>1991</td>
</tr>
<tr>
<td><strong>Short Story:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td>Katherine Mansfield</td>
<td>New Zealand</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Frank Sargeson</td>
<td>New Zealand</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Patricia Grace</td>
<td>New Zealand</td>
<td>-</td>
</tr>
</tbody>
</table>

The fiction texts, *Animal Farm, Of Mice and Men, To Kill a Mockingbird, Lord of the Flies, Wuthering Heights, Owls Do Cry,* and *Sons and Lovers,* from Tables 5, 6, and 7, appeared to have been used as school texts for some time. Anecdotal evidence was provided by some of my fellow postgraduate education students who stated that they had read these books at school too. The other fiction books from these tables seem to have been more recently added to the reading lists. The books by British and American authors predominated as fiction and non-fiction texts used for Year 11 students.

New Zealand texts appeared in all of the sections in Tables 6 and 7, but only in the

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13 I have only cited authors in this section as this was the way that many teachers referenced the material, therefore no publication dates have been included.
Short Story section of Table 5. Four of the fiction texts on the list for Year 12 are written by New Zealand authors. *Owls Do Cry* is the only fiction text mentioned for Year 13 students in Table 7 that is by a New Zealand author.

Fewer books have been listed in the tables for non-fiction and short story. For Years 12 and 13, not all schools provided non-fiction titles and, therefore, the numbers for these titles are low.

As mentioned earlier, the short stories were supplied in three different categories - the anthology, the title and the author - and in the tables I have included a mixture of both anthologies and authors. It seems that a variety of Mansfield’s, Sargeson’s and Grace’s stories are used by most teachers, especially for Year 13 students. I found it interesting to note that short stories by New Zealand authors appeared to be the most popular at all three levels. Is it possible that many teachers are using short stories to increase the amount of New Zealand literature that is being taught?

When comparing the books used for the Bursary English Exams 1986-1988, with the list of books being read at senior secondary levels in 1997, 43 (approximately 75%) of the books listed by Tapp (1989: 25-27) are on the schools’ reading lists for 1997, including all of those on the list of the six most read books at Year 13. Many of the fiction titles also appear on the lists created by Smith (work in progress), Taylor (1995) and Drent, (1997).

**Trends in Publication Dates**

I have included the publication dates for most of the texts cited in Tables 5, 6 and 7. I thought that reviewing the dates when books were published would be one way of looking at the range of texts that were being used. I chose to do this with the fiction titles only because of the large number of titles I had collected and wide range of publication dates.
Table 8 shows the numbers of fiction books in each band: pre-1800-1849, 1850-1899, 1900-1949, 1950-1979, 1980-1989, and 1990-1997. The largest numbers of fiction books being used at any level appears to be those published between 1950 and 1979 with approximately 40% of each of the categories having been published between these dates. It appears that students in Year 13 classes were more likely to study fiction published before 1900, while students in Years 11 and 12 are less likely to study these texts. In Years 12 and 13 students are more likely to be studying novels published between 1900 and 1949 than those in Years 11 and 13, while students in Year 11 are more likely to be given fiction texts written after 1980 than are students in Years 12 and 13. The book lists for Year 11 and Year 12 contain a small number of titles that I was not able to locate a publication date for and these are included as 'Other'. During my search for publication dates and authors for the titles that the HODs provided, I found that sometimes titles were abbreviated or wrongly coded, i.e. fiction as non-fiction and non-fiction as fiction. Where possible I have corrected these errors and omissions.

Table 8

The percentages of fiction books listed, for Years 11, 12 & 13 at the surveyed schools, by year of publication.

<table>
<thead>
<tr>
<th>Publication dates</th>
<th>Year 11 %</th>
<th>Year 12 %</th>
<th>Year 13 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1800-1849</td>
<td>3</td>
<td>4.5</td>
<td>9.5</td>
</tr>
<tr>
<td>1850-1899</td>
<td>3</td>
<td>4.5</td>
<td>9.5</td>
</tr>
<tr>
<td>1900-1949</td>
<td>8</td>
<td>16</td>
<td>13</td>
</tr>
<tr>
<td>1950-1979</td>
<td>42</td>
<td>39</td>
<td>39</td>
</tr>
<tr>
<td>1980-1989</td>
<td>22</td>
<td>17</td>
<td>19</td>
</tr>
<tr>
<td>1990-1997</td>
<td>20</td>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>
The selection of texts

Question 5 of the questionnaire asked HODs to indicate who was involved in the selection of English prose texts for senior students at their school. Not all HODs responded to this question and of those who did, some indicated several options. All the responses were counted for each option given. Figure 2 shows the distribution of the different personnel who were involved in the selection.

![Bar chart showing the distribution of personnel involved in text selection](chart.png)

**Figure 3:** People involved in the selection of new texts

The HODs at 36 of the schools indicated that they were involved in the selection of new prose texts. Generally though, the classroom teacher (27) and/or the English Department collectively (28) also had input into the selection process. Team work seemed to be the general way in which new texts were selected. As Figure 2 shows, a few schools (3) were allowing students to chose the texts, while another 12 schools included students in the text selection process in conjunction with the classroom teacher (T/S). Two schools indicated that the teachers in their
bi-lingual units chose the texts to be read in those classes. Fourteen HODs stated that there were different selection criteria used from those indicated in the questionnaire. For example, one HOD explained that One HOD stated that:

recommendations will come sometimes via students; sometimes via teachers; sometimes via advertising/promotion. Usually at least two teachers will read and comment on a recommendation (usually the HOD and one other).

Other HODS consulted with the teachers at each year level or gained information about books from outside the school.

There appeared to be at least two differing opinions as to the inclusion of students in the selection process. One opinion is that “students need some input into what they will be studying ...”. On the other hand, some HODs stated that students do not have enough knowledge of what is required from a text for studying at these levels: “Students don’t look for what teachers look for in a text”. I believe that a case can be made for some student consultation at the senior levels and will address this later.

Including the teachers in the process of selecting the texts to be used was also seen as empowering the teachers. Several HODs stated that teachers probably taught better when they were enthusiastic about what they were teaching: “...we tend to teach our enthusiasm as they sell the material most effectively”. Some students seem to agree with this statement. For example, one student has been reported as saying that “... when the teacher is really motivated herself, it motivates you” (North and South, April, 1998: 39).

Generally, though, the HODs seemed to think a consensus method was best because it “taps into everyone’s expertise/experience”, and “it is important for all staff in the department ... to have input".
New Books

According to the survey most schools are continuing to looking for new books to add to their reading lists. Figure 3 shows the types of new books that these schools stated they had bought in the last five years. From the results it appears that these schools have been buying more new fiction titles at all three levels than non-fiction, and slightly more non-fiction than short stories. The focus for these schools still seems to be on purchasing fiction, but some of the HODs stated that there was a need to add more non-fiction texts to their reading resources.

![Bar chart showing the number of new titles purchased by year and type of text over the past five years.]

**Figure 4:** Numbers of new titles purchased over the past five years.

Criteria for selecting books

The research shows that most of the schools (37), who responded to Question 4 of the survey, were buying new titles, usually at each level. I also surveyed the reasons certain books were selected in two different ways. Firstly HODs were asked to give reasons for selecting particular new books. By far the most common
reasons were that the books were written by New Zealand authors, had New Zealand content or bicultural themes as their bases. Fifty-three, (or nearly 50%), of all the new titles (Fiction, Non-Fiction and Short Story Anthologies) that were purchased by the schools, have New Zealand content or are written by New Zealand authors. The HODs, in most cases, stated that the fact that these books were relevant to New Zealand was one of the reasons they selected these titles: e.g. *Rocco, the bone people, Water in the Blood* and *Circles*, to name a few, were chosen because they were written by New Zealand authors; *Breaking the Habit* and *Bread and Roses* because they were New Zealand non-fiction; and *Nearly Seventeen, Burning Boats* and *Beethoven’s Ears* because they are New Zealand short story collections. It appeared that the selectors were taking note of the way in which the New English Curriculum encourages schools to use more New Zealand and bicultural material. Other main reasons given for selecting certain books were that a book had themes making it a good teaching tool, and that a strong female protagonist was included as a main character.

Secondly, the HODs were asked to rank ten criteria for book selection that were seen as possible reasons for text selection (adapted from Moya Smith: work in progress). These were: cost; assessment value; quality of writing; popularity with the teacher; popularity with the students; availability; relevance to youth culture; gender issues; cultural issues; and classical literature.

Thirty-two of the respondents ranked all ten criteria, nine ranked a sample of the criteria, and 6 did not complete the question. Some of the respondents stated that they had had difficulty ranking the criteria as they felt that “the judgements [they] make are not hierarchical” and that all the suggested criteria “play a part” with “different factors hav[ing] more importance for different books”. Some of these respondents gave some criteria equal rankings and these are included in the results.

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14 These books are annotated in the Appendix.
Table 9 shows the numbers of respondents who selected each of the criteria as their first, second and third choices. These choices were then weighted: a value of three was given to first choice, two to second choice, and one to third choice. The weightings were totaled giving a clear indication to the ranking of the criteria.

**Table 9**

The selection criteria and the numbers who ranked them as their first, second and third choices.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1st Choice</th>
<th>2nd Choice</th>
<th>3rd Choice</th>
<th>Number of Teachers</th>
<th>Weighted Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality of writing</td>
<td>26</td>
<td>8</td>
<td>1</td>
<td>35</td>
<td>95</td>
</tr>
<tr>
<td>Relevance to youth culture</td>
<td>5</td>
<td>10</td>
<td>6</td>
<td>21</td>
<td>41</td>
</tr>
<tr>
<td>Popularity with the students</td>
<td>2</td>
<td>9</td>
<td>7</td>
<td>18</td>
<td>31</td>
</tr>
<tr>
<td>Cultural issues</td>
<td>4</td>
<td>4</td>
<td>8</td>
<td>16</td>
<td>28</td>
</tr>
<tr>
<td>Cost</td>
<td>4</td>
<td>6</td>
<td>2</td>
<td>12</td>
<td>26</td>
</tr>
<tr>
<td>Popularity with the teacher</td>
<td>3</td>
<td>4</td>
<td>8</td>
<td>15</td>
<td>25</td>
</tr>
<tr>
<td>Availability of the books</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>12</td>
<td>25</td>
</tr>
<tr>
<td>Gender issues</td>
<td>2</td>
<td>5</td>
<td>7</td>
<td>14</td>
<td>23</td>
</tr>
<tr>
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<td>0</td>
<td>4</td>
<td>5</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>Assessment value</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>7</td>
<td>11</td>
</tr>
</tbody>
</table>

* 1st choice was weighted 3, 2nd choice was weighted 2 and the 3rd choice was weighted 1.

Using the weighted totals in Table 9, it can be seen that 'Quality of writing' was regarded as the most important factor when selecting texts. The criterion, 'Relevance to Youth culture' also ranked fairly well. The least important criteria for the respondents were 'Classical literature' and 'Assessment value'.

**Issues raised by the criteria**

I now look more closely at these criteria and the responses they evoked.

**Quality of writing**

This criterion was selected as the most important one by the respondents in this study, though, just what is meant by quality of writing is still to be fully defined. One HOD commented "- no junk," while others recognised the need for 'literary merit'. It is important, here to refer back to the NZQA (1995) *School*
Qualifications Handbook, which required teachers of students preparing for Bursary and Scholarship exams to use fiction works by ‘major authors’ (p. 637), as one reason why so many HODs may have preferred this criterion over the others.

Quality of the literature may very well be defined in different ways by different people. Peim (1993) states that “the attitude of the school as a whole institution will have some bearing on what kind of reading community exists in the school”, (p. 67). As an example of the school community affecting the choices of texts, one teacher stated that: “we have a strong inclination towards (in this order) NZ, female, Maori writers which reflects our [local] and school community”. With the strong statements by HODs through the selection of this criterion, it can be assumed that generally English Departments will not use books that the teachers consider poorly written.

Relevance to Youth Culture

This was the second highest ranking criterion and related well to the importance of the books used being popular with the students. Different HODs approached this criterion in different ways. One stated that “many texts [were] chosen for teenage cultural interests”, while others responded to the differences between teenagers by endeavouring “to promote some element of choice and independent or small-group study (within guidelines) for senior students ... so that students can follow-up their tasks and interests”.

Carroll (1997) states that

[o]ne thing that teachers ... can do for high school students is help them connect with young adult books that speak to older adolescents ... [and to] help them choose high-quality texts by continually updating ... lists of suggested and classroom available readings” (p. 33).

Many of the new books purchased in the previous five years reflected the fact that
teachers were choosing books that seemed relevant to the young people reading them. Books like *Looking for Alibrandi*, *Circles*, *Beth and Bruno* and *Water in the Blood* are modern young adult novels which include issues that young people could readily relate to, such as those cited in Carroll (1997: pp. 25-34).

**Popularity with the student**

It appeared, from the responses, that popularity with the teacher and popularity with the student were intertwined criteria because, as one HOD stated: “if a text is popular with students, it often makes it a popular ‘teacher’ text as well”. Authors, such as, Paula Boock and John Marsden (especially his new series, the first title of which is *Tomorrow When the War Began*), were mentioned as being popular with students, especially in Years 11 and 12.

While some of the texts that teachers use are popular with the students, this is not always the case. One HOD stated that Salingers’s *Catcher in the Rye* was not popular as an option in Year 13. So, it would seem to me, encouraging student input into the selection of English prose texts, as some schools are already doing, may be a positive step towards selecting texts that are popular with students.

**Cultural Issues** The new English curriculum states that “New Zealand’s cultural identity ... [including the] voices of Maori ... and Pacific Islanders” should be addressed through students’ reading, (1994a: p. 16). The respondents also seemed to feel that this was a fairly important, ranking it as the fourth most important criterion. Several HODs stated that they felt there was a cultural imbalance in the texts they were teaching. “We are moving away from the literature of other countries to an emphasis on our own literature”.

Thirty-eight books with New Zealand content or New Zealand authors had been added to senior reading lists over the past five years, according to this study. The authors of these books include Tessa Duder, William Taylor, Witi Ihimaera, Alan
Bunn, Stevan Eldred-Grigg, Sherryl Jordan, Patricia Grace, Alan Duff, and Owen Marshall who appeared to be the most popular New Zealand fiction and short story authors whose books were being read in schools at the time of this study. While all schools were including books with New Zealand content or by New Zealand authors, some English Departments were dealing with other cultures by including such books as: *I Heard the Owl Call my Name, Wild Swans, Things Fall Apart, Joy Luck Club, Not Without My Daughter, A Dissolving Dream* and *I Know Why the Caged Bird Sings*.

**Cost**

Some HODs stated that they were facing budget constraints, and while the buying of new texts is generally addressed, there was usually a limit set on what each school can spend on new books. One HOD stated that they had “insufficient funds to make too many changes” - classes are small and “we ... cannot justify purchase of numerous new titles”. The level of the limit differed at each school depending on the emphasis placed on the need to buy in new texts or replace old copies of texts already in use. HODs appeared to be conscious about only buying books that could be successfully taught. One HOD stated that his/her school’s method of selection reduced “the chances of a ‘dud’ and all the accruing costs involved”.

*EDVAC (30/6/97)* reports that “secondary school book spending is on the decline ...” (pp 1 & 3), raising issues of what schools are leaving out of their budgets to make ends meet. This may mean the spending on books in all departments in secondary schools were down, but it is an indication that English book-buying budgets were probably down too.

**Availability of the books**

This criterion was given moderate support (only 12 HODs ranked availability as one of their first three choices). Some HODs commented on the fact that “if something isn’t available, then all the rest is meaningless”. One teacher explained that problems could arise, though, when schools need to “replace lost or
damaged copies ... as some texts are only printed once”. This could mean that some texts would not be taught because too few copies were available for the whole class.

**Popularity with the teacher**

Popularity with the teacher was seen to be a fairly important criterion. As discussed earlier, it seemed important for teachers to have some enthusiasm for what they were teaching. Teachers also needed to recognise that the students would react better if their needs were being met too. One HOD stated “teachers tend to choose books that they have been impressed by, but with children’s tastes in mind”. A selection of the books mentioned as being requested by teachers were *The Chocolate War, the bone people, Joy Luck Club, My name is Asher Lev, Tomorrow When the War Began*, and *Briar Rose*.

**Gender Issues**

Gender issues were only moderately ranked as a criterion, but when looking at the reasons why many of the new texts were purchased, ‘strong women characters’ featured fairly noticeably. HODs mention *the bone people, Cousins, The Handmaid’s Tale, Oracles and Miracles, Color Purple, Letters from the Inside* and *The Juniper Game*, among others, as books which provide good female roles.

A different perspective was presented by one HOD who stated that “a few years ago [the focus] was ‘strong female characters’ more or less, ... the concern at the moment is finding books to interest boys”. Recent literature in Australia looks at the issues that surround boys and literacy and suggest that teachers can use critical literacy as a way of making English classrooms more inclusive for both boys and girls (for example Alloway & Gilbert, 1997, a & b). Another recent Australian study concentrated on the different reading habits of boys and girls, (Simpson, 1996b), noted that while girls appeared to read more fiction, boys tended to prefer to read non-fiction texts. Many schools in the survey were not concentrating on
adding non-fiction books to their reading lists, and when reviewing those ones that were selected, many of them focus on women's lives.

Books, such as, *Circles* and *Water in the Blood* are two modern young adult novels from the book lists that deal with the issues of being a teenage boy. Many of the older books in the main fiction lists look at the world through masculine eyes also, though not in the same way the more modern writings do. I have read both of the above texts and believe that they portray young women characters in a more positive way than many of those reviewed by Taylor (1980) who found that in many of the fiction books being used in schools portrayed women in a subserviavant role. (There is more discussion on gender issues in Chapter 4).

*Classical literature*

This criterion did not rank well against the others. This may have been because I did not clarify what was meant by 'classical literature'. By classical literature I meant that literature which has stood the test of times. Some teachers may have classified classical literature as 'pre-twentieth century', e.g. by authors such as Bronte, Dickens, Austen, and Hardy. Others were more wide ranging in their interpretation and included such twentieth century novelists as Lawrence, Steinbeck and Frame. Hippie (1997) believes that some young adult literature can be classified as classical literature - books such as *The Chocolate War* and *The Outsiders*. From the list of titles (Appendix 16) it can be seen that these authors' works are being used in senior secondary classrooms and some HODs have included some of the older classics in their lists of books purchased in the last five years. Some of the HODs felt that the new curriculum encouraged them to continue using these texts: "classics can still work well". Some schools seemed to be re-introducing some of the classical works as classroom texts: "... previously a lot of teachers had avoided these [books] as being difficult/boring/not interesting for present day teenagers".
Assessment value

At the senior levels of English education assessment plays a fairly prominent role. This view was reinforced by a recent ERO study, Literacy in New Zealand Schools: Reading (1997), in which it was stated that the examples of teaching, learning and assessment which ... indicate what might be expected in a secondary school reading programme ... focus on the English teacher's interest in literature and appear to be led ... by external examination prescriptions for English ... (1997: 25).

Most students at these levels are likely to be sitting external exams (School Certificate and Bursary/Scholarship), or aiming for good Sixth Form Certificate grades. One HOD stated that "while the external exams continue to be so important we cannot disadvantage the kids with choosing 'unsuitable' texts". As an example of the types of books that were being chosen with assessment in mind, I include the four titles that HODs mentioned as being purchased for their school because they were suitable as Bursary texts. These were The English Patient, The Handmaid's Tale, Hotel du Lac and Snow Falling on Cedars.

Other criteria used by HODs

Some of the different criteria HODs added when stating why they selected certain books were: modern writers; award winning books; good themes; appropriate and accessible to students; film; and shortage of non-fiction.

The use of books with 'good themes' seemed to be fairly popular as they were seen to be good teaching tools. One school provided the lists of books used in Year 11 and Year 12 under the headings of the themes they were using, e.g. Year 11: Science Fiction/The Bizarre, Power and Struggle, and Cultural Difference; and Year 12: Twentieth Century Classics, The Great New Zealand Novel, Science Fiction and the Future, and The Female Voice in Literature.
Conclusion:

This study shows that English Departments in New Zealand secondary schools are endeavouring to provide a wide selection of ‘high quality’ books to senior secondary students on often limited budgets. While they are continuing to use books that they already have in their resource rooms, over the past five years they have also been using a variety of different ways to select new texts that they see as being relevant to their students, both culturally and educationally. There does not seem to have been any sudden change in the types of text schools have been selecting, so I assume that the introduction of the new English Curriculum did not affect the choices that were being made when selecting texts.

At a number of schools, there does appear to be some movement to providing students with some choice in what they are reading, e.g. including them in the new book selection process and/or giving them more choice in the classroom by using a ‘themes’ approach. From the variety of books that I have personally read from the reading list, I am able to get a sense of what some HODs think is relevant to their students’ learning and understanding processes, but I feel that there is a need to further investigate how English teachers are using these books as learning resources.
CHAPTER FOUR

PROSE TEXTS AND THE CURRICULUM

Introduction
This chapter has several points of focus. Firstly, I look at the development of the 
some theories of change and the effects that changing a curriculum can have on 
teachers from a theoretical point of view. I then look at the ways in which a 
number of teachers experienced the introduction of the new English Curriculum, 
both as a complete document and with a focus on choosing new texts for their 
literature programmes at senior secondary level.

The English Curriculum - Development
The current English curriculum document appears to have been developed over 
a period of approximately twenty-five years. The changes began as far back as 
1969, according to Graham Stoop (1998), because of challenges to the, then current, 
philosophies of teaching literature. Stoop stated that “[i]n the second and third 
quarters of this century the Cambridge scholar, F R Leavis, shaped much of the 
direction of English teaching” (1998: p. 61) He cited Bergonzi (1990) as saying that 
the teachings of Leavis were a strong influence in “teachers' colleges and the 
books and periodicals devoted to the teaching of English in schools” (1998: pp. 61-
62).

Murphy (1968) provided an example of the methods of teaching English that were 
influenced by the teachings of Leavis when she wrote about teachers imparting 
the meanings within text to the students, while the students needed to put aside 
their personal responses to the texts they read in order to understand the ‘real' 
meaning within the texts: “The aim ... is to help students replace their erroneous
or inadequate responses to fiction with appropriate ones ... we concentrate on
developing ‘right’ responses to mode of narration ...” (1968: p. 316)

It was in the “1960s and 1970s ... [according to Stoop, that] the Cambridge tradition
in general, and Leavis’s ideas in particular, were becoming discredited” (1998: p.
63). One of the main criticisms of the Leavisite ideologies was that they supported
the dominant culture which was generally recognised as being white, male, and
middle class. Stoop stated that “[o]ther voices and values, other interests, were
thereby excluded on the basis of a selective and partial canon of literary works”

Instead of using the Leavisite canon, "Growth Model theorists ... [suggested] a
more inclusive canon ...” (Stoop, 1998: p. 64) The Growth Model theorists
supported a move toward a Reader-Response method of teaching, and advocated
that teachers “replace the emphasis on second-hand meaning, in the text, with
first-hand meaning, in the daily life and authentic culture of the child” (Ball,

According to Stoop (1998), the writings of the Growth Theorists influenced the
Department of Education enough, in the late 1960s, for the Department to
critically evaluate the English syllabus being used at the time. Over a period of
approximately ten years, the Department of Education developed a new secondary
syllabus, *English: Forms 3 to 5 Statement of Aims* which was published in 1983.
This document supported the Growth Model in that it stated that:

> [s]ince language has a character, its use in any situation implies the
> possibility of both production and reception. When a writer produces a
> message, a reader is envisaged who is capable of receiving it. Yet, while
> reading is largely a receptive mode, readers bring to the printed word
> their own prior knowledge and experience. The reader who gives
> meaning to a text is productive as well as receptive. The modes of
> language are not discrete entities: they should be seen as inter-related
> ways by which students can explore the possibilities of language and
The next move in the development of the English Curriculum was to review the teaching of English at the senior levels of secondary school. Work on the English syllabus for Forms 6 and 7 (Years 12 and 13), began in 1986 when a committee was established by the Minister of Education. The terms of reference given to the committee were as follows:

- to review curriculum developments in Forms 6 and 7 English
- to develop national syllabus guidelines for sixth and seventh form courses in English, having regard to continuity with Forms 3-5 syllabus
- to advise on resources to support the teaching of English in Forms 6 and 7 (cited in Stoop: 1998: p. 122).

Stoop (1998) has discussed the processes of the development of the syllabus in some detail, through to the publishing of the final *Draft Syllabus for Schools: English Forms 6 and 7* in 1992. It seems that it required several rewritings before it was accepted by the Minister of Education (McGee, 1997: p. 290).

Finally, though, the *Draft Syllabus for Schools: English Forms 6 and 7* (1992a) was published. It stated that

> [t]he senior English programme continues and develops the programme established at primary and junior secondary school, often ranging over similar territory with increasing depth and sophistication. ... It aims for a balance between recent developments in student-centred education and the definition of both established and new knowledge and skills which learners must work towards in English (p. 4).

One area of interest for me, when reading this document, was that in this syllabus there was an affirmation of "the centrality in New Zealand of our own language and literary resources ... [as well as] the achievements, experiences, and voices of women and men, and the concerns, needs, and aspirations of girls and boys" (ibid.).

It is in the section on 'Literature' in the *Draft Syllabus for Schools: English Forms 6 and 7* that there was definite encouragement for the inclusion of New Zealand
writing in school literature programmes to the extent that schools were required to have "at least twenty-five percent of any course of reading or range of texts presented for assessment or examination" (1992a: p. 9) to be New Zealand texts, and to maintain 'balance', at least twenty-five percent were to "be non-New Zealand" (ibid.). It was acknowledged, though, that "schools [would] decide their own priorities and emphases according to the particular need of their students" (1992a: p. 4).

The guidelines for literature teaching in the Forms 6 and 7 syllabus also encouraged teachers to use reader-response practices in reading with their students. For example, it stated that "[t]eachers should encourage students to bring their personal viewpoints and experiences to their reading ... [and] ensure that students articulate their responses in a variety of ways ... (1992a: p. 9).

By the time the draft of this senior syllabus was completed, the Ministry of Education had decided to review all the curriculum documents in order to "meet the general requirements of teaching and learning as outlined in The New Zealand Curriculum Framework" which was published in 1993. A new English curriculum was then drafted. It was a curriculum which encompassed the learning achievements and objectives for students of English from Year 1 to Year 13. Subsequent to the draft of the curriculum, the present document, English in the New Zealand Curriculum (1994a) was trialled in a variety of schools throughout New Zealand. It has now replaced the previous two English syllabuses as a guide to teachers of English. The aims of this latest document build "on the shared aims and philosophies of the primary school language and secondary school English syllabuses" (1994a: p. 9). The work done on the previous documents, English: Forms 3 to 5 Statement of Aims (1983) and the Draft Syllabus for Schools: English Forms 6 and 7 (1992a), appear to have been valuable in the development of the new New Zealand English Curriculum.
With the changes in the curriculum which had been occurring since the late 1960s, teachers were also faced with a need to change the ways in which they taught English prose texts. Change can happen in different ways and I now look at some of the theories of curriculum change.

Curriculum Change - A Theoretical Approach
From time to time throughout New Zealand’s educational history there have been changes made to the curriculum. Political changes in the late 1980s and early 1990s led to the most recent changes to the national curriculum.

Clive McGee (1997) has written about some of the models of change used in curriculum development in New Zealand in the past thirty years. The ‘centre-periphery model’, according to McGee, was the model generally used in the 1960s. That is the

[curriculum innovations were initiated at the centre, which was the government’s official education arm, the Department of Education (now the Ministry of Education) and transmitted to the periphery - the schools - for implementation (p. 260).

During the 1970s and 1980s, the ‘top down’ models came in for some criticism as teachers began to feel “that they were being made to change, and that worthwhile changes in the curriculum would only ever come from outside the school” (1997: p. 263) rather than from inside the school. McGee noted that “… the top down approach [often] lead to teachers becom[ing] skilful at seeming to change, whereas in reality they were often just adapting to change - rather like putting old wine into new bottles” (1997: p. 264). Teachers, it seemed, wished to be much more involved with curriculum changes, and new models of change emerged - those of ‘self-renewal’.

McGee cited 10 concepts of the process of self-renewal summarised by Owens (1991) and I include them here as they had an influence on the way curriculum
change has been implemented in the 1990s:

- The **goal** of organisational development is to improve the functioning of the school by developing a work-oriented culture and effective decision-making. Programmes should include changing teachers themselves, but also the school's norms relating to rules, traditions, habits and expectations.
- **System renewal** which is to build into a school the necessary conditions to foster continual development and not changes that lead to further static states.
- A **systems approach** which recognises a school as a complex social system which has subgroups such as departments and teams.
- A **focus on people** (teachers) and the development of ways that fully involve them in decision-making so that the strengths of a school's own staff are fully utilised.
- An **educational strategy** to provide continuing education for teachers.
- **Learning through experience** is preferred so that teachers study the real-life experiences of their school to support its renewal.
- **Dealing with real problems** should be the focus of organisational development, which involves identifying problems that face the school and relating them to the whole school and developing approaches to solve them.
- A **planned strategy** means that efforts to change a school must be planned in a systematic manner, and involve identifying targets, a timetable, and procedures. Flexibility can still be achieved in reaching solutions.
- A **change agent** is recommended as a useful way to help teachers and schools change.
- **Involvement of top-level administration** is necessary if change is to occur. A 'them' and 'us' division between teachers and senior leaders should be bridged for collaborative effort to occur (in McGee, 1997: p. 264-265).

According to McGee, the “major trends in the 1990s ... are innovation and **empowerment** and their origins can be seen in the theory that has been reviewed above” (1997: p. 265). Innovative schools implement new ideas and practices, and schools that are self-managing have also been provided with the opportunity of empowering teachers by putting them at the forefront of curriculum decision-making and allowing them to develop a stronger sense of ownership of their own decisions rather than imposed ones from outside (p. 266).

While schools and teachers may resist change, McGee noted that resistance could
be seen in a positive light, especially when it leads to discussion which can mean that the changes proposed will be more fully examined. Debating the validity of changes can “lead to changes being only being made when they ought be, rather than making changes for their own sake” (1997: p. 266). Resistance to change is not always positive, though. As McGee explained, resistance to change which occurs when “change is desirable and will lead to improvements ... [can] impede progress and adaptation” (ibid.). Some of the reasons that McGee gave for people resisting change were because:

- they may be convinced that it will not lead to improvement of habit, so that when people are moved away from their usual institutional life and ‘comfort zone’ they may be uncomfortable
- it threatens job security and role security
- there is fear of the unknown as when taking a new syllabus
- they hear what they want to hear about proposed change and may only see the negative outcomes while they ignore the positive possibilities (1997: p. 267).

As an example of recent curriculum change in New Zealand, McGee (1997) reviewed the development of the New Zealand Technology Curriculum. The method of curriculum development for the Technology curriculum was similar to that used to develop the English curriculum which was explained earlier. McGee found that in spite of stated policy “there is a continuing trend for central domination of the development of curriculum in schools. Indeed, this trend has strengthened in the 1990s through a new system of contracting” (1997: p. 289). He argued that the school-based curriculum development only occurred because decisions were made in the Ministry of Education that this work was a priority suitable for contracting. Further, the Ministry decided the parameters - that the focus would be on teachers in schools and upon charter objective. The contractors, then, were carrying out a brief handed down to them. Having agreed on the terms of the contract, the project team approached schools to invite their participation on the assumption that there were, inevitably, curriculum needs in each school. The task of each school was to choose which need would be attended to through teacher development (ibid.).
In the present model of curriculum change in New Zealand the contents of curriculum documents are decided at the ministerial level, but it is left to the schools implementing the curriculum to decide how the documents should be interpreted. Checks and balances, though, have been put in place by the government in order to maintain 'acceptable' standards. The Education Review Office, (see Literacy in New Zealand Schools: Reading as an example of the Education Review Office's work in this area), and the New Zealand Qualifications Authority both continue to influence the delivery of the curriculum in schools. (McGee, 1997).

While many teachers may have readily accepted the changes to the English curriculum, this was not true for all. There was, and still is, criticism of some of the initiatives described within the curriculum document. I now look at some teacher reactions to the introduction of the English curriculum.

**Curriculum Change - An Experiential Approach**

It became clear to me, during my review of some of the literature on the development of the English curriculum, that its introduction did not necessarily cause teachers to change their methods of teaching and selecting of prose texts at the secondary level, perhaps as much as the two previous documents: *English: Forms 3-5 Statement of Aims*, 1983) the *Draft syllabus for schools: English Forms 6 and 7* (1992). Both of these documents were important, though, in the preparation of the new English Curriculum.

Changes to the way teachers taught prose texts, actually began with the introduction of the two earlier documents, if not before. I have already explained that there was movement away from the Leavisite methods in the 1960s and 1970s and the awareness of impending change was happening then. One teacher I had a conversation with, said that he began to make changes in the way he taught English prose texts in the mid-1970s, both as a reaction to the way that he had been
taught and because the Head of the English department at the schools where he taught was supportive of such changes. Hargreaves (1994), explained:

Every change involves a choice: between a path to be taken and others to be passed by. Understanding the context, process and consequences of change helps us clarify and question these choices. Which choices we make will ultimately depend on the depth of that understanding but also on the creativity of our strategies, the courage of our convictions, and the direction of our values (p. 18).

Morrison (1997) found that the majority of the participants in her study thought that they were already using the methods of teaching that were included in the new English Curriculum, so there was little need for them to change their teaching practices. Nearly half of the HODs who responded to my questionnaire also stated that they had made few if any changes in their selection of prose texts with the introduction of the new English curriculum. As to the changes to their teaching methods, one HOD stated that the new English Curriculum reinforced "the style of teaching programmes I've taught for years." I assume that some of the HODs in my study may have been trained during the period of earlier reform. That is, during or after the preparation of English: Forms 3 to Five Statement of Aims (1983). As Stoop (1998) explained in his thesis, the period of change took several years.

The introduction of the New Zealand English curriculum appears to have caused a few difficulties for some teachers. For example, some of the teachers in Morrison’s (1997) study were critical of some aspects of the curriculum. Peter is reported to have commented that the English Curriculum was written for a "private school with twelve in a class" (p. 60). Theresa, another respondent, felt that the curriculum had an idealistic conception of student behaviour. She said that "if you want to deliver [the English Curriculum] and have the balance and to have the nice holistic learning, then you’ve got to have a reasonably good dynamic in class" (1997: p. 62). One of the teachers I interviewed, Pam, said that as she had only been teaching for seven years there had been few changes for her to
make. Whereas Joy, the other interviewee, who had begun her teaching career in the 1970s, stated that she had needed to make some changes when she returned to teaching several years ago. Joy also stated that she really liked the new English curriculum “... because it makes you think of ways of putting the kids in the middle of the lesson and you are just at the side directing them and suggesting and so on” (Interview 2).

One of the criticisms of the curriculum has been the use of ‘levels’ to describe the achievements of students. Even when the English Curriculum was in the Draft stage, some teachers expressed their concerns about the “large number of levels and objectives [which were] seen as a weakness, because they tended to produce artificial and unclear boundaries” (Donn, 1994: p. 56). The Duthie Report of 1994 appears to have recommended that the curriculum developers reconsider using the use of levels (cited in Locke 1997b: 2). Despite this criticism, the levels have remained as part of the Curriculum. Terry Locke (1996), for example, wrote about the difficulties of fitting reading competence into the levels set by the Curriculum. He has suggested that there are three main dimensions to reading competence. These dimensions are Reading Activity - the kinds of ‘meaning-making’ individual readers apply when reading and creating texts; Reading Sophistication - the complexity and sophistication of the texts and contexts an individual reader is able to show competence in; and Textual Range - the “types of text function and context” that an individual reader can show competence in, (1996: p. 29). Locke argued that “the National English Curriculum document ignores [Reading Sophistication] and, in its system of eight levels of achievement, attempts to combine [Reading Activity] and [Textual Range]” (p. 30). Locke asked if, when using the New Zealand Curriculum, “one assesses 'Close Reading', isn't one also assessing 'Critical Thinking and 'Exploring Language'? Does one need both?” (1997b: p. 6). Locke suggested that the New Zealand English curriculum could be unfavourably compared with the Australian English curriculum which, he stated, appeared at much the same time. The Australian document according to Locke,
has four sub-strands for the major strand of Reading and Viewing, and Locke provided the examples:

‘Texts’ (which attempts to address issues of textual range and level of sophistication), ‘Contextual understanding’ (which challenges students to make critical connections between texts and contexts), ‘Linguistic structures & features’ (which challenges students to reflect on the impact of a variety of language features) and ‘Strategies’ (which challenges students to critically construct readings out of texts). (Ibid.).

It would seem, that by using the guidelines that the Australian curriculum document sets out for reading, teachers would be able to better cover the three dimensions of reading as set out by Locke (1996b).

While there have been criticisms of the new English curriculum, it seems that teachers were reasonably impressed with the “overall principles and direction” (Donn, 1994: 55) of the Draft English curriculum document, most of which were then incorporated in the final document.

One of the strengths that the New Zealand English curriculum does have is that it encourages inclusiveness. That is, the curriculum purports to be supportive of all students in their learning. Along with international moves, this curriculum endeavours to encourage teachers to be aware of differences in their classrooms. Two of the areas specifically referred to in the document are gender equity and cultural equity, with a focus on including Maori students in the English language learning. These two issues are further discussed in the section on Curriculum Issues.

**Curriculum Issues**

The curriculum states that it is an ‘inclusive’ document and gives teachers guidelines on what is expected by inclusion. It states that “[a]ll students should have equal access to the English curriculum” (1994a: p. 13). The two main issues that I have chosen to discuss in this chapter are gender and culture.
Gender:

For the past twenty years or so, feminist researchers have looked at ways of improving the gender imbalance in classrooms. In a discussion with Terry Locke, on "... gender as a cultural construct" (1998: pp. 58-62), Annette Patterson said

I suppose biological constructions of gender tend to put sex into some kind of binary - you know, males at one end and females at the other. Whereas, if you think about gender as being a cultural construct, then you're thinking about traits of femininity and masculinity that are produced through various practices and by various means (p. 59).

There have been claims made that one of the ways in which gender can be constructed in society is through the books that are read in, as well as out of schools. As I have discussed earlier, [in the introduction], studies were conducted into the gender-bias occurring in the books students were reading in English classrooms. These studies revealed that, generally, girls and women were not usually placed in strong positions as subjects in the books being read, (see Taylor, 1980, as an example). In 1983, Joy Rose recommended that the literature used in secondary schools should be more realistic. She suggested that teachers look for books that showed:

1. A more honest depiction of society as it is, including women who work outside the home, women as the chief wage-earner in the household, women in positions of authority with well-paid, prestigious occupations and in non-traditional jobs, and men in domestic roles, or sharing domestic responsibility.

2. Female central figures with whom girls can identify, even if they conform to a stereotype. Girls, as central or background figures, who show initiative, daring and leadership are essential as positive role models, although ideally they should retain the feminine virtues of caring and gentleness.

3. Recognition of the value of qualities other than resourcefulness and courage, including sensitive and compassionate male and female characters, and supportive, sharing friendships between girls.

4. Topics of interest to girls which are traditionally regarded as 'women's issues' - marriage, pregnancy, abortion, parenthood, feminism.
5. Books about girls who cope with being different from the stereotype.


My study into which prose texts are being used in senior secondary English classes has revealed that many of the books that were being used in schools twenty years ago are still being used today. What has happened though, is that most of the secondary English departments surveyed, have, over at least the past five years, been making a concerted efforts to include books on their reading lists that portray women in stronger, more positive roles, many of which, though by no means all, are written by women. Pam, noted that one of the changes she experienced, during her time as a teacher, was “a gradual awareness toward the strong female protagonist in prose texts” (Interview 1).

During this study I have endeavoured to read some of the books on the reading lists that the HODs provided, especially some of those written more recently - such books as Fleur Beale’s *Fifteen and Screaming*, Sherryl Jordan’s *Winter of Fire* and Tessa Duder’s *Alex* series as well as John Marsden’s *Tomorrow, When the War Began*. Most of these books are targeted at young adult readers and they portray the young female characters positively. Rose (1983: pp. 82-85) lists some other books that portray strong women characters, including books by some of “the ‘great’ women novelists”, for example, Jane Austen and the Brontes.

Changing the texts students read to contain more positive role models for young women is only one way of addressing gender inequities in the classroom. Perhaps, a more permanent way of attaining gender equity is by changing classroom practices, that is what happens in the classroom to students, as well as the methods used to teach the prose texts to be read.

The gender debate has been widening over the past few years. Rather than focusing only on the treatment of traditional heterosexual roles in the books
students are reading, some researchers are looking at the treatment and visibility of homosexual roles in these books. Quinlivan, (1992) states that these issues can be dealt with through the texts used in English classrooms. She says “It is a great way to access students’ thoughts and feelings as well as look at wider social and moral values” (p. 27). Quinlivan cites some New Zealand texts that deal with some of the ‘gay’ issues, e.g. novels Out Walked Mel (Paula Boock), and Dangerous Desires (Peter Wells), and the short story, “Basketball Girls” by Ngahuia Te Awekotuku in Tahuri (1992: p. 27).

This debate has become quite public with Paula Boock’s latest book, Dare Truth or Promise (1997) winning the 1998 Children’s Book of the Year Award. It is variably seen as being a sensitive insight into the difficulties faced by two young women in their relationship and, at the other extreme, as an immoral example of the ‘other’ side of life that young people should not be exposed to. (e.g. Holmes, Thursday April 9, 1998). The question arises as to whether it will find a place in New Zealand English classrooms. Having read this book, I believe that it contains good discussion material, and I think that it would be a valuable teaching resource in either a group setting or a whole class setting.

While much of the early literature on equity focused on equity for girls and women there have been recent trends focusing on the difficulties boys and young men are facing in literacy learning internationally.

Facts and figures about boys and achievement:
There has been talk in the media, recently, about the fact that boys appear to be ‘missing out’ in education. A review of New Zealand schools’ statistical information from the last ten years, seen in Table 10, shows that there has been a gradual change in the achievement of boys and girls.
Ten years ago a higher percentage of boys than girls were leaving school with good Bursary grades than the percentage of girls. In 1989, though the trend appears to have changed, and since then girls appear to have the ascendancy. It can also be seen that 1989 there have been more girls sitting the Bursary/Scholarship exams than boys. These figures support the statements being made in the media that girls appear to be doing better at school than boys in 1990s.

### Table 10

Numbers and percentages of students leaving school with a 'B' Bursary or above - 1987 to 1996\(^\text{15}\)

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Number</th>
<th>Males</th>
<th>Females</th>
<th>% Difference M-F</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td></td>
<td>n</td>
<td></td>
</tr>
<tr>
<td>1987</td>
<td>7,692</td>
<td>4035</td>
<td>3657</td>
<td>+5.0</td>
</tr>
<tr>
<td>1988</td>
<td>9,266</td>
<td>4865</td>
<td>4401</td>
<td>+5.0</td>
</tr>
<tr>
<td>1989</td>
<td>10,010</td>
<td>4940</td>
<td>5070</td>
<td>-1.2</td>
</tr>
<tr>
<td>1990</td>
<td>10,370</td>
<td>4968</td>
<td>5402</td>
<td>-4.2</td>
</tr>
<tr>
<td>1991</td>
<td>11,627</td>
<td>5653</td>
<td>5974</td>
<td>-2.8</td>
</tr>
<tr>
<td>1992</td>
<td>12,423</td>
<td>5921</td>
<td>6502</td>
<td>-4.6</td>
</tr>
<tr>
<td>1993</td>
<td>11,032</td>
<td>5265</td>
<td>5767</td>
<td>-4.6</td>
</tr>
<tr>
<td>1994</td>
<td>10,883</td>
<td>5198</td>
<td>5685</td>
<td>-4.4</td>
</tr>
<tr>
<td>1995</td>
<td>10,395</td>
<td>4085</td>
<td>5590</td>
<td>-7.6</td>
</tr>
<tr>
<td>1996(^\text{16})</td>
<td>10,251</td>
<td>4661</td>
<td>5590</td>
<td>-9.0</td>
</tr>
</tbody>
</table>

In 1997, the margins between the achievements of boys and girls over all Bursary/Scholarship subjects, appear to have been fairly small, as can be seen in Table 11. In fact the percentage differences were either non-existent or very marginal for Scholarship and 'A' Bursary. A marginally higher percentage of girls than boys gained 'B' and 'C' grades over all subjects, but the trend reversed for the 'D' and 'E' grades. Overall, though, the differences between the grades for boys

---

\(^{15}\) Figures were derived from *Education Statistics of New Zealand* (1988-1998a)

\(^{16}\) Statistics for 1996 include students who attained National Certificate Level 3 as well as those who attained Bursary/Scholarship.
and girls in the 1997 results cited do not seem to be significant.

Table 11

<table>
<thead>
<tr>
<th>Grade</th>
<th>Scholar.</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boys</td>
<td>3.2</td>
<td>13.8</td>
<td>23.1</td>
<td>34.3</td>
<td>20.7</td>
<td>4.9</td>
</tr>
<tr>
<td>Girls</td>
<td>3.2</td>
<td>13.9</td>
<td>24.9</td>
<td>35.6</td>
<td>19.1</td>
<td>3.3</td>
</tr>
</tbody>
</table>

Generally, though, boys seemed to be doing less well than girls in the English Bursary/Scholarship exams. Figure 5 shows that over the past five years, the percentage of boys gaining Scholarship, 'A' Bursary or 'B' Bursary in English is consistently about twelve to thirteen percent lower that the percentage of girls gaining the same band of grades, over the past five years. While boys do attain the higher grades in English, there seem to be fewer of them, as a percentage.

Figure 5: New Zealand Bursaries/Entrance Scholarship Examinations 1993-1997: Percentage gaining B Grade or Higher in English.

A British study by Janet White (1996) showed that there is a similar trend in Britain. In the GCSE English exams, a higher percentage of girls have consistently gained passes than boys (p. 101). Also in Australia, Alloway and Gilbert report that “it seems nearly twice as many Queensland girls than boys can perform at very high levels of achievement in senior English ...” (1997a: p. 3).

While researchers may have different perspectives when addressing what is seen as an imbalance of achievement between the genders, I have concentrated here on two main themes that I see as addressing the issues that surround the literacy and literature teaching of boys and girls: (1) the literary texts that students read and (2) boys’ attitudes to reading. A third issue dealing with new reading strategies suggested for addressing gender issues in English classrooms is discussed in Chapter 5 when I address the teaching of literature.

The literary texts that students read:

Several studies have been conducted over the past few years into the different reading habits of school children. According to Caygill’s (1992) study conducted on the reading habits of Year 10 students in New Zealand, girls prefer to read fiction rather than non-fiction. Ann Simpson (1996b), an Australian researcher, found that the group of girls in her study read more than the boys, and most of what they read was fiction, whereas only about half of the books the boys read were novels and half of those were “Choose-your-own adventure stories. Nonfiction, comics, joke books, and picture books” made up the rest of the books the boys read (1996b: p. 270). More recently, one New Zealand teacher has found that “if boys do read it is often non-fiction; the sports pages of the newspaper, motorcycle or surfing magazines, books on hunting or mountaineering” (McLennan, 1998: p. 18).

To address the differences between readers, it is suggested in Planning and
Assessment in English (1997), a Ministry of Education document, that when selecting texts for classroom use teachers can:

- limit their use of a single text for all students to the time when a topic or area of study is being introduced and make sure that, the rest of the time, boys and girls have texts available with a choice of language styles and forms within the framework of the topic and purpose;

- select texts written and produced by both men and women from different societies;

- ensure that students read, hear, and see texts that have a range of central characters in different roles;

- avoid assumptions about gender-based interests, acknowledging that the differences among individual boys and girls are as great as the differences between genders (p. 45).

I believe that it is important that books with positive role models for young readers, both boys and girls be included on school reading lists as researchers have found that one of the ways in which gender can be constructed in society is through the books that are read in, as well as out of schools. It is not just the literary texts students read that can lead to gender construction, but, as Orellana (1995) discovered, literacy too plays a large part. She found that:

\[
\text{[e]ven as literacy helped to construct gender, understandings of what it means to be male or female also help to construct literacy, or what it means to read and write. (p. 705)}
\]

Kenway, Willis, Blackmore & Rennie (1997) stated that one of the moves made by those involved in gender reform was to reject dominant versions of success and to offer alternatives which were much more in tune with girls' and women's educational and other experience. ... Boys were to change their views of what was worthwhile too. Given the stranglehold on definitions of success gained by the 'masculine', this was a big ask. But it lead to the concept of the gender-inclusive curriculum ... [which] required all teachers, including those in subjects dominated numerically by girls, to rewrite the curriculum in ways which gave all students access to gender balanced knowledge ... (pp. 35-36).
Many of the changes suggested by feminist researchers in the field of education have been incorporated into English curriculum documents and the New Zealand English curriculum is a good example of how this has been done. For example, it stated that: “a gender-inclusive curriculum has a critical role to play in producing and maintaining equitable outcomes for all students” (1994a: p. 13).

**Boys’ attitudes to reading:**
One of the reasons given for boys’ rejection of English and seeing it as ‘uncool’ to be a reader is because there is an assumption by many boys, that “English is a ‘girls’ subject, and when given a choice, [boys] opt for a stereotypically gendered mathematics, science and technologically focused curriculum selection” (Gilbert & Gilbert, 1998: p. 197).

I wonder if the idea of English being a girls’ subject, may have had its origins in the fact that when secondary education began for girls, according to Ian Gordon (1947), there was little “hope of sending candidates to the older universities, ... [so they] replaced much of the boys’ classical course with the study of English, and particularly the appreciation of English literature” (1947: 12). Gordon goes on to state (and this was in 1947) that “one can hear criticism that in girls’ schools there is too much ‘gushing’ about literature” (ibid.). So history, it seems, may have placed the study of literature as a subject for girls. It appears that this opinion of the study of literature is still prevalent at the time of writing this thesis.

According to Gilbert & Gilbert (1998),

the construction of literacy and of English as feminised areas has an impact on girls as well as boys, because it lessens the significance and cultural value of literate competence and literary sensitivity. It has also meant that the positive and important role that literacy and literature study might have for boys is lessened (p. 202).

One Australian student, Andrew, is reported as having stated, *(The Gen, April*
1996: p. 1), “English is more suited to girls because girls express their feelings ... the texts are all about feelings and they’re never action or interesting” (ibid.). If boys have a belief that literacy and the study of literature is more relevant to girls, they are less likely to want to take an active part in the classes and therefore they are likely to learn less.

Boys appeared to be sensitive to the perceptions of their peers. Roy Nash (1997) conducted a study that looked at the experiences of a group of Year 12 students at a New Zealand co-ed secondary school. During this study he spoke with a group of teachers about the problem of boys’ achievement. One teacher in the study believed that boys were afraid to do well at school because they thought that their peers would see them as ‘nerds’.

Other researchers have found that, while other terms are often used, such as “boffin” (Wragg cited by Fyfe, 1998: p. 7), “loser, dweeb, ... dork ...” (Sanderson, 1995: p. 158), there seems to be a belief that boys who read, or achieve at school are not ‘cool’ or really masculine. This view, according to Sanderson, is not only held by the other boys, but reinforced by the girls too, when they stated that they liked ‘cool’ boys best. Sanderson stated that:

Boys value girls’ opinions, so when I realised that the girls placed a similar value in ‘coolness’, I began to see why this problem is so difficult to resolve. It is framed by such a persuasive set of values, held by both boys and girls. (1995: p. 159).

New Zealand boys do not like to be labelled as a ‘nerd’ or a ‘swot’ either, according to Adrienne Roberts (1998: p. 12) who reported one father’s concern about “his 7th form son’s dilemma, in wanting to achieve and do well, but being fearful of negative peer response, especially from girls whom he perceived didn’t like ‘nerds’.”
There is an often cited assumption about boys and reading that their lives are too full of active pursuits for them to sit and read. Vicki McLennan (1998), a teacher of English at a boys’ secondary school, describes a classroom full of boys as “writhing, restless, noisy mess. They fiddle, fidget and poke incessantly, especially in the afternoon after all that active play” (p. 17).

Sanderson reported a conversation she had with one ten year old boy.

Boys, when they have something to do, they just do it. Girls take more time and they just sit around. Boys are always active. I only read a book when I’m made to. When I’m bored I just sit there and do nothing, like watch TV, whereas Sarah (his sister) always reads (1995: pp. 157-58).

While the assumptions of boys being active and non-readers are seen, by many, to be signs of ‘real’ masculinity, it is not true for all boys.

Much of the literature I have read, concerning boys and literacy, has been Australian in origin. It appears that boys in Australia have a more negative attitude to reading than their New Zealand counterparts, according to Helaina Coote (1998), a New Zealand teacher. In her study on boys’ attitudes to reading, she found that an “overwhelming majority of boys in [her] survey viewed reading in a positive light: on the surface at least, not something relegated to ‘girls only’ status” (p. 23).

While many boys may not be reputed to read a lot, school requires that they do actively participate in reading. I discussed, earlier in this paper, some of the differences in the general reading habits of boys. In this section I wish to include some of the comments from the boys themselves.

It is my assumption that if boys say that the texts they are given to read do not interest them, or that they see reading as too feminine, then maybe one of the ways to ‘hook’ boys onto reading is to provide a wider range of texts for them to
choose to read from, including a wide variety of non-fiction texts.

Sanderson opened her chapter on boys and reading with a poem written by a ‘cool’ young reader, Robert Chaseling:

If you really want your son to read
Get him the sort of book
Some parents don’t seem to see.
It’s all about image and being cool
And a lot depends on what you read at school.

Bugalugs Bum Thief
Goosebumps
Point Crime
Paul Jennings
The list goes on.
At least they are not glued
To a Nintendo playing Donkey Kong.

So take my advice
And you’ll feel quite proud
Please don’t make them read aloud.
If you do
They’ll quit reading like a flash
and your reading scheme
will fall down with a crash.

So take my tips
And do everything right
Your son could be reading
By tonight!


The poem supports the experiences of Penny Raine (1998), a teacher at a boys’ school in New Zealand, who wrote that it is important for boys to be able to relate to the books they read. From her experience “boys like books that make them laugh. They respond well to short paragraphs, short chapters. They enjoy a natural easy writing style full of action and surprises” (1998: 16). Using popular literature that boys will read, may be just one way of leading them on to develop good reading strategies. Caroline Gipps, in her summing up of Janet White’s
discussion stated:

three things are needed before we can begin to develop a truly effective pedagogy for either girls or boys:

• a wholesale re-evaluation of the position and status of the subject of English ... which would lead to
• a changed set of expectations for boys in English, and hence,
• a change in the language practices which make up the daily work of every classroom, it no longer being accepted that English 'doesn't matter so much for boys', or that girls are naturally 'good' at English. (1996: pp. 263-64).

There is still work to be done in the area of gender equity and I have included some suggestions for further research in this area, as suggested by Alloway and Gilbert (1997a), in my Discussion Chapter.

Also of concern to educators are the issues that surround the inclusion of students from ethnicities other than the dominant Pakeha culture of New Zealand.

A Culturally Inclusive Curriculum

The New Zealand English Curriculum also claims to be a culturally- inclusive document. Gavin Brown (1998: p. 66) stated that "[a]lthough not as explicitly bicultural (Maori-Pakeha) as the draft Form 6 and 7 syllabus, the curriculum seeks to include Maori students, culture and language". I wish to look closely at the ways in which the Curriculum supports biculturalism in relation to the selection and teaching of prose texts.

The document makes four statements under the heading "English for Maori students" that I feel are very important for biculturalism (1994a: 14):

(a) Programmes must be planned so that Maori students are able to achieve confidence and excellence in English.
(b) Teachers need to be aware that some Maori students - particularly those in bilingual classes - may have to meet two sets of cultural expectations.
(c) Teachers in mainstream classes need to plan their programmes so that they are relevant to Maori students. The teaching, learning, and assessment examples in this document provide a variety of
suggestions for texts and activities which reflect students' needs and interests.

(d) All students should be encouraged to appreciate New Zealand's bicultural heritage. In their approaches to learning and teaching, in the issues that are addressed, and in their selection of spoken, written, and visual texts, teachers should include Maori perspectives, New Zealand texts, including those by Maori authors and about Maori, should form a significant part of the wide range of texts that students will explore.

I will discuss each of these statements in turn.

(a) Statistics show that, generally, Maori students do not perform as well as Pakeha students in the National examinations, especially School Certificate. More Maori students are likely to leave school as soon as possible rather than stay on to complete Bursary examinations.

Table 12

Number and Percentage of Pakeha and Maori students leaving Secondary and their levels of Highest Attainment in 1966\(^{18}\)

<table>
<thead>
<tr>
<th>Highest Attainment</th>
<th>NZ European/European/Pakeha</th>
<th>Maori</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td></td>
<td>(n)</td>
<td>%</td>
</tr>
<tr>
<td>A or B Bursary or National Certificate Level 3 Entrance Qualification or 40 or more credits at level 3 or above Higher School Certificate or 12-39 credits at Level 3 or above National Certificate Level 2 6th Form Certificate or 12 or more credits at Level 2 or above School Certificate or 12 or more credits at Level 1 or above No formal Qualification or less than 12 credits at Level 1 Total</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3688</td>
<td>20.9</td>
<td>4504</td>
</tr>
<tr>
<td>1527</td>
<td>8.7</td>
<td>1605</td>
</tr>
<tr>
<td>2045</td>
<td>11.6</td>
<td>1992</td>
</tr>
<tr>
<td>28</td>
<td>0.2</td>
<td>36</td>
</tr>
<tr>
<td>4174</td>
<td>23.6</td>
<td>4255</td>
</tr>
<tr>
<td>3392</td>
<td>19.2</td>
<td>2644</td>
</tr>
<tr>
<td>2799</td>
<td>11.3</td>
<td>1916</td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>100</td>
</tr>
</tbody>
</table>

The 1996 figures, adapted from the Ministry of Education figures (1998a, p 60), seen here in Table 12, show the numbers and percentages of Pakeha and Maori students leaving secondary school and their level of highest attainment. The figures for the National Certificate are even across all categories shown (0.2% of each population) and at the Sixth Form Certificate level there appears to be no significant difference between any of the four groups described. The table shows that for the Maori students, both boys and girls (but more so for boys), the general trend is the higher the qualification the lower the percentages of students leaving school with the qualification. For the Pakeka students the general trend is reversed, with more students leaving school with higher qualifications.

While the above table shows the trends for school leavers, Table 13 shows that in English, Maori students are performing well below the national percentages in both the School Certificate and the University Bursaries/Entrance Scholarship examinations.

### Table 13

Percentages of students in gaining a B Grade above in English at School Certificate and Bursary Levels in 1996\(^{19}\)

<table>
<thead>
<tr>
<th></th>
<th>School Certificate</th>
<th>Bursary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>All Candidates</td>
<td>17.2</td>
<td>32.2</td>
</tr>
<tr>
<td>Maori</td>
<td>5.7</td>
<td>13.3</td>
</tr>
</tbody>
</table>

It is not enough for Pakeha to decide what needs doing to improve outcomes for Maori students. As Freire (1970) stated

\(^{19}\) Figures taken from pp 63-64.
[w]e must never merely discourse on the present situation, must never provide the people with programs which have little or nothing to do with their own preoccupations, doubts, hopes, and fears ... It is not our role to speak to the people about our own view of the world, nor to attempt to impose that view on them, but rather to dialogue with the people about their view and ours. We must realize that their view of the world, manifested variously in their action, reflects their situation in the world. Educational and political action which is not critically aware of this situation runs the risk, either of “banking” or of preaching in the desert. (1996 ed.: p. 77)

After many years of thinking that the Pakeha methods of education were the best and only way to teach, there has been a shift to consultation with Maori about issues which affect Maori. A recent example of consultation on the education outcomes for Maori was reported in The New Zealand Education Gazette, (1998). Rawiri Brell stated that

The consultation has helped to identify some of the important issues that we need to think about to help improve the education of Maori people. We know that schools can make a difference, and we know that the role of parents and whanau in this is crucial. ... The consultation has shown that Maori:

- want better information and better ways to have their voices heard;
- want schools and the system to be accountable for achieving what they want for their children;
- expect schools and the system to identify and to respond to their needs and their aspirations for learning;
- want everyone involved to have high expectations of their children’s achievement (p. 1).

At the time of writing this thesis, the Ministry of Education and Te Puni Kokiri were working on ‘The Maori Education Strategy’ in order to find ways of increasing ‘the benefits for Maori in all parts of the education system’ (1998: p. 2), including, I assume, English education.

(b) The curriculum has suggested that the programmes teachers use for teaching English should be ‘relevant to Maori students’ (1994: p. 14). Jenny Lee (1990) stated that

Teachers of English have a unique opportunity through literature and language to be in the vanguard of a movement towards a new understanding of Aotearoa-New Zealand. One of the challenges, however, is to remember that as teachers, we are operating within a
written tradition that preserves, but fragments and distorts an oral tradition. ... What Pakeha know as 'characters' in a story, live on marae in the hearts and minds of their descendants, evoked on all sides in carving, song, and allusion. Opportunities to merge the two approaches to literature and language do occur. The vigour that results from minds open to two traditions should project us through the 1990's with a new sense of direction (p. 23).

The curriculum document does, in some ways, provide teaching examples which empower the students by allowing them to choose what they read, and allowing them to discuss, with other students as well as the teacher, their individual responses to what they read, (e.g. see Example 2, p. 85 and Example 2, p. 89 of the curriculum document).

The methods used to teach multicultural literature (to be discussed later) are valuable when English teachers teach texts written by authors from other cultures, including Maori, where issues they may not be familiar with are raised.

(c) The Draft Syllabus, English Forms 6 and 7, included a requirement that teachers use at least 25 percent New Zealand literature in their English programmes. During the draft stages of the Draft Syllabus, the majority of principals and heads of English departments surveyed stated that they preferred that the 25 percent option be compulsory (Visser, 1992: p. 54). Teachers appear to still be endeavouring to meet this requirement in their programmes. Responses from the HODs in my study show that English departments appear to be endeavouring to meet a 25 percent 'requirement' to include New Zealand writings that was included in Draft Syllabus for Schools: English Forms 6 and 7 (1992) even though the requirement has not be specifically stated in the new English Curriculum. The HODs made such statements as: "[We have] attempted to strengthen NZ texts where possible"; "[The curriculum] has enabled the selection of New Zealand literature and a variety of culturally appropriate material"; and "[i]t has been an important indicator in the selection of appropriate
text - i.e., the need to select a range over time/history, gender and ensure good quantity of NZ text included." Another HOD stated that the curriculum had "[p]robably made [them] focus more on NZ literature and language especially the latter [as they] already had quite a high component of NZ literature in [the] programme prior to 1994".

Much of the New Zealand content, at the schools surveyed, appeared to be concentrated on works by New Zealand short story writers, especially Katherine Mansfield and Frank Sargeson. There did, though, appear to be a trend toward selection of more New Zealand non-fiction and novels. Many of the schools surveyed are using novels by such authors as Patricia Grace, Witi Ihimaera, and Alan Duff.

As I have stated in the introduction, I believe it is important for schools to address to address bicultural issues, such as those raised by Brell (1998) above, before addressing multicultural issues. New Zealand schools, though, are increasingly catering for students of other cultures, for some of whom, English is a second language. Therefore, there is also an increasing need to address the multicultural issues that affect the teaching of English.

**Multicultural issues**

The Curriculum also encourages the inclusion of students from a wide range of other cultures. In a small way, some schools are including books by authors from some of these cultures. For example, texts like *The Joy Luck Club*, *Rice Without Rain*, *Things Fall Apart*, and *Pacific Voices* to name a few. Many of the non-fiction texts also look at different people's experiences around the world.

Not all teachers who use these texts have experienced the cultures addressed in the texts first hand. Reed Way Dasenbrock (1992) wrote about the teaching of multicultural literature, referring especially the teaching of "works from non-
western cultures and from marginalized groups and peoples in our own country” [i.e. United States of America] (p. 35). Teachers, he found, were interested in teaching literature from other cultures but often felt that they didn’t “... know enough about it to teach it” (p. 36). His comment in response to these teachers’ fears of lack of understanding, was that such comments affirmed “a model of interpretation in which the ‘proper’ interpreter is the already informed interpreter” (p. 36).

Dasenbrock's (1992) argument suggested that it was not necessary for a teacher to 'know' the culture before teaching a text from that culture. He stated that “[w]hen a book resists easy interpretation, it does so precisely so as to provoke change in the reader, to force a modification in his or her interpretive schema or prior theory” (p. 44). So, he sees the teacher’s role as one who “leads the class through the experience of constructing a passing theory; to do otherwise”, he continues, “... would prevent the students from experiencing the meaning of the work” (p. 44). The Reader-Response theories of reading support Dasenbrook's approach to reading literature from other cultures.

Creating Inclusive Classrooms

The New Zealand English Curriculum encourages teachers to create inclusive classrooms for all students. I now look at some recent suggestions on how teachers can create inclusive classrooms for students from a variety of ethnicities, both boys and girls.

Theresa Mickey McCormick (1994) stated that an equal education model “adapt[s] the standard androcentric curriculum to the needs of women and people of color but [does] not to change its basic structure or tenets” (pp. 85-86). However, she argues that a non-sexist, culturally inclusive model focuses on restructuring the whole of education to create a system that is
gender balanced and culturally inclusive. It seeks to integrate principles of equity ... with an ethic of care rather than seeking quantitative equality (p. 86).

McCormick stated that "[t]his model envisions a curriculum that includes women and people of color and thereby affirms their lives and experience" (1994: p. 87).

In her book, McCormick has suggested some practical guidelines for developing a non-sexist curriculum (1994: pp. 90-93) as well as some ways in which a non-sexist, culturally inclusive curriculum in the classroom could be implemented over several different content areas both at an elementary level and a secondary level, (1994: pp. 94-121). She identifies five goals in the guidelines for the development of an non-sexist curriculum as being:

Goal 1: To understand self and others as cultural beings acting within a cultural context.

Goal 2: To recognize U.S. (and world) diversity.

Goal 3: To understand how group membership helps determine values, attitudes, and behaviours.

Goal 4: To understand the dynamics of discrimination, bias, prejudice, and stereotyping.

Goal 5: To demonstrate skills for effective social action and interaction among gender, racial, culture, ethnic, and ability groups. (p. 90-92)

Here I provide one example of McCormick's suggestions for secondary English classes using prose texts which focuses on Goal 5:

**Objective:**
To analyze US. diversity as a source of vitality, richness, and strength.

**Strategy:**
Stimulate the students to analyze literature (e.g., Charlotte Perkins Gilman's *Herland* or Edith Wharton's *The House of Mirth* and *The Age of Innocence*) for social, political, and economic issues of the past that are still concerns to women and people of color today. Brainstorm to discover whether the social conditions of the past (as portrayed in the selected literature) are the same today, have

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20 To localise this goal one could insert 'New Zealand' for 'U.S.'.
improved, or have regressed. Make two lists on the chalkboard for the students to respond to: (1) What forces in society have limited the improvement of social conditions? and (2) What forces have promoted improvement in social conditions? (p. 107).

The strategy described above fits in well as an example of critical literacy as it was explained by Morgan (1997b), in that it addresses the social and political issues of gender, class and ethnicity.

In a specifically New Zealand context, Pakeha dominated classrooms and pedagogies do not necessarily provide Maori students with good learning experiences. I believe there is a need for teachers to become more inclusive by developing bi-cultural teaching practices. That is to include Maori pedagogical practices in their lesson planning and delivery. In her paper “What is good teaching? Lessons from Maori pedagogy” Airini (1998) looked at “the ways in which Maori pedagogy is expressed and present in mainstream education, and how that presence might influence thinking about good teaching” (p. 1) One of the main principles of Maori pedagogy is the importance of a safe learning environment for both the teacher and the students within the class. Airini explained that

[a] positive ahua [or ‘prescence’ as described in this article] in the teacher and classroom is understood to be a prerequisite for good teaching. It ensures a safe learning environment, a sense of belonging through whakapapa and whanau [extended family]. ... a positive regard for ahua and its nurturance will nourish the child, the class and the learning environment in a holistic way (pp. 14-15).

My own experience of learning in a whanau classroom at university was a positive learning experience. In our whanau classroom, everyone’s opinions counted, there was real dialogue between the students and the teachers. ‘Ako’, “[m]eaning ‘to learn’ as well as ‘to teach’ ... suggests the environment ... is supported by the levels of mutual respect, trust and openness to learning necessary for alliance between teacher and student” (Airini, 1998: p. 19). As Airini
suggests there is a need to “create a bicultural model of quality teaching and to inform policy and practices aimed at closing the gap between Maori and non-Maori students” (p. 27). To this end, she endeavours through her paper to “create an understanding of the kinds of thinking necessary for a bicultural model of good teaching to take hold” (ibid.).

What I have briefly outlined here are some of the ways that teachers can help make the learning in schools, and especially at the senior secondary level, more gender and culturally inclusive. In my next chapter, on the teaching of literature, I look at some the ways that teachers can put these ideas into practice.
CHAPTER FIVE

TEACHING LITERATURE

Introduction
In this chapter, I firstly look at two of the theories of critiquing literature that teachers have used in the teaching of literature over the past fifty years. Secondly, I describe the way one of these theories appears to be influencing the present training of pre-service English teachers. Thirdly, I look at the practical application of theories to teaching literature in the classroom.

The theories used in the teaching of literature have changed and developed over time as the search for the best ways to encourage all young people to achieve literacy continues. Knowing that changes had occurred, I was curious to know if they had affected the teaching of literature in the classroom, and if so, how. I had experienced one way of being taught literature while I was a secondary school, but those experiences were over thirty years ago. My information about what was happening in the teaching of literature in senior secondary English classes over the last ten years has only been from the tales my children have told me about their experiences. From the way they explained their school experiences to me, there appeared to be little change in the methods being used by teachers over that period. I needed to find other ways of discovering what was actually happening in the teaching of prose texts in classrooms today.

Literary Theories Used in the Teaching of Literature
One example of the ways in which the teaching of literature was approached thirty years ago can be found in Geraldine Murphy’s (1968) chapter on the “Six Crucial Questions for the Teacher of Literature”. These questions, according to Murphy, were:

- What is a work of literature?
- What are the functions of a work of literature?
• How do we justify the study of literature in the curriculum?
• What are the aims for the study of literature?
• What kinds of works will help students achieve our aims?
• What kinds of methods will help students achieve our aims?
(p. 15).

The key word in the last two of these questions is ‘our’ - meaning the teachers’ aims rather than the students. The last of these questions deals with the methods used to teach the students. Murphy’s answer to this question reflects the thinking of the teachers of the day, as well as the gendered language that was still being used in educational research. She stated

A work says what it says - not what students happen to notice and not what they want to say. It may not be ‘airbrushed’ or revamped - either by them or us - to make the themes and situations more relevant or more familiar. We must discourage any student comments that ‘dissolve’ literature into life ...
When we make a reader come to a work, we force him to disengage himself from the assumptions, beliefs, and moral judgements that have become his because of his own history, we ask him to cast off his personal ‘blinders’. (pp 43-44)

When I was a high school student, the general approach to the novel, for example, was having the whole class read the book, and then, it seemed to me, the teacher told the class what we should be getting out of the reading of the book.

Reading in the secondary English classroom was much as described by Murphy above. As a student, who enjoyed reading as a leisure activity, it appeared to me that the reading of books was treated very differently in secondary school. Instead of reading for enjoyment, reading at school became a task, a search for the ‘real’ meaning of the book, a meaning that the teacher already knew, but a meaning that was not always easy for me to find. I felt frustrated that reading at secondary school seemed to mean that a story that could have been enjoyed was scientifically dissected so that some obscure, (to the naive reader), meaning could be extracted from it. There was little or no discussion between the teacher and students about the reading process, rather, the whole process of finding meaning in the text was teacher-led. Freire called this style of teaching and learning the ‘Banking’ system
of education, (1996 ed., pp. 53-54), where the teacher is seen to be the authority on the subject and the student is the empty vessel just waiting to be filled with the teacher's knowledge.

The method of analysing texts that I have described above was commonly known as 'New Criticism'. Abrams (1971) described New Critics as having four common points of literary criticism. These points were that: they focused directly on the text in question; their process was one of close reading of the text - "the detailed and subtle analysis of the complex interrelations and ... multiple meanings ... of the component elements within a work;" they emphasised the interrelationship between "structure and meaning;" and the important components of literature for the New Critics were "... words, images, and symbols rather than character, thought, and plot," (p. 109).

Salusinszky (1994) describes 'close reading' as a "slow, patient, detailed reading; reading that is alive to every resonance, suggestion, connotation and nuance in the words of the text being read." Thereby the reading becomes "... not so much [a] close as [an] exclusive reading of a text, and it is exclusively from the text that any interpretation can be made" (p. 171).

Beach (1993) describes the New Critical approach as advocating "that the meaning of a text is 'in' the language of the text" (p. 164). He goes on to say that "New Critics ... reject the idea that meaning varies according to the unique transactions between individual readers and text in particular contexts" (ibid.).

It was the philosophies of the New Critics that influenced the teaching of English literature in the Western nations between the 1940s and 1960s (Stanton, 1987, and Beach, 1993). It is possible that there are some teachers, who are still influenced by the New Critical philosophies, teaching in today's classrooms, especially those who were trained in these philosophies and have resisted any changes to or
developments from their original training over the intervening years.

A recent study conducted by Roy Nash (1997) in a New Zealand secondary school cites the experiences of one sixth form student as saying:

‘Taking part in class discussions’ / We never really did that in the third form/ It’s like she’s the teacher/ you’re the student/ you do it/ It’s not like you can/ ‘talk back?’ Because it’s like you’re the learner/ there’s no even?/ It’s not even/ But once you get to Sixth form/ it’s like even/ that’s when you start communicating more with your teacher and getting on with her more ... (pp. 194-195).

This student, Kat, has experienced two different forms of teacher-student relationship, one strongly representing the ‘banking system’ and the other more dialogical. Kat expresses the feeling that, for her, more understanding took place when she and the teacher were able to speak more as equals: “You understand it better when you are arguing with the teacher about it/ You are telling her what you think/ and she’s telling you what she thinks ...” (p. 195).

Beach (1993) states that “[d]espite the dramatic shifts in interest in literary theory in the past thirty years, secondary and post secondary literature teachers in general continue to employ methods reflecting New Critical orientations ...” (p. 2) He cites a study conducted by Applebee that found that, in the late 1980s, there had been few changes made in the teaching of literature in American schools during the previous 20 or so years. Beach states that “teachers continue to focus primarily on ‘close reading’ of literary texts on the assumption that such texts are invariably integrated or organic wholes” (ibid.).

Recent developments in literary theories have moved away from focusing exclusively on the text with many looking at the experiences readers bring and take from reading texts. Squire (1994) states that “the ways in which we teach literature will permanently affect our students’ responses ... [and therefore] if we
use literature only to teach reading skills or strategies, we will prevent [students] from understanding the experience of literature” (p. 645). Reader-response theories offer ways of reading texts that include readers and their experiences. I will now look at the Reader-response theories in more detail.

An Overview of Reader-Response Theories:
In contrast to the methods used by the New Critics to gain an understanding of the text the reader-response theories place the reader's experiences central to the understanding of that text. Each reader experiences a text in a different way. There may be many similarities between readers' responses but generally reader-response theorists hold that each reading is influenced by the life experiences of each individual reader. Readers have their own set of schema that they have developed and those schemata influence the ways in which a reader responds to a text. Reader-response theories are not entirely new, having been supported by some theorists as early as the 1920s, namely I.A. Richards and Louise Rosenblatt.

Rosenblatt (1938) stated that

> In many English classes ... the student functions on two separate and distinct planes. On one plane, he (sic), learns the ideas about literature that his teacher or the literary critic presents to him as traditional and accepted by educated people. On the other plane, he reads the literature and reacts to it personally, perhaps never expressing that reaction or even paying much attention to it. Only occasionally will there be a correlation of these two planes of activity. (5th Edition, 1995, p 56)

Rosenblatt's Transactional Theory of reader-response supported the notion that “each individual reader extracts his or her own unique, subjective meanings ...” from the text, and that “.. the primary goal of instruction from a transactional perspective is to foster students' trust in the expression of their own unique experience with a text” (Beach, 1993, p. 165).

It appears that rather than there being only one single reader-response theory, there are several different interconnected theories. Richard Beach (1993)
investigated the interconnections and the differences between five broad categories of reader-response theories: textual; experiential; psychological, social and cultural theories of response. He provided a diagram that shows the difference and similarities between these five perspectives. I have attempted to reproduce Beach’s diagram in Figure 6. Each of the categories (or different lenses through which theorists view reader response) mentioned above understand that there is an interrelatedness between the reader, the context and the text.

![Diagram showing interconnections between textual, experiential, psychological, social, and cultural perspectives in reader-response theories.]

**Figure 6:** Five perspectives representing different lenses that illuminate particular aspects of the reader/text/context transaction. (1993: p. 8)

While theorists tend take up different stances, their common focus is on how readers make their own meaning from the text rather than relying on an ‘expert’ opinion on the ‘true meaning’ to be found in a text. Readers’ psychological, social and cultural backgrounds affect the ways in which they experience a reading of a text, the context within which they read a text, and their understandings of the textual conventions that an author uses to create a text.
When I asked Pam what worked best for her when she was teaching the novel, she told me that, while a variety of techniques that she used worked well, one of the most important was being able to draw an analogy or a connection between the main idea, say in the short story or the novel, and connect it in some way to the world of the [students]. ... it’s building up things that are familiar and linking the new information, or to new ideas. (Interview 1.)

As different readers’ experience the world in different ways, so too their readings of texts differ. Readers who have common life experiences may tend to also have common or similar responses to all or parts of the same text. Squire (1994) writes that “readers generally have a common response to a literary text, yet no two responses are identical” (p. 642). Individual readers also tend to experience rereading of a text differently because, firstly, the initial reading of the text created new experience for them, and secondly, the time span between readings may mean changes in life experiences have occurred, and these new experiences will affect the new reading of the text.

Squire (1994) makes the comment that “planning instruction to elicit reader response is difficult, because responses are unpredictable, diverse, and often digressive” (p. 646). So, are reader-response theories being put into practices in New Zealand schools and if so, how? In the rest of this chapter, I will look at the ways in which reader-response theory is being used in the training of pre-service English teachers for the teaching of literature, as well as looking at the methods used by one teacher in her classroom.

**Reader-Response in Practice**

Because I began my study with only a limited knowledge of the methods that teachers were using to teach prose texts I negotiated access to a teacher education institution where pre-service students are being trained. Over a period of three
weeks, I attended a total of nine sessions at 'College' with a group of pre-service English teachers. I became involved in the activities as a member of the class for this period of time, doing the activities and readings, and taking part in the discussions. My focus was on the materials and the methods used in the training of New Zealand secondary school English teachers.

The lecturers I came in contact with at 'College' seemed to base their teaching philosophies on the reader-response theories. One of the guidelines for the teaching of literacy that we were given in class was Brian Cambourne's (1995) Model of Learning as it applies to Literacy (p 187). These guidelines seemed, to me, to give quite a valid framework for the teaching of literature in the secondary school classroom and I will endeavour to use Cambourne's model as the framework for my discussion on the use of the reader-response theories in the classroom.

Cambourne's model suggested that students be immersed in the texts and that ways of gaining an understanding of the texts were demonstrated. Most importantly, according to Cambourne, students need to engage with the text. Students needed to be told what was expected of them and then take the responsibility for the way in which they tackled the tasks; by actually doing the tasks the students would learn to use the skills being taught; and then approximate the desired model; and finally when the work was completed they would be given feedback in response to their efforts, both by the teacher and other class members. By doing the tasks students would also learn ways of presenting texts, using different genres, to other people. Cambourne (1995) further stated that while immersion and demonstration are necessary for learning, studies showed that learning would not take place unless the students actually became engaged with the language. Engagement, he continued, is more likely to occur if the learners believe that they can learn or do the tasks demonstrated; that the tasks are perceived, by the learners, to have value or purpose; and if they are not
anxious about completing the task, (pp. 186 & 188).

**Immersion:**

To increase the amount of time available to students for reading, Davidson and Koppenhaver (1993) suggested that students “spend a high amount of time on reading and writing, [and] stress silent reading [as a way of increasing] the amount of time students actually spend reading” (p. 228). At the school where Nash (1997) conducted his research, the researcher stated that “Moana told me that DEAR stands for Drop Everything and Read: I get the impression that there is a silent reading period throughout the school everyday” (p. 17).

Joy stated that, in her school, they

...have got quite a strong reading programme using ... sustained silent reading where [Year 9 and 10 students] spend 10-15 minutes at the start of every period just reading for pleasure ... because the more I teach, the more I realise how crucial it is that pupils become readers because otherwise they are so lost. (Interview 2).

Joy’s practice of silent reading is one of the strategies that was described by the lecturer at College as an effective method of encouraging students to read. Other strategies suggested were for the teacher to read the text out loud, and shared reading, where the teacher and the students read aloud together. Many students do not read as a leisure activity, so having a time set aside for reading at school, seems to me, to be very worthwhile.

Reading texts is probably the best way for students to learn about how authors create their texts. Textual theorists explain that authors use ‘text conventions’ to give form to their work (Beach, 1993: p. 17). To gain an understanding of these text conventions, readers need to be immersed in different texts and genres, to experience different conventions through their reading. Beach (1993) states that “teachers know that simply teaching theoretical ‘knowing-that’ knowledge of conventions will not necessarily transfer to a ‘knowing-how capacity to respond’
(1993: p. 18). This means that students need to either be introduced to these text conventions by the teachers or encouraged to read more so they can learn about them through experiencing them. Altmann, Johnston and Mackey (1998), who were researching the literature being used in Grade 10 classrooms in Edmonton, Canada, wrote that:

most theories of the teaching of reading would support the idea that what students read is important, both in terms of the kinds of reading strategies they acquire and also, and even more importantly, in terms of their own attitude to reading (p. 208).

One of the ways that teachers may be able to encourage students to read is by providing them with opportunities to read books that they can they will read more readily, with storylines that they can make connections with. Studies have been conducted which suggest that by using young adult literature in the classroom students can respond more readily to the texts because the issues raised in these books are perhaps more familiar to them. (See English Journal Vol. 86, No. 3, 1997).

It is also important, therefore, for teachers to be aware of the text conventions being used in current literature for young adults and to become more familiar with them. At College, the pre-service teachers were encouraged to read some of the books that are available for young adult readers and familiarise themselves with this type of literature. At each class I attended there was a trolley with a selection of texts that the pre-service teachers could, and were encouraged to, choose from. Most of these books, it was explained, were suitable for use with students in Years 9 to 11, but there were one or two that were more suitable for students in Years 12 and 13. The books on the trolley included such titles as: Gary Crew's *Strange Objects*; Sherryl Jordan's *Rocco*, Witi Ihimaera's *Whale Rider*; O'Brien's *Z for Zachariah*; Marsden's *Letters from the Inside*; Alice Walker's *The Color Purple*; Paula Boock's *Sasscat to Win*; and Alan Bunn's *Water in the Blood*. When asked why most of the books were targeted at the lower age groups, the
lecturer explained that most of the pre-service teachers had recent experience with some of the books used at the senior levels during their time at University. One of the requirements for a pre-service teacher of English is that they have completed University English papers to at least the second-year level and therefore it is assumed that they will be familiar with the type of literature that is read at the senior levels of secondary school in preparation for university study.

One of the tasks required of the pre-service teachers at the end of the sessions that I attended was to plan a series of lessons to teach a novel of their choice. Throughout the sessions I attended I noted that the lecturers demonstrated different approaches to teaching literature, different ways of getting students to respond to their reading. By demonstration of different approaches to reading tasks, the lecturer assisted the pre-service teachers in developing their strategies for teaching a novel.

**Demonstration**

One of the more important conditions for learning, according to Cambourne (1995), is that of demonstration or modelling. This is the process of the learner being shown how to do new activities. In this case, the tasks involved are those to do with reading. Davidson and Koppenhaver (1993) state that

> in successful [reading] programs teachers ‘show’ rather than ‘tell’ whenever possible ... Step by step, they lead their students through the process involved in each task. Teachers often ‘talk through’ their strategies so that students can hear the rationale behind a process while they observe an action. (p. 231).

Much of what was learnt during the sessions I attended at ‘College’ was learnt through modelling.

Strategies for teaching were modelled in ‘our’ classroom so that by being the students we got a ‘feel’ for the activity from the students’ point of view - we were also reminded not to expect the same responses, level of responses from the high school students because they would not necessarily bring the same life experiences to their
readings of the texts as we would as pre-service teachers, teachers, university graduates, mature students, etc. (Field Notes).

Generally, the types of activities that were demonstrated, or modelled in the sessions at College seemed to fit in with the Reader Response approach to reading, which encourages and values what students can bring to their reading of texts. We were shown, and tried out for ourselves, different techniques, that could be used to engage high school students with the texts they would be reading.

Engagement

According to Cambourne, studies showed that

it didn’t matter how much immersion in the text and language [the researchers] provided; it didn’t matter how riveting, compelling, exciting, or motivating [their] demonstrations were; if students didn’t engage with language, no learning [occurred] (1995: p. 186).

Students are more likely to engage with the language tasks set for them, if the teacher’s expectations of them are neither too high nor too low; if they have some say in what they do; if they have adequate time to complete the tasks; if they can be involved in the tasks set; and if they receive adequate feedback (Cambourne, 1995: p. 187).

The advice the pre-service teachers were given at college was to endeavour to create a non-punitive atmosphere in their classrooms, as it is very important to establish a proper learning climate (Field Notes).

In the programmes reviewed by Davidson and Koppenhaver (1993), one of the recognisable strengths in good programmes was that students were empowered by the teachers.

The students’ capabilities and competencies are recognized by giving them the chance to participate in many aspects of class decision making; their opinions are solicited, listened to, and responded to; and they are allowed to make their own choices whenever possible. Class
activities are planned to give everyone a chance to incorporate personal knowledge and experience with the new learning (pp. 224-225).

To make the most use of the students’ knowledge, the pre-service teachers were shown that teachers can use three different levels of activities: pre-reading, during reading and post-reading activities. The ‘pre-reading’ activities are used to introduce the readers to the text; the ‘during reading’ activities encourage them to question and challenge what is happening in the reading, and the ‘post-reading’ activities give the students a chance to extend their understanding of the text. Here is an example of one reading activity that I experienced at College. It is divided into the three sections: pre-reading, reading, and post-reading activities.

Pre-reading activities

Pre-reading activities are tasks that: build the background for the chosen text; set the atmosphere or mood; create purpose and focus; activate and involve the students’ prior knowledge; and promote interest, motivation and predictions (adapted from College handout). The pre-reading activity demonstrated in class was a ‘brainstorm’ and a description follows:

We were told that we were going to read a story, a story of revenge - we then brainstormed the ingredients that could be used to create such a story. (The lecturer’s prompts are written in bold type ).

- **Motive** - passion; hurt; vendetta; goodies and baddies; nasty twist at the end; machinations or plot; sex; family honour; moral; hate; violence; romantic love; interest; initial perceived action; avenging; betrayal ...
- **Who?** - One central character; 2 Mafia; rednecks; Maori tribe; power struggle; jilted lover; revenger ...
- **Where?** - village; small town; Vatican; England; New Zealand; New York; Sicily ...
- **What might have happened?** - misunderstanding? or even nothing may have happened i.e. a misperceived happening (Othello); duels; poison; locked cupboards; jewels; ripped bodices; tunnels; faces slapped; ostracism; aristocracy; fall from grace ...
- **If the time was set as last century, where would the action take place?** - Italy ...
• What would have happened? - stolen goat? Matter of lost honour or virtue; a woman involved perhaps a daughter; Garibaldi; Gothic; stolen treasures ...
• If there were only to be four characters? - old man; virgin; smouldering Italian lover; wife or nurse ... (Field Notes.)

By taking the class through the process of brainstorming their understandings of what situations are likely to be the cause of a vendetta, the lecturer modelled one way in which teachers can find out what students in the class already know and understand about a subject. Brainstorming is just one method teachers can use to introduce students to a new reading task. Other pre-reading methods can include such things as the teacher reading a passage from the story and then getting the students to predict what may have happened before and/or after the passage read; or the participation of the students in a re-creation of past experiences through role play; or having students watch a film which deals with a topic similar to the book they are soon to read (College Notes).

Davidson and Koppenhaver (1993) write about the importance of building on readers' background knowledge. They state:

pre-reading ... discussions give students a forum in which they can consider what they already know about the subject and use that information to make predictions about the new material they will encounter (pp. 229-230).

By ensuring that the students have some prior knowledge and understanding of the text, or the themes within the text, that they are about to read, the students may find it easier to engage with the text.

**Reading Activities**

Reading activities are generally designed to maintain students' interest in what they are reading; give them opportunities to confirm or revise their predictions; to allow for reflection on the reading process; and to support those readers who are having difficulty with the text (adapted from College handout).
As stated earlier, to gain any understanding of the text students need to spend time reading. One of the strategies suggested by the lecturer at college was USSR, (Uninterrupted Sustained Silent Reading). The suggestion was that there be 10 minutes or so of silent reading during the class. To enhance this method’s success it was advised that the teacher also read during this time to give the task some importance and value. Another way of reading texts that was suggested, was the teacher reading the text to the students. Depending on the text, whether it was a long text or a short one, whether it was an easy or complicated one, and the purpose for reading the text, the teacher either read the text with the students listening, or have the students silently follow the text. Davidson and Koppenhaver explained that “hearing books read aloud provides all students in the class … with a common text to discuss, as well as introduces vocabulary, literary forms, topics, and authors they might not have approached on their own” (1993: p. 230).

Selecting students to read passages out aloud was not recommended by the lecturer at College as it can make it difficult for the reader to get the message, and for listeners to hear what is being said, because they tend to scan ahead for their passage so they ‘get it right’. (Field Notes). Further to this, for some students, having to read aloud can be very embarrassing, especially if they do not feel that they are competent readers.

Raine (1998) appeared to sum up some of the above ideas when she suggested that the following strategies and principles are worth exploring for making reading more accessible to inexperienced male readers:

- read yourself - perhaps teenage fiction - and let them see you read it,
- admit you forget plots, don’t understand words,
- accept that a vivid cover can sell a book to a boy - nothing with girls on it,
• read aloud exciting excerpts to hook them,
• encourage parents by sending home lists of good reads,
• don’t make them read aloud,
• restrain your adult judgement over what they like to read


As explained earlier, the reading exercise given to the pre-service teachers was to read a short story about a vendetta. The last sentence was missing and the first task given was to supply the missing sentence. To do this, it was necessary to read the story first and get a feeling of where the story was heading and then to apply the known textual conventions to predict the end of the story. In this case, the expected convention was that there is usually a twist or an unpredicted end to a short story.

Another suggested reading activity to help students come to an understanding of the text was to encourage them to maintain reading journals. Reading journals can be especially useful for recording reader responses during the reading of a text for the first time. Bill Corcoran (1992) states that

reading journals [provide] substantial opportunities for students to map their own interrogative and interactional paths through a text, to document stages of their engagement or estrangement, and to indicate particularly where their own literary and cultural repertoires are matched or challenged by those of the text. In developed forms of the journal (Thomson, 1987) students are invited to engage in prediction and imaging activities, as well as to track the ways their reading acknowledges certain strategies ... (p. 73).

Students who use reading journals are also beginning the process of writing about what they read. The notes and connections they make in their journals can assist them in the tasks they will probably need to complete after the reading of the text. If they have recorded their first responses to the text in this way, the students will then be able to discuss and reflect on their reactions to the text more easily when they need to revisit the text.

Ann Simpson (1996a) suggested the use of literature circles to develop positive
reading habits in students. Literature circles are formed by creating groups in the classroom, who read a group-selected novel, a few chapters each week, and come together once a week to discuss their responses to the novel being read. During their reading, the students are encouraged to note down their responses and questions for the group that are raised by their reading. The suggested method for recording these notes was to write them down on sticky note-pads (or as Simpson calls them - stickums), and attach them to the page in question. These notes could then be used by the students to help them (1) write a fuller response to their reading, and (2) as discussion points in their group meetings.

Simpson (1996a) believed that the positive reading results were assisted by the fact that the students were reading a book they have selected, albeit from a selection of books provided by the teacher, and the discussions that took place during the reading of the novel. Students were also required to be present for the group discussion whether they have completed the reading set for the week or not. This tended to encourage the students to complete the reading so they could take a fuller part in the discussions. The books to be read, according to Simpson, (1996a: 1-4) should start at a manageable level for all students and slowly increase in complexity as the students begin to get used to the reading process. It was also suggested that the teacher should aim to get each group to read up to four novels in their literature circles each year. The teacher’s role in the literature circle is that of ‘sage on the side’ rather than as the leader of the group.

One of the teachers whom I interviewed, Joy, used an open approach to reader-response with her class. She told me that one of the things that worked well in her classroom was having the students actually get down and physically come to grips with the text. She said:

for example, if we are doing something that the kids find difficult, getting them down on the floor, and putting pages from the text out onto bits of paper, and getting them to take vividirs or whatever, and actually scrawl their impressions of just a very small part of the text.
And then getting them to feedback, and talk about what they have discovered, and trying to put the parts back into the whole again (Interview 2).

Joy's use of this method of textual response, is only one way of engaging students with the text. Through my research I have found that there are many different ways of engaging students with the text, but most of them (if not all) involve students, talking or writing about what they are reading or have read in a way that empowers their reading of the texts.

*Post-reading activities*

Some of the requirements for post-reading activities are that they fulfil the objectives set at the beginning of the reading process; they promote reader response; extend students understanding of the text; and provide possibilities for further reading and/or research (adapted from College handout).

The post-reading activity that our class took part in was that, after some class discussion on some of the short story endings created by members of the class, we looked at the same short story to see how it would be affected if certain different passages were removed, and found that often meaning would disappear or be less available thereby creating more questions for the reader. Some other suggestions of post-reading activities with the short story we had read were: to rewrite the story from another character's point of view; to add in dialogue that was missing; and change the point of view of the author from third person to first person. (adapted from College handout). As can be seen, there are a variety of different ways in which to engage readers with the stories they read.

The post-reading tasks I have just described took place in discussion groups. Group work is suggested as an effective way of stimulating discussion.

Discussion, according to Davidson and Koppenhaver,
provides a place for students to explore their ideas, not to be assessed ... The right answer (if there is one) is not always the goal; understanding is. All have a chance to express themselves, and each is encouraged to participate ... (1993: p. 231).

These two authors suggested that teachers should use a variety of groups, especially heterogeneous groups. With students bringing different experiences and thoughts to the groups on a certain text, discussion can provide learning opportunities for all (1993: p. 232).

Cambourne (1995) stated that discussion and reflection “are language processes that are fundamental to human learning. Both have a similar purpose in learning, namely, to explore, transact, and clarify meaning. Reflection is really a discussion with oneself.” (p. 188)

**Lesson Planning**

While at 'College' I was able to join with a group who were planning a close reading teaching unit using the the text *Z for Zachariah* for (O'Brien, 1975) an assignment. Due to time constraints, I was unable to stay with the group and see the assignment to its conclusion, but through the discussions that I did attend, I could see that an effort was being made to define whether tasks fitted in as pre-reading, reading or post-reading tasks. The pre-service teachers were looking to include a mix of intertextuality with the use of poetry and film. They were trying to expand their students' experience base of knowledge about issues surrounding nuclear war by suggesting brainstorming their understanding of the concepts, or recreating the situation through role play. They included the use of journal writing to record responses to the novel and during reading tasks which required predictions and descriptions. And finally, there were the post-reading activities which were to culminate in a completed portfolio of work for assessment. Much of the planning originated from the pre-service teachers’ own responses to the novel, as well as their own understanding of what the necessary steps are for
teaching a novel.

Teaching in the Classroom

*Z for Zachariah*, was the text being used when I visited a Year 11 classroom. The teacher was experienced and she had the advantage of knowing the students in the class, how much she could cover in a single lesson, as well knowing what her students were capable of. The teacher provided an overview of the days lesson, as well as the lesson outline for the rest of the week, and this was written on the whiteboard:

1. Feedback
2. Poem - *Still I Rise* by Maya Angelou
   What does the narrator of this poem have in common with Ann Burden?
4. Identify the central areas or themes in the novel - make a list of 3-4.
5. Personal response (Wed)
6. Survival Game (Thurs) (Fieldnotes).

There are some similarities between this lesson and the unit plan worked on at ‘College’ in that both use intertextuality through poetry to heighten awareness of issues within the book, and both use a connection with survival: the unit plan through practice drill and then again in the close reading activities; and in the classroom lesson, as a planned survival game.

When I observed the Year 11 class at work I noted that although the teacher directed the class, she did not dominate their thoughts. Rather, she encouraged them to think about things themselves before trying to extend their thinking and understanding. The students, on the other hand, seemed willing to do some thinking and have some discussion, both amongst themselves and with the teacher. They did not seem to display any signs that they were quietly waiting for
the teacher to give them the information they thought they needed to pass the exams. This appeared, to me, to be an interactive classroom of generally willing students who appeared to be enthusiastic about what the teacher was doing and a teacher who was endeavouring to make the study of the novel an interesting exercise of discovery (Field Notes).

Conclusion

The main focus of this chapter has been to look at the use of reader-response theories in the training of pre-service teachers in a College of Education, and at the extent to which the practices, demonstrated there, can work in the classroom of an experienced teacher.

Through my observation, I believe that the methods that the pre-service teachers, as well as, some practising teachers are using in the classrooms today do appear to exemplify the reader-response theories. Tasks tend to centre on the students’ experiences of their reading rather than demanding that students learn set meanings which are posited as sited in the texts. There appears to be an understanding among most teachers that their students’ life experiences are affected by their psychological, social, and cultural positionings, and that these need to be taken into consideration when planning effective reading lessons for them. The way in which the students experience the texts they read allows them to develop strategies to expand their understanding of those texts, and in other words, critically analyse those texts.
CHAPTER SIX
FUTURE DIRECTIONS

Introduction:
Other people who have written theses have likened their experiences, during the process of the inquiry, to that of a journey of discovery. From my experiences while doing this research, I can only agree. I recognise now, as I near the end of this initial inquiry into the relationship between the prose texts used in senior secondary English classes here in New Zealand, the English Curriculum and the methods used to teach prose texts, that I have moved quite a way from my early questions: What texts are being used? Why are these texts being used? As I engaged more with my research, new questions arose, and while I had to limit myself to the ones addressed in this thesis, there are more questions still to be addressed.

The research:
The questions I did address have resulted in three main themes that have been reported in the chapters of this thesis, being: issues surrounding the introduction of the curriculum, and more specifically, the ways in which the topic of ‘Reading’ is addressed; issues and theories associated with the current methods that preservice teachers are trained to use to teach literature in the classroom; and, of course, the books that are being used and some of the reasons that they are selected for use in our classrooms. These three themes do interrelate in that:

- The English curriculum guides the teachers in their choice of texts and the methods of teaching them.
- Changes in methods of teaching texts lead to the changes made to the English curriculum.
- The prose texts are tools that teachers use to facilitate the teaching of Reading in the English curriculum.
In this instance the teaching methods were part of the curriculum change. When evaluating the curriculum I found that the methods suggested for teachers to use when teaching literature were in line with the Reader Response method of reading, where readers experience the text and then discuss their experiences with other readers of the text. This brings together a range of experiences that may have few or many similarities because of the fact that each reader brings their own unique background knowledge and life experiences to their own understanding of the text. By sharing their reading experiences, readers can maybe validate their own understanding of the texts they read or expand on their knowledge base as others readers discuss their readings of the text. Once discussion takes place between readers, it can lead the readers asking the types of questions Baynham (1995) suggests are the focus of critical literacy.

The curriculum did not limit the texts teachers could use as exemplars, rather the document encourages teachers to look widely at world literature in a variety of genres. The examination prescriptions give a slightly tighter set of guidelines stating that the texts selected should be by well-known authors. Teachers are advised, though, to include in their selection of texts a variety of texts written by New Zealand authors. One of the reasons for this is that, according to many researchers of reading, to encourage students to read it is best if they can have some affinity with the texts. This means including local literature, with local content, as well as texts that deal with issues that these young readers see as having some meaning in their lives.

For some teachers, though, there were limitations on the texts they used in the classroom. While most of the English Departments surveyed were adding to their reading lists, they are continuing to use the texts that have been used in the past for several reasons. Firstly, the texts are there in the resource room, secondly, the texts have generally been used successfully in the past, and thirdly, most schools have to budget very carefully because they only have limited resources to spend
on new books. The books being chosen by English Departments, though, did seem to be reflecting the guidelines in the curriculum. Many of the texts being selected were written by New Zealand authors, targeted at the younger audience and often reflect the type of school they are being used in.

The journey I have travelled in my learning about the ways in which texts are chosen, and why certain texts were selected, has opened several new paths for me that I had not anticipated investigating, but these paths have expanded my earlier understanding of what changes have occurred since my schooling experiences over thirty years ago. Where teachers were once trained to teach the right way to interpret at text, teachers are now trained to teach students how to make meaning from the text using their own personal world experiences as a starting point.

Students, instead of sitting in rows, taking notes and subsequently regurgitating them in exams, are now encouraged to talk amongst themselves and discuss the meanings they make of the texts they read, and the reasons why they arrive at those particular meanings. Exams, though, still influence the actual teaching of a text, for some teachers still tend to teach for the exam. I believe that some teachers still need to look at ways of making their students’ reading, even that reading they must do for examinations, a more pleasurable experience. In using the reader-response methods that tend to empower the students more than the previous methods of teaching, teachers can possibly go some way to increasing the students’ desire to read. As previously stated, it can be easier to teach students who want to read, or who at least are not resisting reading, how to understand and analyse a variety of textual genres for themselves.

The books that are used as exemplars by teachers also need to be texts that the students are comfortable with. The research which shows that boys are less comfortable with novels than are girls as reading material suggests that more variety is necessary. Much of the recent Australian research that I have read,
especially that presented by Pam Gilbert and others, addresses ways in which English lessons can be inclusive for both boys and girls.

One of the schools in my study is already addressing the issue of differing reading interests among the students. This school is using a wide variety of books and instead of having one text set for the class, they have a series of themes, each of which include several different titles. By using this method, teachers can provide a wide range of texts to a wide variety of students whose interests vary accordingly. The use of themes means that students can select an area of study that interests them and read several titles on that subject, both fiction and non-fiction. The bonus here is, that instead of having full class sets of texts, a much smaller number, for example, four or five copies of each text can be purchased. Many of the texts already in the resource room can be included in these themes even though some of them may consist of less than full class sets due to wear and tear.

Previous research by Taylor (1980) showed that approximately 73% of the literature being read by students in Years 9 and 10 had been written by male authors and showed a tendency for the content to be gender-biased in favour of men. In 1989 David Tapp’s research showed that these trends were still visible in the literature being read at Bursary level, i.e. more male authors’ works were being read than those written by female authors. This research was able, by finding out which books were being read by students in Years 11, 12 and 13, to ascertain that there had been a small movement from a 73% to 27% split in 1980-89, to approximately a 66% to 34% split in 1997, though still nearly twice as many male authors as female authors are being read at all of these levels. The changes are fairly recent as English departments appear to have been working towards increasing the numbers books by female authors and books with strong female characters.
The main reason that there are still more books by male authors still being used is, once again, most likely to be because schools are adding to the books they hold in their resource rooms rather than replacing them. The cost of buying whole class sets of new books, according to HODs, limits how many changes schools can make.

Many of the recent book purchases by schools do appear to be addressing the gender imbalance and cultural issues as suggested by the English curriculum. Most of the novels recently added to the reading lists in schools are by New Zealand authors and have a New Zealand focus, and some of the books that are now being chosen reflect the multi-cultural aspects of New Zealand classrooms.

While this research does not specifically address the issues of adolescents' reading habits, they are the readers of texts in schools and their opinions are relevant. A further study could be carried out looking at the texts read in secondary schools, only this time from the perspective of adolescent readers in New Zealand. Another research idea would be to redo the research done by Scott (1947) on the leisure reading and other textual activities (e.g. movies and magazines) of adolescents. Thomson (1987) conducted a similar survey in Australia. With the current concern that educators are showing about young adults', especially boys, lack of interest in reading, a survey of student perspectives would be timely.

In my introduction, I included a review of some articles on the topic of young adult literature in the classroom. The authors of these articles have recognised the need to 'hook' young people onto reading and suggest that using books with content relevant to these readers may be one way of achieving this. It appears that some New Zealand English teachers see this in a similar light because, as I have mentioned before, they are selecting books for use in their classes that can be classified as Young Adult literature; books by authors such as William Taylor, M. Marchetta, John Marsden, Paula Boock and Gary Crew, to name a few. More of
these types of books are being used with Year 11 students than with Year 12 or Year 13 students, but there are examples of these texts at these levels as well.

Returning to the issue of gender in the curriculum:- one of the findings of my literature research in this area is that more recently there has been a shift. Instead of focusing on the need to include more positive portrayals of women and girls in the literature being in read in classrooms, the question becoming more familiar is “What about the boys?” Recent research seems to be focusing on the perceived gap between the academic achievement of boys and girls (Alloway & Gilbert 1997a; Fyfe, 1998; Gilbert & Gilbert, 1998). Some researchers are looking at ways to make English lessons more inclusive for both boys and girls. There are also some suggestions that the methods that teachers are using, i.e. reader response methods, are more aimed to ensure girls succeed at school than for boys. It will be interesting to discover whether the latest suggestions on ways to make the lessons more gender-inclusive do achieve the expected results. I expect that there are more reasons, some of them ex-curricular that affect the academic achievements of adolescent boys, but this is another research project.

Similar arguments can be raised over the low achievement levels of Maori students. More work needs to be done in the areas of gender equity and bi-culturalism. I believe that different teaching methods, book selections, and/or assessments can make a difference on how much all students learn or achieve. Alloway and Gilbert (1997a) provided some research questions that they see as still needing to be addressed. They state that:

We need more information and research on gender and literacy, particularly in terms of the connections between masculinity and literacy, and the impact of critical literacy approaches for improving the participation and performance of both boys and girls in language classrooms. We need to know more about

- the cultural texts that preoccupy boys at home and at play, especially the electronic and visual texts that are targeted at boys and young men
• boys' textual competence in literacy sites outside the school, especially in terms of how boys use language to construct themselves and their relationships with others

• the differences between boys, especially how constructs of ethnicity, sexuality and class affect the way boys take themselves up as 'masculine' subjects within school institutions

• boys' and girls' perceptions of critical literacy practices. Are these practices more attractive to both groups because they work with real texts, in real ways, and position students as active and purposeful learners? (1997: p. x)

We know that methods of teaching literature have changed over the past thirty years or so. We know that the texts chosen are slowly being added to, rather than being suddenly changed and that there are different ways of providing students with a wide choice in their classroom reading, but there still needs to be continuing progress made in the area of book choice, for example, some teachers have stated that they need more non-fiction texts. We also know that the curriculum is continuing to evolve and that changes will occur as new research is included in the equation. In my view, there does need to be a continued move toward gender-inclusive and culture-inclusive teaching methods and in the choice of literary texts.

Limitations:
There are several limitations to this study. Firstly, there was a fairly low response from the sample to whom the questionnaire was sent. While more responses from HODs may not have increased my book lists greatly, the responses to other questions may have given more validation to some of the statements I have made, especially those surrounding the influence of the curriculum in choosing books (Question 8). Secondly, the study may have been able to create more discussion on teaching methods and 'what works' if I had conducted more classroom observations and teacher interviews. Thirdly, this study has not inquired into student's perspectives of the texts that they are asked to read in class.
Such a study could be very informative for teachers when selecting new literature texts for English classes. Fourthly, I would have liked to have read more of the books that appear on my book lists (Appendix 16) in order to compare the findings with those of authors like Taylor (1980). Time and the focus of my study prevented such a full comparison. Finally, I had anticipated being able to compare my results with Moya Smith's findings, but this work is still, as I understand, in progress.

**Implications:**
I believe that teachers should continue to critically analyse the implementation of the current English Curriculum and subsequent ones, but they need to remain open to changes while still questioning the reasons for those changes.

Schools should continue to be funded for the purchase of new literature texts for students to read. I believe, teachers could encourage reading by young adults by allowing them choices in what they read in class throughout their secondary school years, especially in their senior classes. Some of the schools that responded to the survey are allowing some student to become involved in the selection of new texts by canvassing their opinions.

As always, there is the continuing need for teachers to be able to attend professional development courses, especially when changes in curriculum and teaching methods are occurring. Informed teachers can more readily and validly critically analyse any new initiatives and thereby make a contribution into the processes of change.

**My Own Future Directions**
I have looked through one keyhole of the wide field of education. I have looked through this keyhole with my own peculiar perspective. There are many other keyholes and many other perspectives. Therefore there are many questions that I
have not addressed that a reader of this thesis may feel need addressing, and this is one of the ongoing issues with educational research - that there are always many more questions that need investigation.

For myself, I plan to continue with research in this field of teaching literature, but I feel the time has come for a change in my own perspective. I feel that I need a practical experience base. Therefore, I am planning to become an English teacher and endeavour to implement some of the changes I have suggested, and further, to evaluate the effectiveness of these programmes.

**Conclusion:**

I have found that there have been changes occurring in the teaching of prose texts, and the texts being used, in senior English classes, since the introduction of the new English Curriculum. It has become obvious, through my research, that the changes began some time before the curriculum was finalised and introduced. Changes are still occurring in the field of Education that may affect the methods used to teach English literature. While I was writing this thesis there has been notice given that the government is planning changes to the assessment criteria at the senior secondary levels. The expectation is that the present Sixth Form Certificate will be done away with and “while Bursary and School Certificate will remain in some form, there will be a way such external examinations can be translated into unit standard credits to go towards an overall National Certificate”, *(The Press, 29/10/98: p. 9).*

Researchers need to continue to evaluate all the changes that are occurring in the teaching of English literature, along with all the other changes that are being suggested to our education system, both now and in the future.
ACKNOWLEDGEMENTS

Once upon a time, a lecturer suggested to her third year university class that they should all think about their thesis topics. I have finally completed the challenge that Adrienne Alton-Lee set before that class and I am grateful to her for sowing the seeds of possibility in my mind.

I am extremely thankful to Elody Rathgen, my chief supervisor who has guided me to a greater understanding of the theories and practices surrounding the reading of English texts at the senior secondary level. Her wonderful advice has been truly invaluable. I wish to also thank Alison Gilmore, my second supervisor, for her guidance and keeping me focused on the quantitative aspects of the study.

Many thanks to the participants who responded to the survey, and to Pam, Joy, and the class at ‘College’, without whom this study would not have developed the way it has, for their valuable contributions.

To Shirley, Debra, Richard, Marg, and others in the postgraduate studies programme in the Education Department at the University of Canterbury, who have encouraged me over the past two years, my sincere thanks.

I also wish to express my gratitude to my family, especially Kathryn, Gordon, Judith and Emily for their patience, understanding, support and unwavering belief that I could ‘do it’, during my years of study.
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Wilkinson, *First Fifteen* (N.B. I have been unable to find any reference for this text)


Appendix 1: Titles of Novels used in Bursary Examinations as recorded by David Tapp (1989: 25).

The high profile group consists of:
One Flew Over the Cuckoo's Nest*
The Great Gatsby*
Tess of the D'Urbervilles*
The Catcher in the Rye*
The Power and the Glory*

The next group:
Sons and Lovers*
1984*
Wuthering Heights*
Owls Do Cry*
Grapes of Wrath*
Great Expectations*
A Clockwork Orange*
The Chosen*

Then the great mass of:
A Room With a View*
Oracles and Miracles
The Colour (sic) Purple*
Cannery Row*
All Quiet in (sic) the Western Front*
For Whom the Bell Tolls
Brideshead Revisited
A Tale of Two Cities*
The Collector*
Farewell to Arms
A Separate Peace
Darkness at Noon
The Prime of Miss Jean Brodie
To Kill a Mockingbird*
The Go-Between*
The Grass is Singing*
Pincher Martin
The Good Terrorist
Far From the Madding Crowd*
The Mayor of Casterbridge*
A Day in the Life of Ivan Denisovich* Clan of the Cave Bear
Cry the Beloved Country*
Brave New World*
The Handmaid's Tale*
The Quiet American
Heart of the Matter
The Loved One*
Catch 22*
Slaughterhouse 5*
In My Father's Den
Potiki*
Mutuwhenua*
A Soldier's Tale*
Other Halves
The God Boy*
The Bell Jar*
The Outsider (sic)*
The French Lieutenant's Woman*

NB: Asterisks used in Appendices 1-8 have been used to denote those texts that are included on my lists in Appendix 16.
Appendix 2: Books listed by Moya Smith (work in progress) in her Questionnaire:

Lord of the Flies*
I Heard the Owl Call My Name*
Kes*
The Long Walk*
Came a Hot Friday
The Day of the Triffids*
Across the Barricade*
The Catcher in the Rye*
All Quiet on the Western Front*
The Outsiders*
Tangi*
Pallet on the Floor
The Wave
Bless the Beasts and Children*
The Pearl*
The God Boy*
Smith's Dream*
Girl's High
Brave New World*
Cry, the Beloved Country*
Tess of the D'Urbervilles*
Lady Oracle
Heat and Dust
The Bell Jar*
Martha Quest
Sons for the Return Home*
One Flew Over the Cuckoo's Nest*
The Scarecrow*
My Brilliant Career*
Oracles and Miracles*
The Chosen*
A Soldier's Tale*
Women in Love
Cider with Rosie*
Pride and Prejudice*
Jane Eyre*
Whanau*
Maori Girl*
Tooth and Nail*
The Chocolate War*
Of Mice and Men*
Man Alone*
Potiki*
1984*
To Sir with Love*
The Old Man and the Sea*
To Kill a Mockingbird*
Alex Series*
Animal Farm
Picnic at Hanging Rock*
Shane*
The Great Gatsby*
The Grapes of Wrath*
Wuthering Heights*
The Color Purple*
Sons and Lovers*
Far From the Madding Crowd*
A Passage to India*
The Handmaid's Tale*
Voss
The Grass is Singing*
The Loved One*
The Bone People*
Tender is the Night
Oranges are Not the Only Fruit
Wide Sargasso Sea
Plumb*
Owls Do Cry*
State of Siege
The Go-Between*
The French Lieutenant's Woman*
Portrait of the Artist as a Young Man
Appendix 3: Relevant texts for Years 11 and 12 that were included in John Taylor list of "English Resources at Senior Level: What People Are Using" (1995: 35-46).

<table>
<thead>
<tr>
<th>Year 11</th>
<th>Year 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Out Walked Mel*</td>
<td>Tess (of the D’Urbervilles)*</td>
</tr>
<tr>
<td>The Outsiders*</td>
<td>Oracles and Miracles*</td>
</tr>
<tr>
<td>The Wave*</td>
<td>Great Gatsby*</td>
</tr>
<tr>
<td>Smith's Dream*</td>
<td>Room With a View*</td>
</tr>
<tr>
<td>Animal Farm*</td>
<td>God Boy*</td>
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<tr>
<td>Tangi*</td>
<td>Passage to India*</td>
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<tr>
<td>Of Mice and Men*</td>
<td>(One Flew Over the) Cuckoo's Nest*</td>
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<tr>
<td>To Kiss the Dust*</td>
<td>Wuthering Heights*</td>
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<td>Z for Zachariah*</td>
<td>Truth to Tell</td>
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<td>Letters from the Inside*</td>
<td>The Handmaid's Tale*</td>
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<td>Driving Force*</td>
<td>1984*</td>
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<td>The Pearl*</td>
<td>To Kill a Mockingbird*</td>
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<tr>
<td>Beth and Bruno*</td>
<td>Lord of the Flies*</td>
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<tr>
<td>New Zealand Short Stories (SS)*</td>
<td>Among the Cinders</td>
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<tr>
<td>Nga Puke</td>
<td>Tiger in the Well</td>
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<td>Is That It?</td>
<td>The Scarecrow*</td>
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<td>Roll of Thunder Hear My Cry*</td>
<td>Tabasco Sauce and Icecream (SS)*</td>
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<tr>
<td>Children of the Dust*</td>
<td>Potiki*</td>
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<tr>
<td>A River Ran Out of Eden*</td>
<td>Bless the Beasts and Children*</td>
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<td>Water in the Blood*</td>
<td>Once Were Warriors*</td>
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<td>Rice Without Rain*</td>
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<td>Catcher in the Rye*</td>
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<td>The Chrysalids*</td>
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<td>Burning Boats (SS)*</td>
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<td>The Chosen*</td>
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<tr>
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<td>Empire of the Sun*</td>
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</tbody>
</table>

WHAT OUR COLLEGE KIDS ARE READING

WHANAGREI GIRLS HIGH: A variety of the following: Form five: *Animal Farm,* George Orwell; *The Day of the Triffids,* John Wyndham; *The God Boy,* Ian Cross; *The Old Man and the Sea,* Ernest Hemingway; *Of Mice and Men,* John Steinbeck; *The Diary of Anne Frank,* Hiroshima, John Hersey; *Pounamu, Pounamu,* Witi Ihimaera.
Form six: *To Kill a Mockingbird,* Harper Lee; *Lord of the Flies,* William Golding; *Jane Eyre,* Charlotte Bronte; *I Heard the Owl Call My Name,* Margaret Craven; *Potiki,* Patricia Grace; *Man Alone,* John Mulgan.
Form seven: *Wuthering Heights,* Emily Bronte; *The Great Gatsby,* F. Scott Fitzgerald; *Pride and Prejudice,* Jane Austen; *Oracles and Miracles,* Stephan Eldred-Grigg.

OTAGO BOYS HIGH, DUNEDIN: Form five: *Animal Farm,* Tomorrow When the War Began, John Mardsen; *Cry the Beloved Country,* Alan Paton; *Water in the Blood,* Alan Bunn; *The Chocolate War,* Robert Cormier; *The Old Man and the Sea.*
Form six: *Ender’s Game,* Orson Scott Card; Bulibasha, Witi Ihimaera; *Smith’s Dream,* C. K. Stead; *Of Mice and Men,* To Kill a Mockingbird; *Man Alone,* Brave New World, Aldous Huxley.
Form seven: *Slaughter House 5,* Kurt Vonnegut; Once Were Warriors, Alan Duff; A Clockwork Orange, Anthony Burgess.

RANGI RURU GIRLS SCHOOL, CHRISTCHURCH: Form five: *The God Boy,* Ian Cross; *Of Mice and Men;* Sasscat to Win, Paula Boock; Memory, Margaret Mahy; *Pride and Prejudice,* Animal Farm.
Form six: *To Kill a Mockingbird,* Lord of the Flies; *Oracles and Miracles,* Potiki; Cousins; Mutuphenau(sic), Patricia Grace; Catcher in the Rye, J. D. Salinger; I Heard the Owl Call My Name.
Form seven: the bone people; The Handmaid’s Tale, Margaret Atwood; The Great Gatsby, Hiroshima; Mihipeka - the early years, Mihi Edwards; Tooth and Nail, Mary Findlay; A Fence around the Cuckoo, Ruth Park; Bread and Roses, Sonja Davies, Autobiography, Janet Frame.

HILLARY COLLEGE, SOUTH AUCKLAND: Form five: *The Outsiders,* S.E. Hinton; Home Run, Paula Boock; The Journey, John Marsden; The Diary of Anne Frank; *Go Ask Alice,* The Silent One, Joy Cowley; The Wave, Morton Khuo (sic); Hideaway, Joan de Hamel.
Form six: Works from Makiuti Tongia, Momoe von Reiche, Konai Thamau, John Laau, Hone Tuwhare and Ruth Dallas.

ST HILDA’S COLLEGIATE, DUNEDIN: Form five: *To Kill a Mockingbird,* Animal farm; Out Walked Mel, Paula Boock.
Form six: This year a play was taught instead of a novel. A Doll’s House, Ibsen;
or *Children of the Poor* (a play based on John A Lee's novel).

Form seven: *Owls Do Cry,* Janet Frame; *The Bell Jar,* Sylvia Plath; *Oracles and Miracles* Of Mice and Men.*

SENIOR COLLEGE OF NEW ZEALAND, AUCKLAND: Form five: *Man Alone,* *Black Boy,* Richard Wright; Other New Zealand works.

Form six: *the bone people,* a choice of works from major British, Australian, and American writers.

Form seven: *A Room with a View,* E.M. Forster; plus a variety of other optional choices. Scholarship students also study *Heart of Darkness,* Joseph Conrad, and *Savages,* Ted Hughes.

Classics in Young Adult Literature:
The eight most commonly mentioned (full survey in English Journal, December, 1989):
The Chocolate War by Robert Cormier*  
The Outsiders by S.E. Hinton*  
The Pigman by Paul Zindel*  
Home Before Dark by Sue Ellen Bridges  
A Day No Pigs Would Die by Robert Newton Peck  
All Together Now by Sue Ellen Bridgers  
The Moves Make the Man by Bruce Brooks  
Jacob Have I Loved by Katherine Paterson

Best novels of the 1980s (see English Journal, November 1992):
Hatchet by Garry Paulsen  
Fallen Angels by Walter Dean Myers  
Permanent Connections by Sue Ellen Bridgers  
Jacob Have I Loved by Katherine Paterson  
The Goats by Brock Cole  
The Moves Make the Man by Bruce Brooks  
Dicey's Song by Cynthia Voigt

Expected to be on the list of the best novels of the 1990s:
The Giver by Lois Lowry  
Make Lemonade by Virginia Euwer Wolff  
The Toll Bridge by Aidan Chambers  
Tunes for Bears to Dance To by Robert Cormier  
The Drowning of Stephan Jones by Bette Greene  
Ironman by Chris Crutcher.

Problems Associated with Adolescence in the late 20th Century:
Resignation of Parents from Parenting:
Brooks, Martha, *Two Moons in August.*
Garland, Sherry, *Song of the Buffalo Boy.*
Hathorn, Libby, *Thunderwith.*
Hesse, Karen, *Letters from Rifka.*
Schusterman, Neal *What Daddy Did.*

Teen Poverty:
Meltzer, Milton *Cheap Raw Material.*
Meyer, Carolyn *White Lilacs.*
Myers, Walter Dean, *Somewhere in the Darkness.*
Sherlock, Patti, *Some Fine Dog.*

Sexual Activity, Teen Pregnancy, and Sexually Transmitted Diseases:
Doherty, Berlie, *Dear Nobody*
Kaye, Geraldine, *Someone Else's Baby.*

Sexual Orientation:
Gardden, Nancy, *Annie on My Mind.*
Coleman, Hila, *Happily Ever After.*
Kerr, M.E., *Night Kites.*
Greene, Bette, *The Drowning of Stephan Jones.*
Wieler, Diana, *Bad Boys*
Kerr, M.E., *Deliver Us From Evie.*
Bauer, Marion Dane, editor, *Am I Blue? Coming Out from the Silence.*
Donovan, Stacey, *Dive.*
Sutton, Roger, *Hearing Us Out: Voices from (sic) the Gay and Lesbian Community.*
Walker, Kate, *Peter.*

Drug Abuse (Including Alcohol):
Ferry, Charles, *Binge.*
Grant, Cynthia D., *Shadow Man.*
Taylor, Clark, *The House that Crack Built.*

Abuse, Crime, Violence, and Gangs:
Cormier, Robert, *We All Fall Down.*
Hinojosa, Maria, with photographs by German Perez, *Crews.*
Nelson, Theresa, *The Beggar's Ride*.
Wright, Richard, *Rite of Passage*.
Lamb, Wally, *She's Come Undone*.
Lynch, Chris, *Gypsy Davey*.
McKinley, Robin, *Deerskin*.
Pfeffer, Susan Beth, *Family of Strangers*.
White, Ruth, *Weeping Willow*.

Hopelessness, Depression, and Suicide:
Mori, Kyoko, *Shizuko's Daughter*.
Qualey, Marsha, *Revolutions of the Heart*.
Zindel, Paul, *David and Della*.

Thrill Seeking and Death:
Bunting, Eve, *Jumping the Nail*.
Cadnum, Michael, *Breaking the Fall*.
Johnson, Scott, *One of the Boys*.
Lipsyte, Robert, *Summer Rules*.
Stoehr, Shelley, *Crosses*. 

Ninth Grade
Romeo and Juliet
Of Mice and Men*
Antigone
The Old Man and the Sea*
Merchant of Venice

To Kill a Mockingbird*
Great Expectations*
The Catcher in the Rye*
Tale of Two Cities*
Julius Caesar

Tenth Grade
Oedipus Rex
The Great Train Robbery
Of Mice and Men*
I Know Why the Caged Bird Sings*
Lord of the Flies*

Fahrenheit 451*
Adventures of Huckleberry Finn*
Cold Sassy Tree
The Old Man and the Sea*
Moby Dick

Eleventh Grade
Grapes of Wrath*
The Crucible
Hamlet
Macbeth
The Scarlet Letter

Adventures of Huckleberry Finn*
Othello
Moby Dick
Ethan Frome
The Great Gatsby*

Twelfth Grade
Hamlet
Canterbury Tales
Fallen Angels
Pride and Prejudice*
Lord of the Flies*

Macbeth
Beowulf
To Kill a Mockingbird*
A Separate Place
I Know Why the Caged Bird Sings.*

Suggested Young Adult Literature:
Robert Cormier - The Chocolate War,* We All Fall Down, Beyond the Chocolate War and In the Middle of the Night.
Susan Beth Pfeffer - Nobody’s Daughter.
M.E. Kerr - Deliver Us From Evie.
Bette Greene - The Drowning of Stephan Jones.
Norma Fox Mazer - Out of Control.
Jane Leslie Conly - Crazy Lady.
Lois Ruby - Skin Deep, and Miriam’s Well.
Chris Crutcher - Staying Fat For Sarah Byrnes, Ironman, and Crazy Horse Electric Game.
David Klass - Danger Zone
Will Hobbs - Downriver.
Jean Ferris - All That Glitters.
Alden Carter - Between a Rock and a Hard Place.*
Walter Dean Myers - Somewhere in the Darkness.
Hadley Irwin - The Original Frederick Ackerman.
Terry Davis - *If Rock and Roll Were a Machine.*
Jacqueline Woodson - *I Hadn’t Meant To Tell You This.*

Older 'Best' Books:
1868-1869  Louisa May Alcott - Little Women
1883  Robert Louis Stevenson - Treasure Island
1888  Kirk Munroe - Derrick Sterling
1892  Howard Pyle - Men of Iron.
1898  John Meade Faulkner - Moonfleet
1904  Kate Douglas Wiggin - Rebecca of Sunnybrook Farm.
1906  Ralph Henry Barbour - The Crimson Sweater
1908  L.M. Montgomery - Ann of Green Gables
1919  Cornelia Meig - Swift Rivers.
1937  Marjorie Hill Allee - The Great Tradition.
1937  Mabel Louise Robinson - Bright Island.

More Recent Older 'Best' Books:
1942  Maureen Daly - Seventeenth Summer
1942  John Tunis - All American
1943  Esther Forbes - Johnny Tremain
1944  John Tunis - Yea! Wildcats!
1945  Florence Crannell Means - The Moved Outers
1950  Paul Annixter - Swiftwater
1952  Mary Stolz - To Tell Your Love
1954  Mary Stolz - Ray Love, Remember
1954  John Tunis - Go Team, Go!
1954  Marchette Chute - The Wonderful Winter
1954  Rosemary Sutcliff - The Eagle of the Ninth

Modern 'Best' Books:
1964  Jean Merrill - The Pushcart War
1965  Nat Hentoff - Jazz Country
1966  Scott O'Dell - The King's Fifth
1967  Robert Lipsyte - The Contender
1968  Alan Gardener - The Owl Service
1968  Ursula K. LeGuin - A Wizard of Earthsea
1969  Maia Wojciechowska - A Single Light
1969  Paul Zindel - My Darling, My Hamburger*
1970  Barbara Werbska - Run Softly, Go Fast
1971  Leon Garfield - The Strange Affair of Adelaide Harris
1972  Robert Newton - A Day No Pigs Would Die
1973  Alice Childress - A Hero Ain't Nothing but a Sandwich
1973  Paula Fox - The Slave Dancer
1974  Robert Cormier - The Chocolate War*
1975  Leon Garfield - The Sound of the Coaches
1975  M.E. Kerr - Is That You, Miss Blue
Runners-up:
  Judy Blume - *Forever*
  Robert C. O'Brien - *Z for Zachariah*

**1976**
Nancy Bond - *A String in the Harp*
Rosa Guy - *Ruby*
Runners-up:
  Mildred Taylor - *Roll of Thunder, Hear My Cry*
  Robert Westall - *The Machine-Gunners*

**1977**
Katherine Paterson - *Bridge to Terabithia*
Runners-up:
  Robert Cormier - *I Am the Cheese*
  Jane Gardam - *Bilgewater*

**1978**
Robin McKinley - *Beauty*
Walter Wangerin, Jr. - *The Book of the Dunn Cow*

**1979**
Robert Cormier - *After the First Death*

**1980**
Katherine Paterson - *Jacob Have I Loved*

**1981**
Sue Ellen Bridger - *Notes for Another Life*
Cynthia Voigt - *Homecoming*

**1982**
Robin McKinley - *The Blue Sword*

**1983**
Chris Crutcher - *Running Loose*
Runners-up:
  Julian Thompson - *The Grounding of Group Six*
  Jill Paton Walsh - *A Parcel of Patterns*

**1984**
Bruce Brooks - *The Moves Make the Man*
Runner-up:
  Margaret Mahy - *The Changeover [NZ]*

**1985**
Robin McKinley - *The Hero and the Crown*

**1986**
Paula Fox - *The Moonlight Man*
Runners-up:
  Jerry Spinelli - *Jason and Marceline*
  Cynthia Voigt - *Izzy, Willy-Nilly*

**1987**
Bruce Clements - *The Treasure of Plunderall Manor*
Margaret Mahy - *Memory [NZ]*

**1988**
Ron Koertge - *The Arizona Kid*

**1989**
Brock Cole - *Celine*
Peter Dickinson - *Eva*
Runners-up:
  Francesca Lia Block - *Weezie Bat*
  Tessa Duder - *In Lane Three, Alex Archer [NZ]*

**1990**
Avi - *The True Confessions of Charlotte Doyle*

**1991**
Robert Cormier - *We All Fall Down*

**1992**
Berlie Doherty - *Dear Nobody*
Runner-up:
  Paul Zindel - *The Pigman and Me*

**1993**
Lois Lowry - *The Giver*

**1994**
Frances Temple - *The Ramsay Scallop*
Runners-up:
  Karen Cushman - *Catherine, Called Birdy*
  John Marsden - *Letters From the Inside*
1995 James Bennett - The Squared Circle
Appendix 9: QUESTIONNAIRE

Prose Texts Being Read by Senior English Classes in New Zealand Secondary Schools

NOTE: You are invited to participate in the project "Prose Texts Being Read by Senior Classes in New Zealand Secondary Schools" by completing the following questionnaire. The aim of this project is to find out which prose texts, i.e. fiction, non-fiction and short story, are currently being used in senior English classrooms in New Zealand secondary schools; whether there have been many changes made in the texts used over the last decade and the relevance of current texts to the guidelines set out in English in the New Zealand Curriculum (1994).

This is an anonymous questionnaire. By completing and returning the questionnaire, however, it will be understood that you have consented to participate in the project, and that you consent to publication of the results of the project with the understanding that anonymity will be preserved.

The project is being conducted by Patricia Burnett. I can be contacted at the University of Canterbury, Ph. 366 7001 ext 8136, e-mail - pjb117@student.canterbury.ac.nz and I will be pleased to discuss any concerns you may have about participation in the project.

This project has been reviewed and approved by the University of Canterbury Human Ethics Committee.

Interviews:

As a follow-up to this questionnaire, I may wish to contact you for an interview to further explore your experiences in teaching and selecting prose texts for reading programmes for senior classes. Please indicate here if you would be willing to take part. (Only return this form if you are willing for me to contact you.)

I am willing to be contacted later for an interview.

Name: ............................................................................................................................

E-mail Address: ........................................................................................................
(If applicable)

Contact Phone: .................. Fax Number: ................
A: Prose Texts used in New Zealand Secondary Schools at Levels 6, 7 & 8 of the New Zealand English Curriculum.

For Questions 1-6 please answer as the HOD of English.

1. Would you please provide a list of the Fiction, Non-fiction and Short Story texts that are currently being used at your school for all students, (include those used in the Bi-Lingual Unit if there is one at your school), studying School Certificate English (Level 6 of The New Zealand English Curriculum, 1994).

Fiction

Non-Fiction

Short Story

2. Would you please provide a list of the Fiction, Non-fiction and Short Story Texts that are currently being used at your school for all students, (include those used in the Bi-Lingual Unit if there is one at your school), studying Sixth Form Certificate English (Level 7 of the New Zealand English Curriculum, 1994).

Fiction

Non-Fiction

Short Story
3. Would you please provide a list of the Fiction, Non-fiction, and Short Story Texts that are currently being used at your school for all students, (include those used in the Bi-Lingual Unit if there is one at your school), studying Bursary and Scholarship English (Level 8 of the New Zealand English Curriculum, 1994)

Fiction

Non-Fiction

Short Story

4. For the period since 1992, please indicate (i) what new texts have been introduced; (ii) when they were introduced; and (iii) at what curriculum level. Would you please state the reasons these texts were selected. [N.B. Do not include the purchase of new texts to supplement stock numbers of currently used texts.]

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<thead>
<tr>
<th>Text Introduced</th>
<th>Year Introduced</th>
<th>Curriculum Level</th>
<th>Reasons</th>
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</table>
5. Who is responsible, at your school, for selecting the prose texts to be read by students of English at levels 6, 7 and 8? (Tick as many as are appropriate.)

☐ H.O.D.
☐ Classroom teacher
☐ The teacher in consultation with the students in the class
☐ The students in the class
☐ The English Department collectively
☐ The teachers of English in the Bi-Lingual Unit
☐ Different procedures for different levels (Please specify)

☐ Other (please specify):

6. Why does your school use the above method of text selection?

For Questions 7-9 please answer as a teacher.

7. Would you please rank, (1= most important), those factors from the following list that you take into consideration when recommending new prose texts for senior English classes.

Factors

☐ cost
☐ popularity with the students
☐ classic literature
☐ cultural issues
☐ availability
☐ other criteria (Please state)

☐ assessment criteria
☐ popularity with the teacher
☐ gender issues
☐ relevance to youth culture
☐ quality of writing
8. In what ways, if any, has the introduction of *English in the New Zealand Curriculum* (1994) affected the choice of prose texts for your senior English programmes?

9. Please add any further comments you wish to make regarding the selection of texts for reading programmes for senior classes in New Zealand High Schools.

---

**B. School Profile:**

(a) Does your school have a Bi-Lingual Unit?  
☐ Yes  ☐ No

If 'Yes', how many students are involved at each level in studying English?

Level 6  ................................  Level 7  ............................  Level 8  ............................

(b) How many other students are studying English at each Level?

Level 6  ................................  Level 7  ............................  Level 8  ............................

(c) How many teachers are involved in the teaching of English?

Full Time:  ............................  Part-time:  ............................

---

C.

If you would like to receive some information on the results of this survey, please indicate here.  
☐ Yes

Thank you for the taking time to complete this questionnaire. Please return it in the enclosed stamped addressed envelope by **31st July 1997**.

Your promptness in returning this questionnaire would be highly appreciated.
Appendix 10: Reminder Letter to HODs in survey sample.

Education Department, University of Canterbury, Private Bag 4800, CHRISTCHURCH.

Fax - 03 364 2418 E-mail - pjb117@student.canterbury.ac.nz

Head of English Department,

Dear Madam/Sir,

Recently I sent you a questionnaire entitled Prose Texts Being Read by Senior English Classes in New Zealand Secondary Schools.

If you have already completed and returned it, I thank you for your prompt response and you may ignore the rest of this note.

If you have not yet completed it, I would be grateful if you could do so within the next two weeks, as your information will improve the quality and depth of the survey.

If you have misplaced your copy of the questionnaire, you may contact me at the above address for a replacement.

If you have had difficulty contacting me by e-mail this is because of a minor error in my computer address which has now been rectified.

Please return your completed response to ..

P. J. Burnett
Education Department
University of Canterbury
Private Bag 4800
CHRISTCHURCH.

Thanking you in anticipation,
Yours sincerely,

..........................................................

P. J. Burnett.
Appendix 11: Questions for Interviews

- Focus of the interviews:
  
  - How long have you been a teacher of English?
  
  - What changes you have experienced in the teaching of prose texts during your teaching career?
  
  - What methods of teaching prose texts have worked for you? - Why?
  
  - What methods of teaching prose texts have not worked for you? - Why?
  
  - What, in your opinion, is meant by the term 'quality of writing'? - Can you please give some examples?
  
  - Why, in your opinion, is the study of literature important for senior secondary students?
  
  - Where do you see the teaching of non-fiction texts fitting into the teaching of prose texts? - Why?
  
  - What would your advice be, to a beginning teacher of English, on the issue of teaching a wide range of texts?
  
  - Why do you think there is an emphasis in the English curriculum, on the teaching of New Zealand literature?
Appendix 12: Letter of Consent from Human Ethics Committee.

University of Canterbury
Private Bag 4800
Christchurch New Zealand
Telephone: 03-366 7001
Fax: 03-364 2999

21 April 1997

Ms P Burnett
C/- Dr Rathgen and Dr Gilmore
Department of Education
UNIVERSITY OF CANTERBURY

Dear Ms Burnett

The Human Ethics Committee advises that your research proposal “Prose Texts being Read by Senior English Classes in New Zealand Secondary Schools” has been considered and approved.

Yours sincerely

J A Cockle (Miss)
Secretary
Appendix 13:

INFORMATION SHEET

Prose Texts Being Read by Senior English Classes in New Zealand Secondary Schools

(Observations)

You are invited to take part in a research project looking at the prose texts used in senior secondary school classes.

The aim of this project is to find out which prose texts, i.e. fiction, non-fiction and short story, are currently being used in senior English classrooms in New Zealand secondary schools; whether there have been many changes made in the texts used over the last decade and their relevance to the guidelines set out in *English in the New Zealand Curriculum* (1994).

In order to gain some background information I would like to observe some lessons on the teaching of literature in the classroom that student teachers experience, and request permission to sit in during these lessons.

The results of this project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation; the identity of participants will not be made public without their consent. To ensure anonymity and confidentiality, nom de plumes will be used in any form of publication and all data will be secured.

The project is being conducted by Patricia Burnett, who can be contacted at the University of Canterbury, Ph. 366 7001 ext 8136. I will be pleased to discuss any concerns you may have about participation in the project.

This project has been reviewed by the University of Canterbury Human Ethics Committee.
Appendix 14:

INFORMATION SHEET

Prose Texts Being Read by Senior English Classes in New Zealand Secondary Schools

(Interviews)

You are invited to take part in a research project looking at the prose texts used in senior secondary school classes.

The aim of this research is to find out which prose texts, i.e. fiction, non-fiction and short story, are currently being used in senior English classrooms in New Zealand secondary schools; whether there have been many changes made in the texts used over the last decade and their relevance to the guidelines set out in *English in the New Zealand Curriculum* (1994).

Your involvement in this project will involve an open-ended interview about your experiences in teaching and selecting prose texts for senior classes' reading programmes during the introduction of the new English Curriculum.

The results of this project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation; the identity of participants will not be made public without their consent. To ensure anonymity and confidentiality, nom de plumes will be used in any form of publication and all data will be secured.

The project is being conducted by Patricia Burnett, who can be contacted at the University of Canterbury, Ph. 366 7001 ext 8136. I will be pleased to discuss any concerns you may have about participation in the project.

This project has been reviewed by the University of Canterbury Human Ethics Committee.
Appendix 15

CONSENT FORM

Prose Texts Being Read by Senior English Classes in New Zealand Secondary Schools

I have read and understood the information sheet for the project on the Prose Texts used in New Zealand Secondary Schools. On this basis I agree to participate in the project and I consent to publication of the results of the project with the understanding that anonymity will be preserved. I understand also that I may at any time withdraw from the project, including withdrawal of any information I have provided.

Signed............................................................................................................ Date..................................................
Appendix 16: The prose texts being used in senior English classrooms from a sample of New Zealand schools in 1997.

* New Books
** New Books with New Zealand authors and/or content.

FICTION:

** Year 11:**

Across the Barricades - J Lingard (1972)
After the First Death - R. Cormier (1979)
Alex - T Duder (1987)**
Animal Farm - G. Orwell (1945)
Ballad of the Sad Cafe - C. McCullers (1952)
The Black Cloud - F. Hoyle (1957)
Cannery Row - John Steinbeck (1945)**
Children of the Dust - L. Lawrence (1985)
The Chocolate War - R. Cormier (1974)**
Circles - William Taylor (1996)**
Cry the Beloved Country - A Paton (1948)
The Day of the Triffids - J. Wyndham (1951)
The Dead of the Night - J. Marsden (1994)
Dear Nobody _ B. Doherty (1991)
The Dogs of the Marsh - G. Cosher (1981)
Fireweed - Jill Paton Walsh - (1969)
The Flight of the Phoenix - E. Trevor (1964)
The God Boy - I. Cross (1972)
The Halfmen of O - M. Gee (1982)*
Hobbit Trilogy - J. R.R. Tolkien (1937)
I am the Cheese - R. Cormier (1977)
I Heard the Owl Call My Name - M. Craven (1968)*

Jane Eyre - C. Bronte (1847)
The Juniper Game - S. Jordan (1991)**
Kiss the Dust - E. Laird (1991)
Letters from the Inside - J. Marsden (1991)*
Lord of the Flies - W. Golding (1958)
The L-Shaped Room - Lynne Reid Banks (1971)
Memory - M. Mahy (1987)**
The Moon is Down - J. Steinbeck (1942)
Mutuwhenua - Patricia Grace (1978)
The Old Man and the Sea - E. Hemingway (1952)
Out Walked Mel - P. Boock (1991)**
Patch of Blue - Kata, E.
The Pigman - P Zindel (1978)
Playing Beatie Bow - Ruth Park (1980)
The Pool of Fire - J. Christopher (1968)
Rice Without Rain - Minfong Ho (1986)*
Rocco - S. Jordan (1990)**
Rosie - P. Barrie (1988)
Rumble Fish - S.E. Hinton (1975)
Sasscat to Win - P. Boock (1993)**
Shane - J. Schaefer (1954)
The Silent One - J. Cowley (1981)

The Adventures of Huckleberry Finn - Mark Twain
Alessandra: Alex in Rome - T Duder (1991)**
All Quiet on the Western Front - E. M. Remarque (1929)
Beth and Bruno - William Taylor (1992)**
Bless the Beasts and Children - G. Swarthout (1975)
The Cay - T. Taylor (1969)
Children of the Poor - John A Lee (1949)
The Chrysalids - J. Wyndham (1955)
The City of Gold and Lead - J. Christopher (1967)
David Copperfield - Charles Dickens (1850)
The Day They Came to Arrest the Book - N. Hentoff (1982)
The Dementer Star
Fifteen and Screaming - F. Beale (1995)**
Flight of the Albatross - D. Savage (1989)**
Follow a Shadow - R. Swindells (1989)*
The Guardians - J. Christopher (1970)
Hitchhikers Guide to the Galaxy - D. Adams (1979)
I am David - A. Holm (1965)
I Never Promised You a Rose Garden - Green (1964)
Izzy Willy Nilly - C. Voigt (1986)
The Joy Luck Club - Amy Tan (1989)
A Kestrel for a Knave - B. Hines (1968)
Leaving the Snow Country - D. Noonan (1991)
Lies of Silence - B. Moore (1990)
The Lotus Caves - J. Christopher (1969)
The Machine-gunners - R. Westall (1975)
Maori Girl - N. Hilliard (1960)
The Millstone - M Drabble (1965)
The Moonstone - W. Collins (1961 ed)
My Darling, My Hamburger - P. Zindel (1979)
Of Mice and Men - J. Steinbeck (1937)
One More River - Lynne Reid Banks (1973)

Once Were Warriors - A. Duff (1990)**
The Outsiders - S.E. Hinton (1979)
The Pearl - J. Steinbeck (1947)
A Parcel of Patterns - Jill Paton Walsh (1983)
The Poetry Girl - B. Dunlop (1983)
Pride and Prejudice - J. Austen
Roll of Thunder, Hear My Cry - M.D. Taylor (1976)*
The Runner - C. Voigt (1985)
The Scarecrow - R.H. Morrieson (1963)
Shooting Through - W. Taylor (1986)
So Much to Tell You - J. Marsden (1987)
Year 12:

All Quiet on the Western Front - E.M. Remarque (1929)
Brave New World - A. Huxley (1952)
Brighton Rock - G. Greene (1938)
The Catcher in the Rye - J.D. Salinger (1951)
The Chrysalids - J. Wyndham (1975)
Crusoe’s Daughter - J. Gardam (1985)
The Day They Came to Arrest the Book - N. Hentoff (1982)*
Flowers for Algernon - D. Keyes (1966)
Gardens of Fire - S. Eldred-Grigg (1993)**
God Boy - I Cross (1972)**
Great Expectations - Charles Dickens
Geory Girl - M. Foster (1965)
The Handmaid’s Tale - M. Atwood (1986)
I Heard the Owl Call My Name - M Craven (1968)
Lord of the Flies - W. Golding (1958)
Man Alone - J. Mulgan (1939)
The Mayor of Casterbridge - T. Hardy (1888)
Mtuwhenua - P. Grace (1978)**
My Name is Asher Lev - Chaim Potok (1972)
Night at Green River - N. Hilliard (1969)
Of Mice and Men - J. Steinbeck (1937)
One Day in the Life of Ivan Denisovich - Solzhenitsyn (1971)
Out of the Silent Planet - C.S. Lewis (1938)
Owls Do Cry - Janet Frame (1951)
Picnic at Hanging Rock - J. Lindsay (1978)
Potiki - Patricia Grace (1986)**
Pride and Prejudice - J. Austen
The Redemption of Elsdon Bird - N. Virtue (1987)
Smiles and the Millenium - M. Miller (1987)
A Song in the Forest - P. Hooper (1979)
Sons and Lovers - D.H. Lawrence (1913)
St. Agnes’ Stand - T. Eisdon (1994)*

After the First Death - R. Cormier (1979)*
Alex - T. Duder (1987)
Animal Farm - G. Orwell (1945)
Bless the Beasts and Children - G. Swarthout (1975)
Briar Rose - Yolen
Bulibasha - W. Ihimaera (1994)**
The Chocolate War - R. Cormier (1974)
The Chosen - Chaim Potok (1970)
Cousins - P. Grace (1992)**
Cry, the Beloved Country - A. Paton (1948)
Fahrenheit 451 - R. Bradbury (1954)
Far From the Madding Crowd - Thomas Hardy (1874)
The Go-Between - L.P. Hartley (1953)
The Grapes of Wrath - J. Steinbeck (1939)
The Great Gatsby - F. Scott Fitzgerald (1926)
The Growing Season - J. Cowley (1979)
High and Outside
Jane Eyre - C. Bronte (1847)
Joy Luck Club - Amy Tan (1989)*
Looking for Alibrandi - M. Marchetta (1992)*
Maori Girl - N. Hilliard (1960)
The Member of the Wedding - C. McCullers (1946)
The Millstone - M. Drabble (1965)
My Brilliant Career - M. Franklin (1901)
Nest in a Falling Tree - J. Cowley (1967)
Nineteen Eighty-Four - G. Orwell (1949)
Once Were Warriors - A. Duff (1990)**
One Flew Over the Cuckoo’s Nest - K. Kesey (1973)
Oracles and Miracles - S. Eldred-Grigg (1987)**
Out Walked Mel - P. Boock (1991)**
The Pearl - John Steinbeck (1947)
The Piano - J. Campion &K. Pullinger (1994)
The Power of One - B. Courtney (1989)*
The Red Badge of Courage - S. Crane (1962)
The Scarecrow - R.H. Morriseson (1963)
Sense and Sensibility - Jane Austen (1811)
Smith’s Dream - C.K. Stead (1971)**
Songs for Alex - T. Duder (1992)**
Sons for the Return Home - A. Wendt (1973)
Stanley’s Aquarium - B. Faville (1989)
Tangi - W. Ihimaera (1973)
Things Fall Apart - C. Achebe (1958)
Tomorrow When the War Began - J. Marsden (1994)
The Wave - M. Rhue (1981)
Whanau - W. Ihimaera (1974)
Wuthering Heights - E. Bronte (1847)
Sydney Bridge Upside Down - D. Ballantyne (1968)
Tess of the D'Urbervilles - Thomas Hardy (1891)
To Kill a Mockingbird - Harper Lee (1960)
Under the Greenwood Tree - Thomas Hardy (1902)
Water in the Blood - A. Bunn (1990)**
The Whale Rider - W. Ihimaera (1987)
What's Eating Gilbert Grape - P. Hedges (1991)*

Year 13:
Age of Innocence - E. Wharton (1923)*
The Bell Jar - S. Plath (1963)
The Bluest Eye - T. Morrison ((1979)*
Brave New World - A. Huxley (1952)
Catcher in the Rye - J.D. Salinger (1951)*
Circles - William Taylor (1996)**
Coal Flat - Bill Pearson (1963)
The Color Purple - A. Walker (1982)*
Crime Story - M. Gee (1994)
East of Eden - J. Steinbeck (1952)
Empire of the Sun - J.G. Ballard (1984)
Exodus - Leon Uris (1961)
Far From The Madding Crowd - T. Hardy (1874)
The French Lieutenant's Woman - J. Fowles (1968)
Grapes of Wrath - J. Steinbeck (1939)
Great Expectations - Charles Dickens
The Handmaid's Tale - M. Atwood (1986)*
Hotel du Lac - A. Brookner (1984)*
Jane Eyre - C. Bronte (1847)
Life and Loves of a She Devil - F. Weldon (1983)
The Magus - J. Fowles (1966)
The Mayor Of Casterbridge - Thomas Hardy (1888)
Nineteen Eighty-Four - G. Orwell (1949)
Once Were Warriors - A. Duff (1990)**
Oracles and Miracles - S. Eldred-Grigg (1987)**
A Passage to India - E.M. Forster (1926)
The Picture of Dorian Gray - O. Wilde (1890)
The Postman - D. Brin (1985)
The Power and the Glory - G. Greene (1971)
The Rainbow - D.H. Lawrence
The Return of the Native - Thomas Hardy (1878)
Scoop - E. Waugh (1938)
Sense and Sensibility - J. Austen (1811)*
A Soldier's Tale - M.K. Joseph (1976)
Sons and Lovers - D.H. Lawrence (1913)
Tale of Two Cities - Charles Dickens
Tess of the D'Urbervilles - Thomas Hardy (1892)
To the Lighthouse - V. Woolf (1927)
All the Pretty Horses - C. McCarthy (1993)*
Beloved - T. Morrison (1987)*
The bone people - K. Hulme (1983)**
Catch 22 - J. Heller (1961)
The Chosen - Chaim Potok (1970)
Clockwork Orange - A. Burgess (1962)
The Collector - J. Fowles (1963)
Cousins - Patricia Grace (1992)**
Cry the Beloved Country - A Paton (1948)
Emma - J. Austen (1816)*
The English Patient - M. Ondaatji (1992)*
Fahrenheit 451 - R. Bradbury (1954)
Fly Away Peter - D. Malouf (1982)
Frankenstein - Mary Shelly (1818)
Glory Days _ Rosie Scott (1988)**
The Go-Between - L.P. Hartley (1953)
The Grass is Singing - D Lessing (1950)
The Great Gatsby - F. Scott Fitzgerald(1926)
Heart of Darkness - J. Conrad (1973)
An Instant in the Wind - A. P. Brink (1976)
July's People - N. Gordimer (1981)
Lord of the Flies - W. Golding (1958)
The Loved One - E. Waugh (1965)
The Matriarch - W. Ihimaera (1986)
Mother Night - K. Vonnegut (1966)
Nicholas Nickleby - Charles Dickens
Northanger Abbey - Jane Austen
One Flew Over the Cuckoo's Nest - K. Kesey (1973)
Ordinary People - J. Guest (1977)
Owls Do Cry - Janet Frame (1951)
Persuasion - Jane Austen (1818)*
The Plumb Trilogy - M. Gee (1983)
Potiki - P. Grace (1986)**
Pride and Prejudice (Abridged) - J. Austen
Realms of Gold - M. Drabble (1975)
Room With a View - E.M. Forster (1947)*
The Scarecrow - R.H. Morrision (1963)
Season of the Jew - M. Shadbolt (1986)
Slaughterhouse 5 - K. Vonnegut (1970)
Snow Falling on Cedars - D. Gunterson (1994)*
Sula - T. Morrison (1973)*
Tangi - W. Ihimaera (1973)
Things Fall Apart - C. Achebe (1958)*
A Thousand Acres - J. Smiley (1991)
Wuthering Heights - E. Bronte (1847)*
NON-FICTION:

Year 11.
Alive - P.P. Read (1974)*
The Bafut Beagles - G. Durrell (1958)
Bob Geldof - (easier Longman edition)
Boy - R. Dahl (1984)*
Bruce Springsteen - (easier Longman edition).
Bushwoman - S. Crump (1995)
Charlie Chaplin - J. Homeshaw (1983)
Dairy of Anne Frank - Anne Frank
Danziger’s Travel - N. Danziger (1992)
Dear Anne Frank (A selection of letters)
A Dissolving Dream - H. Benson (1992)
Emma and I - S. Hocken (1977)
Enter Whining - F. Dresner (1996)
Eric Tindall - Kevin Boon (1996)
A Fortunate Life - A.B. Facey (1981)*
Go Ask Alice - Anon.
Going Solo - R. Dahl (1986)
Hiroshima - J. Hersey (1946)*
I Know Why the Caged Bird Sings - M. Angelou (1984)*
(1993)**
In Mine Own Heart - A Marshall (1972)
In the Arena - C. Heston (1995)
The Kon Tiki Expedition - T. Heyerdahl (1950)
Mihipeka - M. Edwards (1990)
My Left Foot - Christy Brown (1989)
My Place - S. Morgan (1987)
Newspaper - The Dominion
Not Without My Daughter - B. Mahmoody (1987)*
Some of my Best Friends are Animals - M. Willis, adapted by B Webber (1989)
Survive the Savage Sea - D. Robertson (1984)
To Sir With Love - E.R. Braithwaite (1959)
Tooth and Nail - M. Findlay (1974)**
Toujours Provence - P. Mayle (1991)
The Web - D. Furley (1989)*
A Year in Provence - P. Mayle (1989)

Year 12:
Black Boy - Richard Wright (1937)
Bread and Roses - S. Davies**
Bridges Across My Sorrows - C. Noble (1994)*
Dibs - In Search of Self - Virginia Axline (1964)
An Angel at My Table - J. Frame (1991)
Black Like Me - J.H. Griffin (1961)
Borany’s Story - B. Kanal (1991)
Bread and Roses - S. Davies (1984)
Bruchko - Olson
Capsized - K. Nalepka & S. Callahan (1992)
Cider With Rosie - Laurie Lee (1977)
Diaries and Letters - Sir N.G. Nicolson (1966-68)
Dibs in Search of Self - V. Axline (1973)
The Endless Steppe - E. Hautzig (1968)
Envoy from the Mirror City - J. Frame (1991)
Favourite Animal Stories - J. Herriot
For Better or Worse (from Amina by A.M. Stirling, as told to A. Salmond) - B. Mabbutt (1979)
If Only They Could Talk - J. Herriot (1970)
I'm Still Elva Inside - H. Ogonowska-Coates
In The Shadow of Man - J. Goodall (1978)
It Shouldn't Happen to a Vet - J. Herriot (1972)
Krystyna’s Story - H. Ogonowska-Coates (1992)**
Life and Times of a Good Keen Man - B. Crump
The Long Walk - S. Rawicz (1956)
The Long Walk to Freedom - N. Mandela (1994)
Mischling 2nd Degree - L. Koehn (1978)
My Family and Other Animals - G. Durrell (1958)
My Journey - D. Awaite Huata (1996)**
Never Cry Wolf - F. Mowat (1964)
The Non-Fiction File - Ladbrook (1995)*
Real People, Real Places
Ring of Bright Water - G. Maxwell (1960)
The Scarlet Thread - R. Barton (1987)*
Sing a Song of Sixpence
The Story of My Life - H. Keller (1958)
Stoker - D. Watt (1995)
Sylvia - L. Hood (1988)
This is the Grass - A. Marshall (1972)
To the Is-land - Frame
Touching the Void - J. Simpson (1988)*
Vets Might Fly - J. Herriott (1976)
Whinia - M. King (1991)
Zlata’s Diary - Z. Filipovic (1994)*
Hot Zone - R. Preston (1994)
I Know Why the Caged Bird Sings - M. Angelou (1984)*
The Listener - magazine*
Metro - magazine
Mihipeka - The Early Years - M. Edwards (1990)**
My Left Foot - Christy Brown (1989)*
North and South - magazine
The Non-Fiction File - Ladbroke (1995)*
Not Without My Daughter - B. Mahmoody (1987)
Stranger Than Fiction - T. Locke (1995)**
Part of My Soul Went With Him - W. Mandela (1984)
The Sugar Bag Years - T. Simpson (1997)
Till Human Voices Wake Us - I. Hamilton (1953)
To the Is-land - J. Frame
Tooth and Nail - Mary Findlay (1974)
The Unforgettable Fire: U2 - Eamon Dunphy (1993)

Year 13:

Amiria - The Life Story of a Maori Woman
- A. Salmond/A. Stirling (1976)
An Angel at My Table - Frame (1991)
Black Boy - R. Wright (1937)
As I Walked Out One Midsummer Morning
- Laurie Lee (1969)
Bread and Roses - S. Davies (1984)
Daughters of Heaven - M. Foster (1992)
Fishing in the Styx - R. Park (1993)*
I Know Why the Caged Bird Sings - M. Angelou (1984)*
Katherine Mansfield in Her Letters
Mabel - C. Smith (1992)
Letters to Alice - D. Davin (1959)
Out of the Frying Pan - S. Coney (1990)
Sugar Bag Years - T. Simpson (1997)
Schindler's Ark - T. Keneally (1985)
Wild Swans - J. Chang (1991)*
To the Is-land - J. Frame (1991)

SHORT STORY:

Year 11

Anthologies:
Aoteaoroa - NZATE (1988)
The Best of Isaac Asimov - (1973)
Collected Stories - M. Gee (1986)
Collected Stories - P. Grace (1987)

"The Fun They Had"
"School Days"
"Beans"
"Between earth and Sky"
"Butterflies"
"The Dreamsleepers"
"Electric City**
"The Geranium"
"Going For The Bread"
"The Hills"
"A Way of Talking"

The Complete Short Stories - J. Cowley (1997) "The Silk"
The Complete Stories of Katherine Mansfield "The Doll's House" (1983)
The Complete Stories of Alan Marshall "Tell Us About The Tyrkey, Jo"
Dear Mr Cairney - Graeme Lay (1985)
A Dip in the Poole
Farvel and Other Stories - Y. du Fresne (1980) "The Mound"
Forty Short Short Stories
Happy New Year Herbie and Other Stories - Evan Hunter (1965)
"On the Sidewalk Bleeding"
The Kite and Other Stories
The Long, the Short and the Tall
The Lottery - Shirley Jackson (1988)
My NZ Senior - B. Gadd (ed) (1973)
“Yellow Brick Road”
An Olive Tree in Dalmatia - Amelia Batistich (1963)
Other Worlds*
Oxford Book of New Zealand Short Stories (1992)
Pounamu Pounamu - W. Ihimaera “Beginning of Tournament”
“The Child”
“Game of Cards”

Science Fiction Stories
Short Stories by New Zealanders One- Meikle- (1973)
Short Stories by New Zealanders Two “Motu” - Rowley Habib -Meikle- (1972)
Short Story Favourites
The Snow Goose - P. Gallico (1958)
Spectrum I & II
Standpoints
The Stories of Frank Sargeson - (1982)
Tabasco Sauce and Icecream - L. Wevers (ed) (1990)**
Tales of the Unexpected _ R. Dahl (1979) “Lamb to the Slaughter”
Ten Western Stories
Thirteen Short Stories
Unman, Wittering and Zigo
Where to Go - B. Gadd (ed) (1981)
Wonderful World of Henry Sugar - R. Dahl*
Working With Short Stories (Anthology)

Stories:
“A Chip of Glass Ruby” - Nadine Gordimer
“Electric Fireflies” - Woodhouse*
“Gregory’s Girl”
“The Loaded Dice”*
“The Most Dangerous Game” - Richard Connell
“New Neighbours”
“Paper Families and Paper Windows”
“Peace Offering”
“People and Diamonds”
“Road Block” - Thomas Hindmarsh
“A Slender Thread”
“The Storytellers”
“Through the Tunnel” - D. Lessing
“Cottage by the Sea” - Cowley
“Examination Day” - Henry Slesar
“T’Spy” - G. Greene
“A Minority”
“Our Sunshine” (- novel extract: Ned Kelly Gang) - Robert Drew
“The Pedestrian” - Ray Bradbury
“Person Overboard” - Duder
“Sea Horse and the Reef”
“Spirals of the Mind”
“Sunrise on the Veld”
“Vendetta” - Guy de Maupassant

Year 12:
Anthologies:
Collected Stories - P. Grace (1987)

“Electric City”
“The Geranium”
“Going for the Bread”
The Complete Stories of Katherine Mansfield “A Cup of Tea” (1983)
“The Garden Party”
“The Doll’s House”
“The Fly”
“Miss Brill”
“The Woman at the Store”
“The Voyage”

The Fall of Usher & Other Stories - E. A. Poe (1986)
First Fifteen - Wilkinson
Loaded Dice - ed Keyte
The Lottery - S. Jackson (1988)
“After You My Dear Alphonse”
“Flower Garden”

Mindless Enemy - Dianne Bardsley **
Modern Short Stories*
My NZ Senior - B. Gadd (1973)
Nearly Seventeen - T. Duder (1993)**
The New Net Goes Fishing - W. Ihimaera (1977)
NZ Listener Short Stories
New Zealand Short Stories (1953)
“The Oxford Book of New Zealand Short Stories (1992)
Pounamu Pounamu - W. Ihimaera (1972)
Short Stories by New Zealanders One- Meikle (1972)
Short Stories by New Zealanders Two- Meikle (1973)
Short Story Harvest
The Stories of Frank Sargeson - (1982)
“A Great Day”
Tabasco Sauce and Icecream - L. Wevers (ed) (1990)**
Today (P Cowan - ed)
Women’s Work - McLeod & Wevers (eds) (1985)**
Zig Zag - W. Taylor (ed) (1993)**

Stories:
“An Affair of the Heart”.
“Child”- J. Frame
“Dear Mrs Mansfield”
“The Hills” - O’Flaherty
“The Killers” - M Duggan
“The Kingfisher” - Kyle Gilmore
“Land Girls”
“My Oedipus Complex” - Frank O’Connor
“One Ordinary Day, With Peanuts” - S Jackson
“Paper Families”
“Schooldays”
“The Sniper” - O’Flaherty
“A Taste of Honey”
“Up the Bare Stairs”
“The Widow’s Son” - Mary Lavin

“The Bulls” - R Finlayson
“Christmas Morning” - F. O’Connor
“Hatu” - Kidman
“Into the Wind”
“The Killers” - Middleton
“Kiss Kiss” - Dahl
“The Limit” - J. Cary
“Old Tolley” - E. S. Grenfell

“The Resplendent Quetzol” - Atwood
“The Secret Self”
“Swimming to Australia” - L Lloyd Jones
“The Tenant Who Planted a Chestnut” - Owen Marshall
“The Virgin and the Gypsy”
Year 13:
Anthologies:
"Hammond's Stand"
"The Paper Parcel"
Aotearoa - NZATE
Collected Stories - P. Grace (1987)  
"Electric City"
"Huria's Rock"
"The Journey"
"Waioriki"
The Complete Stories of Katherine Mansfield (1983)  
"At the Bay"
"Bliss"
"The Doll's House"
"The First Ball"
"The Garden Party"
"Miss Brill"
"A Day With Yesterman"
First Fifteen - Wilkinson
The Lottery - S. Jackson (1988)
Short Stories by New Zealanders Two - Meikle (1972)
Six by Six
"Hooks and Feelers" - Hulme
The Stories of Frank Sargeson - (1982)  
"Toothache"
You are Now Entering The Human Heart: Stories - J. Frame (1983)

Stories:
"Butterfly Smith" - M Duckworth  
"Christmas Morning"
"Conversation With Unicorns" - P Carey  
"Dubliners" - Joyce
"A Horse and Two Goats"  
"The House of the Talking Cat" - Sturm
"I Spy" - Greene  
"The Jewel" - de Maupassant
"Lunch with Ruth Sykes" - J Garden  
"Odour of Chrysanthemums" - D.H. Lawrence.
"People and Diamonds"  
"The Rock Garden" - Grace
"Who Are You Taking to the Dance, Darling" - Ihimaera